

FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS

FOR

M.A. MUSIC (VOCAL) (SEMESTER: I – IV)

EXAMINATIONS: 2015-16



GURU NANAK DEV UNIVERSITY AMRITSAR

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M.A. Music Vocal (Semester System)

SCHEME OF COURSE**SEMESTER – I:**

Paper – I:	Theoretical Survey of Indian Music (Theory)	Marks: 100
Paper – II:	Historical Study of Indian Music (Theory)	Marks: 100
Paper – III:	Stage Performance-I (Practical)	Marks: 100
Paper – IV:	Critical & Comparative Study of Ragas-I Viva-Voce (Practical Based)	Marks: 100

M.A. Music Vocal (Semester – I)

**Paper – I: Theoretical Survey of Indian Music
(Theory)**

Time: 3 Hrs.

Max. Marks: 100

Note:

- I. The paper setter will set eight questions. The students will be required to attempt five questions.
 - II. All questions carry equal marks.
1. Write short notes on the following:
 - a. Avirbhav – Tirobhav
 - b. Alpattva – Bahutava
 - c. Khatka – Murki
 - d. Alap – Bahlaava
 2. Relation between Classical Music & Folk Music.
 3. Detailed study of Naad and Sahayak Naad.
 4. Comparative study of Uttari & Dakshini System of Music.
 5. Importance of Swarit (key note) and Swar Samvad in Music.
 6. Detailed Study of Moorchna System.
 7. Inter-relationship between Vocal & Instrument Music.
 8. Detailed description of prescribed Ragas and Talas.
 9. Different variety of Tanas and Gamaks.
 10. Inter-relation of Music with Fine Arts, Psychology, Computer, Theatre.

Books Recommended:

- | | |
|--|---|
| 1. Bhartia Kanth Sangeet | Dr. Arun Mishra |
| Avam Vadya Sangeet | Kanishka Publishers , New Delhi 2002. |
| 2. Sangeet Visharad | Basant Sangeet Karyala Hathras, 2004 |
| 3. Nibandh Sangeet | Laxmi Naryan Garg, Sangeet Karyala, Hathras, 1989 |
| 4. Punjab ki Sangeet Parampara | Dr. geeta pental, Radha Publication, New Delhi 1989 |
| 5. Bhartia Sangeet ka | Dr. Rajiv Verma & Neelam Parikh |
| Adhiyatmik Sawroop | Amargranth Parkashan 2004 |
| 6. Indian Music in Professional | Dr. Manju Shree Chowdhry |
| and Academic Institution | Sanjay Parkashan, New Delhi 1999 |
| 7. Punjab Ki Sangeet Parampara | : Dr. Geeta Paintal |
| 8. Bhartiya Sangeet Kosh | : Bimal Kant Roy Chowdhary |
| 9. Hindustani Sangeet Padhati, Vol. I&II | : V.N.Bhatkhande |
| 10. Shastriya Sangeet Vivechan | : Dr. S.L. Mishra |

M.A. Music Vocal (Semester – I)

**Paper – II: Historical Study of Indian Music
(Theory)****Time: 3 Hrs.****Max. Marks: 100**

1. Descriptive & Comparative study of the following gayan shallies:
 - a. Drupad – Dhamar
 - b. Kajjri – Hori
 - c. Saadra – Daadra
 - d. Thumri – Tappa
 - e. Drut Khayal – Tarana
2. Biography and contribution towards Indian Music of the following viz. Pt. Rajan-Sajan Mishra, Pt. Bhimsen Joshi, Pt. Jasraj, Smt. Kishori Amonkar.
3. Historical Development of VrindGaan in Vocal Music.
4. Detailed study of Geeti Gaan.
5. Folk Music of Punjab.
6. Historical development of solo singing and its place in Modern period.
7. Changing scenario in music after Independence.
8. Merits and De-merits of Academic training of Indian Classical Music.
9. Shruti Swar Sthapna on Veena by Pt. Ahobal, Pt. Srinivas, Acharya Brihaspati & Dr. Lalmani Mishra.
10. Relevance of Time Theory in Indian Music.

Books Recommended:

- | | |
|---|---|
| 1. Bhartia Kanth Sangeet
Avam Vadya Sangeet | Dr. Arun Mishra
Kanishka Publishers , New Delhi 2002. |
| 2. Sangeet Visharad | Basant Sangeet Karyala Hathras, 2004. |
| 3. On Indian Music | Pt. Debu Howdery Roshan Press 2005. |
| 4. Sangeetayan | Seema Johri Radha Publication, New Delhi 2003 |
| 5. Nibandh Sangeet | Laxmi Naryan Garg, Sangeet Karyala,
Hathras, 1989. |
| 6. Hamare Snageet Ratan | Sangeet Karyala, Hathras, 1989. |
| 7. Gurmat Sangeet Parbandh
te Parser | Dr. Gurnam Singh, Punjabi University,
Patiala, 2002 |
| 8. Punjab ki Sangeet Prampara | Dr. Geeta Paintal, Radha Publication,
New Delhi, 1998. |
| 9. Bhartiya Sangeet Ke Anmol Mani- | Dr. Lalmani Mishra |
| 10. A Journey to Hindustani Music | Rajeev Nayar. |
| 11. Music-Its Methods & Techniques
of Teaching in Higher Education | Dr. Indrani. Chakravarti, Mittal
Publication. |
| 12. Sangeet Manjusha | Dr. Indrani. Chakravarti, Mittal Publication. |

M.A. Music Vocal (Semester – I)

**Paper – III: Stage Performance – I
(Practical)**

Time: 40 Minutes

Max. Marks: 100

Note:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.

To perform:

- | | |
|---|----------|
| 1. A Vilambit Khayal | 30 Marks |
| 2. A Drut Khayal | 20 Marks |
| 3. Tarana aur Chaturang | 20 Marks |
| 4. One Punjabi Folk | 10 Marks |
| 5. Ten Alankars each of Bilawal and Khamaj That | 10 Marks |
| 6. Tuning of Tanpura | 10 Marks |

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Rag Parichay : Harish Chander Shrivastava
9. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

M.A. Music Vocal (Semester – I)

Paper – IV: Critical & Comparative Study of Ragas – I
Viva Voce (Practical Based)

Time: 40 Minutes

Max. Marks: 100

Note:

1. Board of Examiners will consist of external as well as internal examiner.
2. Detailed & critical study of the following Ragas. Select any four combinations.
3. Detailed study of any five Ragas and non detailed study of three Ragas.
4. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
5. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
6. Ability to play Ek Taal, Jhap Taal, Teen Taal, Rupak on Hand and Tabla with Ek Gun and Dugun Laykaries.

List of Ragas (Select according to Note)

1. Kalyan
Shudh Kalyan
2. Bihag
Maaru Bihag
3. Brindabani Sarang
Madhmaadh Sarang
4. Malkauns
Chandrakauns
5. Bhairav
Ahir Bhairav
6. Miyan Malhar
Megh Malhar

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Rag Parichay : Harish Chander Shrivastava
9. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

M.A. Music Vocal (Semester System)

SEMESTER – II:

Paper – V:	Critical and Aesthetic Study of Indian Music (Theory)	Marks: 100
Paper – VI:	An Analytical Study of Granthas (Theory)	Marks: 100
Paper – VII:	Stage Performance-II (Practical)	Marks: 100
Paper – VIII:	Critical & Comparative Studies of Ragas-II Viva Voce (Practical Based)	Marks: 100

M.A. Music Vocal (Semester – II)

Paper – V: Critical and Aesthetic Study of Indian Music**Time: 3 Hrs.****Max. Marks: 100****Note :-**

1. The paper setter will set eight questions. The students will attempt five questions.
2. All questions carry equal marks.
3. The examiner can also set up to two questions from Paper VIII (Practical side).

Q1. Meaning, definition and principles of aesthetics in the context of music.

Q2. The influence and Impact of Aesthetical elements in music performances.

Q3. Nayak – Nayika Bhed.

Q4. Relevance of Raga – Ragini Chitran in strengthening the relationship of ragas with emotions.

Q5. Raga and Rasa.

Q6. Relation of Raga with Season and Time.

Q7. Relation of Raga with creativity and Improvisation.

Q8. Use of following Indian classical ragas (Yaman, Bhairavi, Jaijaiwanti, Shivrangini, Todi, Kalavati, Malkauns, Darbari, Khamaj and Kaafi.) in Film Music.

Q9. Critical and Comparative study of Basic training, singing style and presentation of following Gharanas :-

- a. Gwalior
- b. Delhi
- c. Kirana

Q10. Critical and Comparative study of Ragas having same notes.

Books Recommended:

1. Bhartiya Kanth Sangeet
Avam vadya sangeet – Dr. Arun Mishra (Kaniska Pub.) New Delhi - 2002.
2. Sangeet Visharad – Basant (Sangeet Karyalya Hathron – 2004)
3. On Indian Music – Pt. Debu Chowdhry (Roshan Press 2005)
4. Nibhand Sangeet – Laxmi Narayan Garg (Sangeet Karyalay Hatjron 1989)
5. Bhartiya Sangeet Mai Vigianik Upkarno ka Prayog by Anita Gautam (Kanishka Publishers New Delhi 2002)
6. Bhartiya Taalon ka Shastriya Vivechan by Arun Kumar Sen (Madhya Pradesh Academy Bhopal 2002)
7. Indian music in professional and academic institutions (Dr. Manjushree Chowdhry, Sanjay Prakashan New Delhi 1999)
8. Indian Concept of Rythem – A.K Sen (Kanishka Publication New Delhi 19994)
9. Man and Music in India – Rashmi Goswami Indian Institute of Advance study 1992.
10. Gurmat Sangeet Parbandh te Prasar – Dr. Gurnam Singh, Punjabi university Patiala 2002.
11. Nayak Nayika Bhed – Dr. P.K.Dixit

M.A. Music Vocal (Semester – II)

Paper – VI: An Analytical study of Granthas**Time: 3 Hrs.****Max. Marks: 100****Note:-**

1. The paper setter will set six questions. Q.No. 1 (short notes (4) will be compulsory for all. The students will be required to attempt any three questions from the remaining.
2. All questions carry equal marks.

Analytical Study of the following Granths:-

1. Natya Shastra (Bharat)
2. Sangeet Ratnakar (Pt. Sharang Dev)
3. Sangeet Parijat (Ahobal)
4. Swar Melakala Nidhi (Ramamatya)
5. Sangeet Chintamani (Acharya Brahspati)
6. Chaturdand Prakashika (Pt. Vyankatmakhi)
7. Virhad desi (Matang Muni).
8. Pranav Bharti (OmkarNath Thakur)

Books Recommended

1. Sangeet Ratnakar – Sharangdev, Sangeet Karyalaya Hathras(U.P.) 1964.
2. Brihaddeshi – Matang Publication Scheme, Jaipur, 1972.
3. Uttar Bhartiya Sangeet – Panddhtion ka Tulanatamak Addhyayan (V.N Bhatkhande, Sangeet Karyalaya Hathras (U.P.) 1965)
4. Swar Mela Kalanidhi – Ramamatya, Sangeet Karyalaya Hathras.(U.P.) 1967.
5. Natya Shastra – Bharat, Chokamba Sanskrit Sansthan Varanasi (U.P.) 1985.
6. Swar Aur Raagon Ke Vikas Mein : Prof. I Chakravarti,Chaukhamba Prakashan Vadyon Ka Yogdan New Delhi.
7. Works of Sharang Dev : Dr. Prem Lata Sharma, Sangeet Natak Academy, New Delhi.
8. Works of Matang Brihaddeshi : Dr. Prem Lata Sharma, Sangeet Natak Academy, New Delhi.
9. Sangeet Ratnakar : Dr. Prem Lata Sharma & Dr. R.K.Shringi Moti Lal Banarasi Das, New Delhi.
10. Bharat Ka Sangeet Siddhant : Acharya Brihaspati
11. Sangeet Chintamani I-II : Acharya Brihaspati
12. Bhartiya Sangeet : Thakur Jaidev Singh
13. Indian Music : Edited by Dr. Prem Lata Sharma Sangeet Research Academy, Kolkata.
14. Tan Tantri Man Kinnari : Dr. Indrani Chakravarti Madhya Pradesh Hindi Granth Academy Bhopal

M.A. Music Vocal (Semester – II)

**Paper – VII: Stage Performance-II
(Practical)**

Time: 40 Minutes

Max. Marks: 100

Note:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.

To perform :

- | | |
|---|----------|
| 1. A Vilambit Khayal | 30 Marks |
| 2. A Drut Khayal | 20 Marks |
| 3. Dhrupad /Dhamar | 20 Marks |
| 4. One Cinematic Song | 10 Marks |
| 5. Ten Alankars each of Kafi and Asawari That | 10 Marks |
| 6. Tuning of Tanpura | 10 Marks |

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Maalika Part I-VI – V.N Bhatkhande.
2. Naveen Khayal Rachnawali – Dr. Shankar Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I-IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav Geetanjali Part I to V – Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

M.A. Music Vocal (Semester – II)

**Paper – VIII: Critical & Comparative Study of Ragas-II
Viva Voce (Practical Based)**

Time: 40 Minutes

Max. Marks: 100

Note:

1. Board of Examiners will consist of external as well as internal examiner.
2. Detailed & critical study of the following Ragas. Select any four combinations.
3. Detailed study of any five Ragas and non detailed study of three Ragas.
4. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
5. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
6. Ability to play Ek Taal, Jhap Taal, Teen Taal, Rupak on Hand and Tabla with Ek Gun, Dugun, Tigun and Chaugun Laykaries.

List of Ragas (Select according to Note)

1. Puriya Kalyan
Puriya Dhanashri
2. Nat Bhairav
Gunkali
3. Shudh Sarang
Shyam Kalyan
4. Bageshwari
Rageshwari
5. Bhimpalasi
Patdeep
6. Shankara
Hans Dhawani.

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Maalika Part I-VI – V.N Bhatkhande.
2. Naveen Khayal Rachnawali – Dr. Shankar Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I-IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

M.A. Music Vocal (Semester System)

SEMESTER – III:

Paper – IX:	An Aesthetical and Scientific Study of Indian Music (Theory)	Marks: 100
Paper – X:	Music as A Commercial Art (Theory)	Marks: 100
Paper – XI:	Stage Performance-III (Practical)	Marks: 100
Paper – XII:	Critical & Comparative Studies of Ragas-III Viva Voce (Practical Based)	Marks: 100

M.A. Music Vocal (Semester – III)

**Paper – IX: AN AESTHETICAL AND SCIENTIFIC STUDY OF INDIAN MUSIC
(Theory)****Time: 3 Hours****Marks: 100****Note:**

1. The paper setter will set eight questions.
2. The students will be required to attempt five questions.
3. All questions carry equal marks.
4. While sending the syllabus to paper setter in theory the syllabus prescribed for practical paper should also be sent.

UNIT-I:

1. Write short notes on the following in the context of musicology:-
Aptitude, Musical appreciation, importance of Tihai Sangatkari, Environment, Imitation, Imagination,
2. Detailed study of melody & Harmony.
3. Importance of creativity in Indian music.
4. The role of laya in different Gayan Shailies.
5. Mood & expression in Music performance.
6. Correct Intonation of Swaras in Various Ragas
7. Role of Mathematics in Music.
8. Voice culture and its importance in larynx.
9. Importance of listening music.
10. Relation of Music with allied sciences.

Books Recommended:

- | | |
|--|---|
| 1. Bhartia Kanth Sangeet
Avam Vadya Sangeet | Dr. Arun Mishra
Kanishka Publishers, New Delhi. 2002 |
| 2. Sangeet Visharad | Basant, Sangeet Karyala Hathras. 2004 |
| 3. On Indian Music | Pt. Debu howdery Roshan Press, 2005 |
| 4. Nibandh Sangeet | Laxmi Naryan Garg
Sangeet Karyala Hathras. 1989 |
| 5. Bhartia Sangeet Main
Vigianik Upkarnon Ka Paryog | Aneeta Gautam
Kanishka Publishers, New Delhi. 2002 |
| 6. Bhartia Taalon Ka
Shastriya Vivechan | Arun Kumar Sen.
Madhaya Pardesh Academy, Bhopal. 2002 |
| 7. Indian Music in Professional
And Academic Institutions | Dr. Manju Shree Chowdry
Sanjay Parkashan, New Delhi. 1999. |
| 8. Indian Concept of Rhythm | A.K. Sen Knishka Publishers, New Delhi. 1994 |
| 9. Man And Music in India | Rashmi Goswami
Indian Institutute at Advance Study. 1992. |
| 10. Bhartiya Sangeet Main Suruti | Dr. Yash Pal Sharma, Knishka Publishers &
Distributors, New Delhi-2. |

M.A. Music Vocal (Semester – III)

**Paper–X: MUSIC AS A COMMERCIAL ART
(Theory)**

Time: 3 Hours

Marks: 100

Note:

1. The paper setter will set eight questions.
2. The students will be required to attempt five questions.
3. All questions carry equal marks.
4. While sending the syllabus to paper setter in theory the syllabus prescribed for practical paper should also be sent.
 1. Detailed knowledge of arranging film music.
 2. Basic Principles of thematic Music
 3. The Role of computer in Music.
 4. Scope of Job Avenues in music.
 5. The Art of sound recording.
 6. Various methods of teaching Vocal music with the help of audio video aids.
 7. Role of Music in popularizing advertisements.
 8. Role of Multimedia in Promoting Indian Classical Music.
 9. Principles of preparing Folk orchestra.
 10. Role of A.I.R. in promoting in Indian Music.

Books Recommended:

- | | |
|--|--|
| 1. On Indian Music | Pt. Debu Chaudhuri Roshan Press,2005 |
| 2. Bhartia Sangeet Main
Vigianik Upkarnon Ka Paryog | Aneeta Gautam
<i>Kanishka Publishers</i> ,New Delhi.2002 |
| 3. Bhartia Taalon Ka
Shastriya Vivechan | Arun Kumar Sen.
Madhaya Pardesh Academy,Bhopal.2002 |
| 4. Indian Music in Professional
And Academic Institutions | Dr. Manju Shree Chowdry
Sanjay Parkashan,New Delhi.1999. |
| 5. Indian Concept of Rhythm A.K. Sen | Knishka Publishers,New Delhi.1994 |
| 6. Man and Music in India
Sangeetayan | Rashmi Goswami
Indian Institute at Advance Study.1992.
Seema Johri |

M.A. Music Vocal (Semester – III)

**Paper – XI: STAGE PERFORMANCE–III
(Practical)**

Time: 40 Minutes

Max.Marks:100

Note:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.

To perform:

- | | |
|--|----------|
| 1. A Vilambit Khayal | 30 Marks |
| 2. A Drut Khayal | 20 Marks |
| 3. Partal Gayaki(A partal from Sri Guru Granth Sahib) | 20 Marks |
| 4. Bhajan/Geet with the accompaniment of Harmonium to be played by the candidate | 10 Marks |
| 5. Ten Alankars each of Bhairavi, Bhairav and Kalyan That | 10 Marks |
| 6. Tuning of Tanpura | 10 Marks |

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Rag Parichay : Harish Chander Shrivastava
9. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

M.A. Music Vocal (Semester – III)

Paper – XII: Critical & Comparative Study of Ragas – III
Viva-Voce (Practical Based)

Time: 40 Minutes

Max. Marks: 100

Note:

1. Board of Examiners will consist of external as well as internal examiner.
2. Detailed & critical study of the following Ragas. Select any four combinations.
3. Detailed study of any five Ragas and non detailed study of three Ragas.
4. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
5. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
6. Ability to play Tilwara, Chautaal, Dhamar, Keharwa on Hand and Tabla with Ek Gun and Dugun Laykaries.

List of Ragas (Select according to Note)

1. Miayan Ki Todi
Multani
2. Gaud Sarang
Gaud Malhar
3. Shri
Basant
4. Kalawati
Jan Sammohini
5. Abhogi
Nayaki Kanhara
6. Jog
Tilang

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Rag Parichay : Harish Chander Shrivastava
9. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

M.A. Music Vocal (Semester System)

SEMESTER – IV

Paper–XIII:	Gurmat Sangeet (Theory)	Marks: 100
Paper–XIV:	Essays on Indian Music (Theory)	Marks: 100
Paper–XV:	Stage Performance-IV (Practical)	Marks: 100
Paper–XVI:	Critical & Comparative Studies of Ragas-IV Viva Voce (Practical Based)	Marks: 100

M.A. Music Vocal (Semester – IV)

**Paper–XIII: GURMAT SANGEET
(Theory)**

Time: 3 Hours

Marks: 100

Note:

1. The paper setter will set eight questions.
2. The students will be required to attempt five questions.
3. All questions carry equal marks.
4. While sending the syllabus to paper setter in theory the syllabus prescribed for practical paper should also be sent.

1. Musicology of Gurmat Sangeet.
2. Critical & Comparative Study of classical and folk singing styles of Gurmat Sangeet
3. Contribution of Bhagats and Bhattas Bani towards Gurmat Sangeet.
4. Musical Elements in raga mala in context of Guru Granth Sahib Ji.
5. Contribution of Sri Guru Nanak Dev Ji and Sri Guru Gobind Singh Ji towards Music.
6. Contribution and biography of following Keertankaars :-
 - a. Bhai Mardana
 - b. Prof. Tara Singh
 - c. Giani Gyan Singh Abtabaad
7. Detailed knowledge of instruments used in Gurmat Sangeet.
8. Role of institution in the promotion of Gurmat Sangeet.
9. Detail study of classification of Ragas in Sri Guru Granth Sahib.
10. Various Keertan trends of Gurmat Sangeet.

Books Recommended:

- | | |
|---|--|
| 1. Gurmat Sangeet Prabandh Ate Parsar | Dr. Gurnam Singh |
| 2. Gurmat Sangeet Prabandh | Dr. Gurnam Singh |
| 3. Gurmat Sangeet Darpan | Prof. Kartar Singh |
| 4. Gurmat Sangeet Ank | Sangeet Karyalaya Hathras 1997 |
| 5. Sikh Musicology | Dr. Gurnam Singh |
| 6. Sikh Dharam Te Sangeet | Dr. Jatinder Kaur |
| 7. Punjab Ki Sangeet Parampara | Dr. Geeta Pental, Radha
Publication, New Delhi.1989 |
| 8. Musicology of Shree Guru
Granth Sahib | Dr. Gurnam Singh
Kanishka Publishers,
New Delhi.2002 |

M.A. Music Vocal (Semester – IV)

**Paper–XIV: ESSAYS ON INDIAN MUSIC
(Theory)**

Time: 3 Hours

Marks: 100

Note:

- 1. The paper will set four questions.**
 - 2. The student will be required to attempt two questions.**
 - 3. All questions carry equal marks.**
 - 4. While sending the syllabus to paper setter in theory the syllabus prescribed for practical paper should also be sent.**
-
1. Relation between music & Yoga
 2. The role of Indian classical & folk Music in films.
 3. Relation between music & fine arts.
 4. Gazal Gayaki & contribution of Gazal maestros in present period.
 5. Music Therapy.
 6. Different gayan shallies of sufi music.
 7. Tabla as Solo vadan
 8. Importance of Swar Sadhna.

Books Recommended:

- | | |
|--|---|
| 1. Nibandh Sangeet | Laxmi Naryan Garg
Sangeet Karyala Hathras. 1989 |
| 2. Bhartia Sangeet Main
Vigianik Upkarnon Ka Paryog | Aneeta Gautam
Kanishka Publishers, New Delhi. 2002 |
| 3. Bhartia Sangeet Ka Adhiyatmik
Sawroop. | Dr. Rajiv Verma & Neelam Parikh.
Amar Granth Parkashan. 2004. |
| 4. Man And Music in India | Rashmi Goswami
Indian Institute at Advance Study. 1992. |
| 5. Music And Fine Arts
In the Devotional Tradition of India | Saurali Goswami
A.P.H. Publishing Corporation. Dariya Ganj, 2005 |
| 6. Hindustani Sangeet Main Gazal
Gayaki | Dr. Prem Bhandari
Granthagar, Jodhpur. 1995 |

M.A. Music Vocal (Semester – IV)

**Paper–XV: STAGE PERFORMANCE – IV
(Practical)**

Time: 40 Minutes

Max.Marks:100

Note:

1. Stage performance will be conducted in the presence of audience including students and teachers.
2. Board of Examiners will consist of external as well as internal examiner.
3. A candidate has to demonstrate in the Raga of his/her choice with proper style of gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.

To perform :

- | | |
|--|----------|
| 1. A Vilambit Khayal | 30 Marks |
| 2. A Drut Khayal | 20 Marks |
| 3. Thumri or Tappa | 20 Marks |
| 4. Gazal with the accompaniment of Harmonium to be played by the candidate | 10 Marks |
| 5. Ten Alankars each of Marwa, Purvi and Todi Thaata | 10 Marks |
| 6. Tuning of Tanpura | 10 Marks |

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Rag Parichay : Harish Chander Shrivastava
9. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

M.A. Music Vocal (Semester – IV)

Paper–XVI: Critical & Comparative Study of Ragas – IV
Viva Voce (Practical Based)

Time: 40 Minutes

Max. Marks: 100

Note:

1. Board of Examiners will consist of external as well as internal examiner.
2. Detailed & critical study of the following Ragas. Select any four combinations.
3. Detailed study of any five Ragas and non detailed study of three Ragas.
4. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
5. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
6. Ability to play Tilwara, Chautaal, Dhamar, Keharwa on Hand and Tabla with Ek Gun, Dugun, Tigun and Chaugun Laykaries.

List of Ragas (Select according to Note)

1. Bhatiyar
Lalit
2. Puriya
Marva
3. Gujri Todi
Bilaskhani Todi
4. Yamani Bilawal
Devgiri Bilawal
5. Darbari
Adana
6. Kirvani
Sindhi Bhairavi

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
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6. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brihaspati.
8. Rag Parichay : Harish Chander Shrivastava
9. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC