

# FACULTY OF VISUAL & PERFORMING ARTS

## SYLLABUS

### FOR

**M.A. MUSIC (HONS.) (INSTRUMENTAL)**

**(SEMESTER: III – IV)**

*(Under Credit Based Continuous Evaluation Grading System)*

**EXAMINATIONS: 2015-16**



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# GURU NANAK DEV UNIVERSITY AMRITSAR

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M.A. Music (Hons.) Instrumental Semester-III  
(Under Credit Base Continuous Evaluation Grading System)

Programme Code: MUB (I)

**SEMESTER – III** **SCHEME**

| 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     | STUDY OF GURMAT SANGEET   | 3       | 1 | 0 | 4             |
| MUP(I)521  | C     | STAGE PERFORMANCE   | 0       | 0 | 5 | 5             |
| MUP(I)522  | C     | VIVA-VOCE<br>ANALYTICAL STUDY OF RAGAS                                    | 1       | 0 | 4 | 5             |
| MUP(I)523  | C     | SEMINAR (MUSIC APPRECIATION) BASED ON POWER POINT PRESENTATION/ACTIVITIES | 0       | 0 | 2 | 2             |
|            | I     | INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC                          | -       | - | - | 3             |
|            |       | <b>TOTAL CREDITS</b>  | -       | - | - | <b>23</b>     |

**General Instructions for All papers (Semester I to IV)**

1. Each written paper in Minor –I and II shall be of One hour duration.
2. Practical paper shall be of 15 Minutes duration each.
3. Each written paper in Major shall be of three hours duration and Practical paper shall be of 30 minutes duration each.
4. Harmonium will only be allowed with light music performance.
5. After every second Minor in all papers there will be a Quiz.

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**Paper: MUL-(I) 501 (Theory)**

*SCIENTIFIC STUDY OF INDIAN INSTRUMENTAL MUSIC*

**UNIT-I**

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

1. Write short note on following scientific terms :  
Frequency, pitch, intensity, timber.
2. Importance of Drone in Indian Classical Music
3. Role of Sangatkari and its principles.

**UNIT-II**

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

1. Correct intonation of swars in various ragas.
2. Importance of Sahayak Nada.
3. Salient features of Rabindra Sangeet.

**UNIT-III**

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

1. Inter-relation between vocal & Instrumental music.
2. Role of psychology in teaching and learning music.
3. Raag Lakshans of Indian Music and practical uses of its helping elements.
4. Mathematical approach of Taalas in Indian Music.

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**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.<br>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<br>Study. 1992.    |
| 8. Bhartiya Sangeet Vadya                                   | Dr. Lalmani Mishra  |
| 9. Sangeet Ka Samaj Shastra                                 | Satyawati Sharma, Panchsheel Parkashan,<br>Jaipur.            |

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**Paper: MUL-(I) 502 (Theory)**  
**A STUDY OF GURMAT SANGEET**

**UNIT-I**

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

1. Technical terminology : Rababi, Dhaadi, Keertania, Shaan, Jodi.
2. Classical instruments used with Gurmat Sangeet.
3. Folk instruments used with Gurmat Sangeet.

**UNIT-II**

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

1. Contribution of Shri Guru Amar Dass Ji towards Indian Music.
2. Contribution of Rababi and Sikh Keertankaar.
3. Contribution of Shri Guru Gobind Singh Ji towards Indian Music.

**UNIT-III**

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

1. Critical study of Raagas used in Sri Guru Granth Sahib.
2. Salient features of Kirtan Chowki.
3. Detailed knowledge of Dhadi Prampra in Gurmat Sangeet.
4. Relevance of string instruments in Gurmat Sangeet.

**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

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**Paper: MUP-(I) 521 (Practical)**  
**Stage Performance**

**UNIT-I**

1. One Drut Gat with traditional development of Raaga.
2. One Gat in Choutal (Dhrupat Style) with different layakaries.
3. Tuning of your instrument.

**UNIT-II**

1. One Vilambit and Drut Gat of your own choice with traditional development of Raaga.
2. Ability to play the thekas of Ada Chartaal, Tivra on tabla as well as on hand.
3. A Dhun based on Cinematic Gazal.

**UNIT-III**

1. One Vilambit and Drut Gat with traditional development of Raaga other than choice of second minor.
2. Ability to tune Tabla.
3. General Maintenance of your major Instrument.
4. Ability to sing any folk song with Harmonium.

**List of Raagas :**

- a. Gujri Todi
- b. Bageshwari
- c. Abhogi Kahnada
- d. Maru Bihag
- e. Chanderkauns
- f. Hansdhwani
- g. Madhuvanti

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**Paper MUP (I) 522 Viva–Voce  
Analytical Study of Ragas**

**UNIT-I**

1. Two Drut Gats in Ragas Gujri Todi & Bhageswari.
2. Critical & detailed study of above mentioned ragas.

**UNIT-II**

1. Any one Vilambit Gat & two Drut Gats with traditional development of Raaga Abhogi Kahnada & Maru Bihag.
2. Critical & comparative study of above mentioned Ragas.

**UNIT-III**

1. Any one Vilambit & three Drut Gats with traditional development of Raaga Chanderkauns, Hansdhvani & Madhuwanti
2. Critical & comparative study of above mentioned Ragas.

**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.

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(Under Credit Base Continuous Evaluation Grading System)

**Paper: MUP(I) 523**  
**Practical**

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

1. Any one Topic from the prescribed syllabus of First Semester.
2. Criteria for marking system of seminar will be based on
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities
  - e. Membership of different committees constituted time to time.

M.A. Music (Hons.) Instrumental Semester-IV  
(Under Credit Base Continuous Evaluation Grading System)

Programme Code: MUB (I)

**SEMESTER – IV** **SCHEME**

| Course No. | C/E/I | Course Title   | Credits |   |   | Total Credits |
|------------|-------|--|---------|---|---|---------------|
|            |       |  | L       | T | P |               |
| MUL 551    | C     | APPLIED MUSICOLOGY   | 3       | 1 | 0 | 4             |
| MUL 552    | C     | MULTI DISCIPLINARY APPROACH AND RESEARCH METHODOLOGY                       | 3       | 1 | 0 | 4             |
| MUP 571    | C     | STAGE PERFORMANCE  | 0       | 0 | 5 | 5             |
| MUP 572    | C     | VIVA-VOCE ANALYTICAL STUDY OF RAGAS  | 1       | 0 | 4 | 5             |
| MUP 573    | C     | SEMINAR (MUSIC APPRECIATION) BASED ON POWER POINT PRESENTATION /ACTIVITIES | 0       | 0 | 2 | 2             |
|            | I     | INTER DISCIPLINARY (ANY DEPTT.) OTHER THAN MUSIC                           | -       | - | - | 3             |
|            |       | <b>TOTAL CREDITS</b>   | -       | - | - | <b>23</b>     |

**General Instructions for All papers ( Semester I to IV)**

1. Each written paper in Minor –I and II shall be of One hour duration.
2. Practical paper shall be of 15 Minutes duration each.
3. Each written paper in Major shall be of three hours duration and Practical paper shall be of 30 minutes duration each.
4. Harmonium will only be allowed with light music performance.
5. 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)

***MUL 551 (Theory)***  
**APPLIED MUSICOLOGY**

**UNIT-I**

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

1. Principles of Alap in Classical Instrumental Music.
2. Raga and Rasa.
3. Placing of Swaras on the wire of Veena by Pt. Ahobal & Sh. Niwas.

**UNIT-II**

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

1. Principles of Vrind Vadan.
2. Vadan Shailies of your instrument..
3. Vocational aspects of Indian Music.

**UNIT-III**

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

1. Basic Principles of Todas in Instrumental Music.
2. Concept of Raaga Dhyaan Picture/Painting.
3. Relation of Ragas with Rhythm & emotions.
4. Detailed knowledge of following Indian Classical Music Instruments:  
Sitar and Tabla,.

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)

*MUL 552 (Theory)*  
***MULTI DISCIPLINARY APPROACH AND RESEARCH METHODOLOGY***

**UNIT-I**

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

1. Vartman Vadya Sangeet Shikshan Ke Gun aur Dosh
2. Sangeet Mein Laya Ka Mahatav
3. Define research with its types and areas.

**UNIT-II**

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

1. Music and Media.
2. Music criticism.
3. Sources of data collection in research.

**UNIT-III**

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

1. Music therapy.
2. Tradition & Modern trends Indian Instrumental Music
3. Tabla as a Solo Vadan.
4. Detailed knowledge of elements of Research:
  - a. Questionnaire
  - b. References
  - c. Footnotes
  - d. Bibliography

M.A. Music (Hons.) Instrumental Semester-IV  
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**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.)
7. Shodh Swaroop Avem Manak Vyavharik Karyavidhi : Baijnath Sinhal

M.A. Music (Hons.) Instrumental Semester-IV  
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**Paper: MUP 571 (Practical)**  
**Stage Performance**

**UNIT-I**

1. One Drut Gat with traditional development of Raaga.
2. One Thumri in any Mishra Raaga
3. Tuning of your instrument.

**UNIT-II**

1. One Vilambit and Drut Gat of your own choice with traditional development of Raaga.
2. Ability to play the thekas of Jhumra and Jatt Taal on tabla as well as on hand.
3. A Gat based on Jhaptaal or Rupak Taal in prescribed Ragas.

**UNIT-III**

1. One Vilambit and Drut Gat with traditional development of Raaga other than choice of second minor.
2. One Dhun based on any folk of India.
3. General Maintenance of your major Instrument.
4. Ability to sing any song of film music with Harmonium.

**List of Raagas :**

- a. Marwa
- b. Puriya Dhanashri
- c. Charukeshi
- d. Rageshwari
- e. Bilaskhani Todi
- f. Multani Jaijaiwanti

M.A. Music (Hons.) Instrumental Semester-IV  
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**MUP 572 (Practical) Viva-Voce**  
**Analytical Study of Ragas**

**UNIT-I**

1. Two Drut Gats in Ragas Marwa & Puriya Dhanashri.
2. Critical & detailed study of above mentioned ragas.

**UNIT-II**

1. Any one Vilambit Gat & two Drut Gats with traditional development of Raaga Charukeshi & Rageshwari.
2. Critical & detailed study of above mentioned Ragas.

**UNIT-III**

1. Any one Vilambit & three Drut Gats with traditional development of Raaga Bilaskhani Todi, Multani & Shud Sarang.
2. Critical & detailed study of above mentioned Ragas.

**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, 27, Mabajani<br>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  |

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**Paper: MUP 573**

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

1. Any one Topic from the prescribed syllabus of First Semester.
2. Criteria for marking system of seminar will be based on
  - a. Power Point Presentation
  - b. Attendance
  - c. General Conduct
  - d. Participation in Extra Activities
  - e. Membership of different committees constituted time to time.