

# FACULTY OF VISUAL & PERFORMING ARTS

## SYLLABUS

### FOR

### M.A. MUSIC (HONS.) (INSTRUMENTAL) (SEMESTER: I – IV)

*(Under Credit Based Continuous Evaluation Grading System)*

**EXAMINATIONS: 2014-15**



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## GURU NANAK DEV UNIVERSITY AMRITSAR

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M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
(Under Credit Base Continuous Evaluation Grading System)

Programme Code: MUB (I)

**SCHEME**

**SEMESTER – I:**

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL (I) 401	C	THEORETICAL SURVEY OF INDIAN MUSIC	3	1	0	4
MUL(I)402	C	HISTORY OF INDIAN MUSIC	3	1	0	4
MUL(I)403	C	BIOGRAPHICAL AND ANALATICAL STUDY OF INDIAN CLASSICAL MUSICIANS	3	0	0	3
MUP (I) 421	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 422	C	ADVANCE STUDY OF RAGAS	1	0	3	4
MUP (I) 423	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT	0	0	2	2
	I	INTERDISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	–	–	–	3
		<b>Total Credits:</b>	–	–	–	24

**General Instructions for All Papers (Semester: I – IV)**

- I. Each written paper in Minor I & II shall be of one hour duration.
- II. Practical paper shall be of 15 minutes duration each.
- III. Each written paper in Major shall be of three hours duration and practical paper shall be of 30 minutes duration each
- IV. Harmonium will not be allowed as an accompaniment in Vocal.
- V. After every second minor in all papers there will be a Quiz.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 401: THEORETICAL SURVEY OF INDIAN MUSIC  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- a) Detailed knowledge of the following technical terms:  
Alap, Jod, Jhalla, Tirobhava, Avirbhava, Nayak, Nayaki, Meend  
Krintan, Ghaseet.
- b) Detailed study of Moorchana.
- c) Detailed Study of Gram.

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

- a) Salient Feature of Time Theory in Indian Music.
- b) Shruti as defined by Medieval and Modern musicians.
- c) Comparative study of Rag, Shailies and Thata of Uttari and Dakshini systems of Music

**UNIT – III**

**Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

- a) Detailed knowledge of Staff Notation & its relevance in Indian Music.
- b) Shadaj Pancham and Shadaj Madyam Bhava (cycles of the fourth and fifth swaras).
- c) A comparative study of Bhatkhande and Vishnu Digamber Notations systems. d) Ten Paraans of Tala.

**Books Recommended:**

- |     |  |   |                              |
|-----|--|---|------------------------------|
| 1.  | Sangeet Chintamani                         | : | Brihaspati Sumitra Anand Pal |
| 2.  | Pranav Bharti                              | : | Onkar Nath Thakur            |
| 3.  | Bharat Natya Shastra<br>(Chapters 28 & 29) | : | Bharat                       |
| 4.  | Sangit Ratnakar                            | : | Sharang Dev                  |
| 5.  | Sangit Parijat                             | : | Pandit Ahobal                |
| 6.  | Shri Mallakshya                            | : | V.N. Bhatkhande              |
| 7.  | Hindustani Music                           | : | G.H. Ranade                  |
| 8.  | Bharat Ka Sangeet Sidhant                  | : | Acharya Brihaspati           |
| 9.  | Hindustani Sangeet<br>Padhati, Vol. I & II | : | V.N. Bhatkhande              |
| 10. | Shastriya Sangeet<br>Vivechan              | : | Dr. S.L. Mishera             |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 402: HISTORY OF INDIAN MUSIC  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- a) Development of Indian Instrumental Music after Independence.
- b) Biography and contribution of the following musicians and Scholars:–
  1. Ustad Allaudin Khan
  2. Pandit Ravi Shanker
  3. Ustad Vilayat Khan
  4. Prof. Tara Singh
  5. Pt. Nikhil Banerji
  6. Dr. Lal Mani Mishra

**UNIT – II**

**Note: The paper setter will set five questions. All questions are compulsory.**

- a) Religion and Music.
- b) Salient features of Gurmat Sangeet.
- c) Historical background of learning Indian Classical Instrumental Music.

**UNIT – III**

**Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

- a) Contribution of Guru Nanak Dev Ji in the Indian Music.
- b) Sikh religion & other contemporary religious musical traditions of Punjab
- c) Importance of music in Shri Guru Granth Sahib.
- d) Instruments used with Gurmat Sangeet.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
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**Books Recommended:**

- |  |   |
|--|---|
| 1. Sangeet Chintamani                                  | Accharya Brihspati  |
| 2. Short Historical Survey of the Music of Upper India | Bhatkhande  |
| 3. Hamare Sangeet Rattan                               | Sangeet Karyala Hathras   |
| 4. Bhartia Sangeet Ka Itihas                           | Umesh Joshi   |
| 5. Historical Development of Indian Music              | Swami Prejna Nand   |
| 6. Pracheen Bharat ka Sangeet                          | Dharamvati  |
| 7. Punjabi vich Sangeet Kala da Nikas te Vikas         | Panna Lal Madan: Published<br>by Punjabi University, Patiala                      |
| 8. Panjabi Sangeetkar                                  | Gurnam Singh  |
| 9. Bhartiya Sangeet Ki Utpati Evam Vikas               | Dr. Joginder Singh Bawra,<br>Published by ABC<br>Publications Market<br>Jalandhar |
| 10. Gurbani Adhiyan Nav Parikakh                       | Dr. Amrit Kaur Nishat<br>Prakash  |
| 11. Vismed Nad   | G.G.N. Prakash  |
| 12. Shri Guru Granth Ratanvali                         | Prof. Tara Singh, Published<br>by Punjabi Uni, Patiala                            |
| 13. Gurmat Sangeet Prabandh Te Prasar                  | Dr. Gurnam Singh, Published<br>by Punjabi Uni, Patiala                            |
| 14. Bhartiya Sangeet ke Anmol Mani                     | Dr. Gurpreet Kaur, Kanishka<br>Publications, New Delhi                            |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
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**PAPER: MUL–(I) 403: BIOGRAPHICAL & ANALYTICAL STUDY  
OF INDIAN CLASSICAL MUSICIANS  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- Biographical Study and contribution towards Indian classical music of the followings musicians:
  1. Pt. Shankar Pandit (Vocal)
  2. Ustaaad Bismilla Khan (Shehnai)
  3. Pt. Kanthey Maharaj Ji (Tabla)

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

- Biographical and Study and contribution towards Indian classical music of following musicians:
  1. Vidushi Girija Devi (Vocal)
  2. Pt. Shiv Kumar Sharma (Santoor)
  3. Ustad Zakir Hussain (Tabla)

**UNIT – III**

**Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

- Biographical Study and contribution towards Indian classical music of following musicians:
  1. Ustad Ameer Khan (Vocal)
  2. Ustad Alaudeen Khan (Sarod)
  3. Ustad Habibudeen Khan (Tabla)
  4. Guru Rajinder Gangaani (Dance)

**Books Recommended:**

1.	Bhartiya Sangeet aur Sangeetagya	Rampal Mathur, Classic Collections, Jaipur.
2.	Hindustani Sangeet Mein Tantar Vadakon ka Yogdan	Smt. Veena Sharma, Kanishak Publishers, New Delhi.
3.	Madhya Kalin Sangeet Evam Unka Tatkalin Samaj Par Parbhav	Dr. Namita Banerjee, radha Publications, Delhi.
4.	Bhartiya Sangeet Sarita	Dr. Rma Saraaf, Vidya–Nidhi Parkashan, Delhi.
5.	Hamare Sangeet Rattan	Laxmi Narayan Garg, Sangeet Karaylya Haathras, UP.
6.	Bhartiya Sangeet ko Mahaan Sangeetagyon ki Den	Dr. Kavita Chakravarti, Rajasthani Granthagar, Jodhpur.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
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**PAPER: MUP–(I) 421**  
**STAGE PERFORMANCE**

**UNIT – I**

1. Ability to play alankars of ten thata's on your instrument.
2. One Drut Gat with proper Alap & Todas
3. One Gat in any taal except Teen Taal

**UNIT – II**

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Ability to play Ektal, Jhaptal and Teental on Tabla.

**UNIT – III**

1. One Vilambit & One drut Gat in a raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala.
2. Recite on hand and ability to play following thekas on tabla.  
Rupak, Tilwara, Chautal & Dhamar.
3. General Maintenance of your Instrument.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
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**PAPER: MUP–(I) 422: ADVANCE STUDY OF RAGAS  
(PRACTICAL)**

**UNIT – I**

1. Two Drut Gats in Ragas Malkauns & Bhimplasi.
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Chandarkauns & Bageshwari.

**UNIT – II**

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Miyan Ki Malhar & Bihagra.
2. Critical & comparative study of above mentioned Ragas.

**UNIT – III**

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Brindavani Sarang , Kamodh & Jog.
2. Full definition and few alaps of non detailed Ragas: Tilang, Sham Kalyan & Madhmadh Sarang.

**Books Recommended:**

- |    |   |                                       |
|----|---|---------------------------------------|
| 1. | Sangeetanjali, Parts–III to V             | Onkar Nath Thakur                     |
| 2. | Rag Vigyan, Parts–IV to VII               | V.N. Patwardhan                       |
| 3. | H.S. Kramik Pustak Malika, Parts–IV to VI | V.N. Bhatkhande                       |
| 4. | Aprachalit Raga, Parts–I & II             | J.K. Pataki                           |
| 5. | Abhinav Geet Manjari, Parts–I & II        | Dr. S.N. Ratanjankar, Lucknow.        |
| 6. | Rag Parichay                              | Harish Chander Shrivastavs            |
| 7. | Gurmat Sangeet Prabandh                   | Dr. Gurnam Singh                      |
| 8. | Gurmat Sangeet Darpan                     | Prof. Kartar Singh, Published by SGPC |

.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – I)  
(Under Credit Base Continuous Evaluation Grading System)

**MUP–(I) 423**  
**(PRACTICAL)**

**Seminar (Music Appreciation) Based on Power Point Presentation / Activities.**

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)  
(Under Credit Base Continuous Evaluation Grading System)

Programme Code: MUB (I)

**SCHEME**

**SEMESTER – II:**

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL(I) 451	C	STUDY OF RAGAS AND AESTHETIC	3	1	0	4
MUL(I) 452	C	A CRITICAL STUDY OF GRANTHAS	3	1	0	4
MUL(I) 453	C	THEORETICAL STUDY OF FOLK MUSIC OF PUNJAB	3	0	0	3
MUP (I) 471	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 472	C	ADVANCE STUDY OF RAGAS	1	0	3	4
MUP (I) 473	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT	0	0	2	2
	I	INTERDISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	–	–	–	3
		<b>Total Credits:</b>	–	–	–	24

**General Instructions for All Papers (Semester: I – IV)**

- VI. Each written paper in Minor I & II shall be of one hour duration.
- VII. Practical paper shall be of 15 minutes duration each.
- VIII. Each written paper in Major shall be of three hours duration and practical paper shall be of 30 minutes duration each
- IX. Harmonium will not be allowed as an accompaniment in Vocal.
- X. After every second minor in all papers there will be a Quiz.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 451: STUDY OF RAGAS & AESTHETICS  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- Critical study of prescribed Ragas.
- Notations of prescribed Ragas (of candidate choice)
- Study of Melody & Harmony in various forms of musical compositions.

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

- Notations of Prescribed Talas: Ektal, Jhaptal, Teental, Rupak, Tilwara, Chautal & Dhama
- Critical study & significance of different musical terms in Sri Guru Granth Sahib's Sangeet Prabandh (System): Rag, Rahao, Mohala, Ank, Ghar, Yatti
- The role of Laykaries in different Vaadan Shaillies

**UNIT – III**

**Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

- Significance and critical study of Tanti Saaz string instrument in the contest of Gurmat Sangeet : Rabab, Saranda, Taus, Dilruba, Israj.
- Definition & Principal of Aesthetics in Insts. Music.
- Analysis of Aesthetics in the context of Indian Cinema's Music.
- Importance of Kaku in Indian Classical Music.

**Books Recommended:**

- |     |   |                                       |
|-----|---|---------------------------------------|
| 1.  | Sangeetanjali, Parts–III to V             | Onkar Nath Thakur                     |
| 2.  | Rag Vigyan, Parts–IV to VII               | V.N. Patwardhan                       |
| 3.  | H.S. Kramik Pustak Malika, Parts–IV to VI | V.N. Bhatkhande                       |
| 4.  | Aprachalit Raga, Parts–I & II             | K.K. Pataki                           |
| 5.  | Abhinav Geet Manjari, Parts–I & II        | Dr. S.N. Ratan Jankar, Lucknow.       |
| 6.  | Gurmat Sangeet Prabandh Te Parsar         | Dr. Gurnam Singh                      |
| 7.  | Gurbani Adhyan Nav Parikash               | Amritpal Kaur                         |
| 8.  | Gurmat Sangeet Vishesh Ank                | G.G.N. Parkash Jawadi Kalan, LDH      |
| 9.  | Gurbani Sangeet Darpan                    | Prof. Kartar Singh, Published by SGPC |
| 10. | Art Experience                            | M. Hiriyana                           |
| 11. | Saundarya Shastra                         | Dr. Hardawari Lal                     |
| 12. | Saundarya Tatva                           | : Dr. Surinder Nath Das Gupta         |
| 13. | Abhinav Geetanjali                        | Pt. Ramashrya Jha                     |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)  
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**PAPER MUL–(I) 452: A CRITICAL STUDY OF GRANTHAS  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- I. A Critical study of the following Granthas.
- |                              |                      |
|------------------------------|----------------------|
| 1. Natya Shastra             | : Bharat             |
| 2. Bhartiya Sangeet ke Vadya | :Dr. Lal Mani Mishra |

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

- II. A critical study of the following Granthas
- |                             |                    |
|-----------------------------|--------------------|
| 1. Sangeet Parijat :        | Pandit Ahobal      |
| 2. Chaturdaudi Parkashika : | Pt. Vayankat Mukhi |

**UNIT – III**

**Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

- III. A critical study of the following Granthas
- |                        |                |
|------------------------|----------------|
| 1. Rag Tarangini:      | Lochan Pandit  |
| 2. Swar Mail Kalanidhi | Pt. Rama Matya |
| 3. Raag Tatva–Vibodh   | Kavilochan     |

**Books Recommended:**

- |  |  |
|--|--|
| 1. A Comparative Study of the Leading Music Systems of 15th, 16th, 17th & 18th centuries | V.N. Bhatkhande                        |
| 2. Natya Shastra   | Bharat                                 |
| 3. Sangeet Paarijat  | Pandit Ahobal                          |
| 4. Chaturdandi Parkashika  | Pt. Vayankat Mukhi                     |
| 5. Raga Tarangini  | Lochan Pandit                          |
| 6. Sangeet Ratnakar  | Dr. Premlali Sharma & Dr. R.K. Shringi |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER MUL–(I) 453: THEORETICAL STUDY OF FOLK MUSIC OF PUNJAB  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Origin and development of folk music of Punjab
2. Historical development of Vaar, folk singing style of Punjab.
3. Detailed study of folk dances of Punjab.

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

Biographical and analytical study of following Punjab's folk artists.

1. Asa Singh Mastana
2. Bibi Surinder Kaur
3. Lal Chand Yamala Jatt

**UNIT – III**

**Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

1. Detailed study of Taal Vadya used in Punjabi Folk Music.
2. Detailed study of Suwar Vadya used in Punjabi Folk Music
3. Detailed knowledge of Merrital Song of Punjab with special reference to Ghoriyan & Suhaag.
4. Detailed knowledge of Punjabi Folk Songs related to season and Festivals of Punjab.

**Books Recommended:**

- |  |  |
|--|--|
| 1. Sangeet Chintan (Pratham Khand)<br>Publicatins Chandigarh.        | Dr. Saubhagya Vardan Brehaspati, Abhishek                              |
| 2. Punjab Ki Sangeet Parampra  | Geeta Paintal , Radha Publication, New Delhi                           |
| 3. Punjabi Lok Sangeet Virasat(Part I & II)<br>Punjabi Uni. Patiala. | Dr. Gurnam Singh, Publication Bureau                                   |
| 4. Punjabi Gayaki Vibhin Pasaar<br>Pustak–Mala, Patiala              | Dr. Harinder Kaur Sohal, Nanak Singh                                   |
| 5. Punjab Dian Lok Dhuna<br>Punjabi Uni. Patiala.                    | Gurpartap Singh Gill, Publication Bureau                               |
| 6. Punjab Da Sangeet virsa te Vikas                                  | Darshan Singh Narula, Punjabi Writers Co–operative Society, New Delhi. |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUP–(I) 471: STAGE PERFORMANCE  
(PRACTICAL)**

**UNIT – I**

1. Two Drut Gat with proper Alap, Toda
2. Tunning of Instruments.
3. Dhun Vadan

**UNIT – II**

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Ability to demonstrate & recite Ektal, Jhaptal and by hand with Dhugun, Teegun & Chougun layakaries.

**UNIT – III**

1. One Vilambit & One drut Gat in raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala.
2. Recite on hand and ability to play following thekas on tabla: Rupak, & Dhamar.
3. Ability to sing ten Alankars with Harmonium.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)  
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**PAPER: MUP (I) 472: ADVANCE STUDY OF RAGAS**

**Note: The Candidates have the option to take any of the following Indian Musical Instruments : Sitar, Sarangi, Veena, Sarod, Dilruba, Vilon, Santoor, Bansuri, Shehnai, Guitar, Saranda &Tais.**

**UNIT – I**

1. Two Drut Gats in Ragas Puriya Kalyaan & Kirwani
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Puriya & Bihag.

**UNIT – II**

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Darbari & Sorath.
2. Critical & comparative study of above mentioned Ragas.

**UNIT – III**

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Hameer Durga & Nat Bhairav.
2. Full definition and few alaps of non detailed Ragas : Bhairav , Asa & Kedar.

**Books Recommended:**

1.	Sangeetanjali, Parts–III to V	Onkar Nath Thakur
2.	Rag Vigyan, Parts–IV to VII	V.N. Patwardhan
3.	H.S. Kramik Pustak Malika, Parts–IV to VI	V.N. Bhatkhande
4.	Aprachalit Raga, Parts–I & II	K.K. Pataki
5.	Abhinav Geet Manjari, Parts–I & II	Dr. S.N. Ratan Jankar, Lucknow
6.	Gurmat Sangeet Prebandh	Dr. Gurnam Singh
7.	Abhinav Geetanjali, Part I – V	Pt. Ram Ashrya Jha
8.	Tantri Naad, Part – I	Dr. Lal Mani Mishar
9.	Raga Vyakaran	Bimal Kant. Roy Chaudhary
10.	Raga Rahasaya	Acharya Brahspati

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)  
(Under Credit Base Continuous Evaluation Grading System)

**MUP–(I) 473**  
**(PRACTICAL)**

**Seminar (Music Appreciation) Based on Power Point Presentation/Activities.**

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)  
(Under Credit Base Continuous Evaluation Grading System)

**SEMESTER – III:**

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL (I)501	C	SCIENTIFIC STUDY OF INDIAN INSTRUMENTAL MUSIC	3	1	0	4
MUL(I)502	C	A STUDY OF GURMAT SANGEET	3	1	0	4
MUL(I)503	C	STUDY OF INDIAN CINEMATIC MUSIC	3	0	0	3
MUP (I) 521	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 522	C	ADVANCE STUDY OF RAGAS	1	0	3	4
MUP (I) 523	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT	0	0	2	2
	I	INTERDISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	–	–	–	3
		<b>Total Credits:</b>	–	–	–	24

**General Instructions for All Papers (Semester: I – IV)**

- XI. Each written paper in Minor I & II shall be of one hour duration.
- XII. Practical paper shall be of 15 minutes duration each.
- XIII. Each written paper in Major shall be of three hours duration and practical paper shall be of 30 minutes duration each
- XIV. Harmonium will not be allowed as an accompaniment in Vocal.
- XV. After every second minor in all papers there will be a Quiz.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 501: SCIENTIFIC STUDY OF INDIAN INSTRUMENTAL MUSIC  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Importance of Sahyak Nad
2. Frequency, pitch, intensity, timber.
3. Write short note on following:
 

a) Sangatkari	b) Fusion Music
c) Back–ground music Pop Music	d) Rabindra Sangeet
e) Sound arrangement	f) Krintan

**UNIT – II**

**Note: The paper setter will set five questions. All questions are compulsory.**

1. Correct intonation of Swaras in various ragas
2. A critical study of Sitar.
3. Interaction between Vocal & Instrumental Music.

**UNIT – III**

**Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

1. Technique & sound production of your own Instrument.
2. Methods of teaching Instrumental Music.
3. Role of psychology in teaching and learning Instrumental music.
4. Detailed study of Raag Lakshans from Vedic to Modern Period

**Books Recommended:**

- |   |   |
|---|---|
| 1. Bhartia Kanth Sangeet<br>Avam Vadya Sangeet              | Dr. Arun Mishra<br>Kanishka Publishers, New Delhi. 2002       |
| 2. On Indian Music  | Pt. Debu Chaudhary Roshan Press, 2005                         |
| 3. Nibandh Sangeet  | Laxmi Naryan Garg, Sangeet Karyala Hathras. 1989              |
| 4. Bhartia Talo Ka<br>Shastriya Vivechan                    | Arun Kumar Sen.<br>Madhaya Pardesh Academy, Bhopal. 2002      |
| 5. Indian Music in Professional:<br>& Academic Institutions | Dr. Manju Shree Chowdry<br>Sanjay Parkashan, New Delhi. 1999. |
| 6. Indian Concept of Rhythem:                               | A.K. Sen Knishka Publishers, New Delhi. 1994                  |
| 7. Man & Music in India                                     | Rashmi Goswami Indian Institute at Advance Study, 1992.       |
| 8. Bhartiya Sangeet Vadya                                   | Dr. Lalmani Mishra  |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 502: A STUDY OF GURMAT SANGEET  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- i) Contribution of Shri Guru Amar Dass Ji towards in Indian Music.
- ii) Contribution of Rababis and Sikh Kirtan Kars.
- iii) Critical Studies of Ragas used in Shri Guru Granth Sahib.

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

- i) Tradition and historical development of Kirtan Chowki in the context of various singing styles mentioned in Shri Guru Grnath Sahib.
- ii) Kirtan Taksal of Gurmat Sangeet : Tarn–Taran Taksal, Davdhar Taksal, Hargana Taksal etc.
- iii) Contribution of Shri Guru Gobind Singh Ji towards Indian Music.

**UNIT – III**

**Note: The paper setter will set five questions. Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

- i) Contribution of Shri Guru Arjan Dev Ji in the field of Music in compiling Shri Guru Granth Sahib Ji.
- ii) Comparative study Folk & Classical Instruments used in kirtan prampra of Gurmat Sangeet.
- iii) Contribution of Sufi Saints in the context of Gurmat Sangeet.
- iv) Bhagta's Bani in Guru Granth Sahib.

**Books Recommended:**

1. Gurmat Sangeet Par Hun Tak Mili Khoj : Bhai Vir Singh, Published by Chief Khalsa Diwan, Amritsar.
2. Sri Guru Granth Ratnawali : Prof. Tara Singh Published by Punjabi University, Patiala.
3. Simrati Granth : Aduti Gurmat Sangeet Sammelan 1002, G.G. Parkash, Jawadi Kalan, Ludhiana.
4. Gurmat Sangeet Vishesh Ank : Aduti Gurmat Sangeet Sammelan 1992, G.G.NParkash Jawadi Kalan, Ludhiana
5. Bharti Sangeet Da Itihas : Shri Yogender Sharma Published by Punjabi University, Patiala.
6. Punjabi Sangeetkar : Dr. Gurnam Singh Published by Punjabi University, Patiala.
7. Punjab Ke Sangeet Prampara : Dr. Geeta Paintal Published by Radha Publication, New Delhi.
8. Punjab De Lok Saj : Dr. Anil Narula Published by Punjabi University, Patiala.
9. Sikh Musicology : Dr. Gurnam Singh

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 503: STUDY OF INDIAN CINEMATIC MUSIC  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory**

1. Origin & development of Indian Cinema.
2. Classical and Semi Classical singing styles used in Indian Cinema.
3. Contribution of Devotional Music in Indian Cinema.

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

Biographical Study and contribution of the following Music Directors :

1. Naushad
2. R.D. Berman
3. A.R. Rahman

**UNIT – III**

**Note: The paper setter will set five questions. Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory**

- Biographical Study and contribution of the followings singers :
  1. Mohd. Rafi
  2. Mukesh
  3. Lata Mangeshkar
  4. Kavita Krishna Murti

**Books Recommended:**

- |  |  |
|--|--|
| 1. Sangeet Sudha   | Dr. Lavaanya Kirti Singh, Kanishak Publishers, New Delhi.  |
| 2. Hindi Chitarpatt Evam Sangeet Ka Itihaas                      | Dr. Vimal Sanjay Parkashan Delhi                           |
| 3. Bhartiya Cinema   | Parsoon Sinha Sh. Natraj Parkashan, Delhi.                 |
| 4. Sangeet Ka Saundrya Bodh<br>(Film Sangeet Ke Sandrabh Mein)   | Dr. Uma Garg, Sanjay Parkashan, Delhi.                     |
| 5. Bhartiya Challchitar Ka Itihaas                               | Feroz Rangoon–Wala, Rajpal & Sons<br>Kashmiri Gate, Delhi. |
| 6. Film Sangeet Nirdeshak<br>Roshan V Unke Samkaleen Sangeetkaar | Sema Johri, Radha Publications, New Delhi.                 |
| 7. Cinema Aur Sahitya  | Harish Kumar, Sanjay Parkashan, Delhi.                     |
| 8. Bhartiya Shastriye Gayan Ka<br>Dhwaniankit                    | Dr. Rma Kant Divedi, Sahatya Ratnalya,<br>Kanpur.          |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUP–(I) 521: STAGE PERFORMANCE  
(PRACTICAL)**

**UNIT – I**

1. One Drut Gat with proper Alap, Toda
2. A Gat in Choutal (Dhrupat Style) with different layakarries.

**UNIT – II**

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Dhun

**UNIT – III**

1. One Vilambit & One drut Gat in raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala
2. Ability to tune tabla.
3. Ability to sing any folk song with Harmonium.
4. General Maintenance of your Instrument.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER MUP (I) 522: ADVANCE STUDY OF RAGAS**

**UNIT – I**

1. Two Drut Gats in Ragas Gujri Todi & Bhageswari.
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Mian Ki Todi & Rageswari.

**UNIT – II**

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Abhogi & Maru Bihag.
2. Critical & comparative study of above mentioned Ragas.

**UNIT – III**

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Chanderkauns, Hansdhvani & Gunkali.
2. Full definition and few alaps of non detailed Ragas : Malkauns, Shankra & Bairagi.

**Books Recommended:**

1. Sangeetanjali Part III–IV : Onkar Nath Thakur.
2. Rag Vigyan Parts IV–VII : V.N.Patwardhan.
3. H.S.Kramik Pustak Malika Parts IV–VI : V.N.Bhatkhande.
4. Sangeet Bal Both : Vishnu Digamber
5. Sangeet Vyas Krit, Parts I & II S.G.Vyas
6. Aprachalit Raga Parts I & II : J.K.Pataki.
7. Abhinav Geet Manjari Parts I & II : Dr. S.N.Ratanjankar, Lucknow.
8. Geet Smooh : Prof. G.N.Natu, Lucknow.
9. Sangeet Shastra Parveen : Jagdish Narayan Pathak, Allahabad, Published by Ratnakar Pathak, 27, Mahajani Tola, Allahabad.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUP(I) 523  
(PRACTICAL)**

**Seminar (Music Appreciation) Based on Power Point Presentation/Activities.**

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)  
(Under Credit Base Continuous Evaluation Grading System)

**SEMESTER – IV:**

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL (I) 551	C	INDIAN MUSIC AND AESTHETICS	3	1	0	4
MUL(I)552	C	ESSAYS ON INDIAN MUSI C	3	1	0	4
MUL(I)553	C	SURVEY OF INDIAN CLASSICAL INSTRUMENTS	3	0	0	3
MUP (I) 571	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 572	C	ADVANCE STUDY OF RAGAS	1	0	3	4
MUS (I) 573	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT PRESENTATION / ACTIVITIES	0	0	2	2
	I	INTERDISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	–	–		3
		<b>Total Credits:</b>	–	–	–	24

**General Instructions for All Papers (Semester: I – IV)**

XVI. Each written paper in Minor I & II shall be of one hour duration.

XVII. Practical paper shall be of 15 minutes duration each.

XVIII. Each written paper in Major shall be of three hours duration and practical paper shall be of 30 minutes duration each

XIX. Harmonium will not be allowed as an accompaniment in Vocal.

XX. After every second minor in all papers there will be a Quiz.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 551: INDIAN MUSIC & AESTHETICS  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- I. Principal of Jod Alap and Toras in Instrumental Music.
- II. Placing of Swaras on the wire of Veena by Pt. Ahobal & Sh. Niwas.
- III. Job Avenues & Opportunities in music.

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

- I. Vrind Vadan.
- II. Vadan Sallies of your's instrument.
- III. Raga and Rasa

**UNIT – III**

**Note: The paper setter will set five questions. Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory**

- I. Sangeet Sadhana
- II. Relation of Ragas with Rhythm & emotions
- III. Dhyanas of Raga Pictures
- IV. Prabandh and its Dhatus in the content of Indian Music.

**Books Recommended:**

- |                                     |                      |
|-------------------------------------|----------------------|
| 1. Senior Oxford Companion to Music | Percy A. Acholar.    |
| 2. Dhawani Aur Sangeet              | Lijit Kishore Singh. |
| 3. Rag and Ras                      | O.C.Gangoli.         |
| 4. The Philosphy of Music           | Pole.                |
| 5. Sangeet Shastra Vigyan           | Dr. Panna Lal Madan. |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(I) 552: ESSAYS ON INDIAN MUSIC  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

**An Essay on any one of the following topics:**

1. Sangeet Mein Laya Ka Mahatav
2. Vadan Mein Garano Ka Yogdan
3. Manch Pardarshan (Stage Performance)

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

1. Vartman Vadya Sangeet Shikshan Ke Gun aur Dosh
2. Folk Instruments of Punjab
3. Contribution of Punjab in the field of Classical (Inst.) Music

**UNIT – III**

**Note: The paper setter will set five questions. Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

1. Tradition & Modern trends Indian Instrumental Music
2. Man & Music.
3. Music & Therapy.
4. Sangeet Samiksha.

**Books Recommended:**

1. Sangeet Nibandh Sangraha : Harish Chander Srivastav
2. Sangeet Nibandhmala : Jagdish Narayan Pathak
3. Indian Music Problem and Problems : B.V.Kaskar
4. Sangeet Nibandhwali : Gurnam Singh published by Punjabi University, Patiala.
5. Sangeet Nibandh : Viney Kumar Aggarwal, Manmohan Singh, Published by Punjabi University, Patiala.
6. Sangeet Nibandh : Sangeet Karyalaya, Hathras (U.P.)

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUL–(V) 553: SURVEY OF INDIAN CLASSICAL INSTRUMENTS  
(THEORY)**

**UNIT – I**

**Note: The paper setter will set three questions. All questions are compulsory.**

- Origin, development of following instruments and their important in Indian Classical Music.
  - I. Pakhawaj
  - II. Bansuri (Flute)
  - III. Veena

**UNIT – II**

**Note: The paper setter will set three questions. All questions are compulsory.**

- Origin, development of following instruments and its important in Indian Classical Music.
  - I. Tabla
  - II. Shehnai
  - III. Sitar

**UNIT – III**

**Note: The paper setter will set five questions. Note: The paper setter will set five questions. Selecting one question each from Unit – I & II. All questions are compulsory.**

- Origin, development of following instruments and its important in Indian Classical Music.
  - I. Violin
  - II. Harmonium
  - III. Sarangi
  - IV. Tanpura

**Books Recommended:**

1. Uttar Bhartiya Sangeet Mein Tantar, Dr. Sangeeta Singh, Kanishak Publisher, New Delhi
2. Vadyon Ka Sathan Evam Upyogita
3. Bhartiya Sangeet Shastron Mein Vadyon, Dr. Anjna Bhargav, Kanishak Publisher, Ka Chintan, New Delhi.
4. Bhartiya Tantar Vadyon Ki Utpatti Evam Vikas, Dr. Rekha Seth, Ishan Parkashan, Meerut
5. Swar Vadyon Ke Vadan Mein Thumri Aur Dhun, Dr. Seema Rani Walia, Sanjay Parkashan, New Delhi, (Parchalan Evam Mahatav)
6. Bhartiya Sangeet Vadya, Dr. Lal Mani Mishar, Bhartiya Gyaan Peeth, New Delhi.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUP–(I) 571: STAGE PERFORMANCE  
(PRACTICAL)**

**UNIT – I**

1. One Drut Gat with proper Alap, Jorh.
2. Thumri

**UNIT – II**

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Tunning of your instruments

**UNIT – III**

1. One Vilambit & One drut Gat in raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala.
2. Ability to sing any song of film music with Harmonium.
3. Ability to tune your instrument.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)  
(Under Credit Base Continuous Evaluation Grading System)

**MUP (I) 572: ADVANCE STUDY OF RAGAS  
(PRACTICAL)**

**UNIT – I**

1. Two Drut Gats in Ragas Marwa & Kalawati.
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Puriya & Jan–Sammohini.

**UNIT – II**

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Charukeshi & Rageshwari.
2. Critical & comparative study of above mentioned Ragas.

**UNIT – III**

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Bilaskhani Todi, Multani & Shud Sarang.
2. Full definition and few alaps of non detailed Ragas : Basant–Mukhari , Todi & Shyam Kalyan.

**Books Recommended:**

- |   |   |
|---|---|
| 1. Sangeetanjali Part III–IV            | Onkar Nath Thakur.  |
| 2. Rag Vigyan Parts IV–VII              | V.N.Patwardhan.   |
| 3. H.S.Kramik Pustak Malika Parts IV–VI | V.N.Bhatkhande.   |
| 4. Sangeet Vyas Krit, Parts–I and II    | S.G.Vyas.   |
| 5. Aprachalit Raga Parts–I & II         | J.K.Pataki.   |
| 6. Abhinav Geet Manjari Parts–I & II    | Dr. S.N. Ratanjankar, Lucknow.  |
| 7. Geet Smooh                           | Prof. G.N. Natu, Lucknow.   |
| 8. Sangeet Shastra Parveen :            | Jagdish Narayan Pathak, Allahabad,<br>Published by: Ratnakar Pathak,<br>27, Mabajani Tola, Allahabad. |
| 9. Abhinav Geetanjali Part I–V          | Pt. Ram Ashrya Jha  |
| 10. Tantri Naad Part I                  | Dr. Lal Mani Mishar   |
| 11. Raga Vyakaran                       | Vimak K. Roy Chaudhary  |
| 12. Raga Rahasaya                       | Acharya Brahspati   |

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)  
(Under Credit Base Continuous Evaluation Grading System)

**PAPER: MUP – (I) 573**

**Seminar (Music Appreciation) Based On Power Point Presentation/Activities**