

FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS

FOR

M.A MUSIC (INSTRUMENTAL) (Semester: I – IV)

EXAMINATIONS: 2016–17



GURU NANAK DEV UNIVERSITY AMRITSAR

**Note: (i) Copy rights are reserved.
Nobody is allowed to print it in any form.
Defaulters will be prosecuted.**

**(ii) Subject to change in the syllabi at any time.
Please visit the University website time to time.**

M.A. Music Instrumental (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 Instrumental (Semester – I)

**Paper – I: Theoretical Survey of Indian Music
(Theory)****Time: 3 Hrs****Max. Marks: 100****Instructions :**

- I. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
 - II. All questions carry equal marks.
1. Detailed knowledge of the following technical terms:
Alap, Jod, Jhalla, Triobhava, Avirbhava, Nayak, Nayaki, Meend, Krintan, Ghaseet, Soot, Jamjama.
 2. Difference between Tantrakari and Gayaki Ang in Instrumental Music.
 3. Importance of swarit (Key note) and swar samvad in music.
 4. Detailed study of Naad and Sahayak Naad.
 5. Comparative study of Uttari and Dakshini system of Music.
 6. Classification of Indian Musical Instruments.
 7. A comparative study of Bhatkhande and Vishnu Digamber Notation systems.
 8. Use and importance of Indian Musical Instruments in Classical Dance.
 9. Inter–relation of Music with Fine Arts & Psychology.

Books Suggested:

- | | | | |
|-----|---|---|---|
| 1. | Sangeet Chintamani | : | Brihaspati. |
| 2. | Sitar and its Techniques | : | Prof. Debu Chaudhuri |
| 3. | Bhartiya Kanth Sangeet Avam
Wadiya Sangeet | : | Dr. Arun Mishra |
| 4. | Sangeet Bodh | : | Dr. Sharacchandra Shridhar
Paranjape |
| 5. | Sangeet Visharad | : | Basant |
| 6. | Bharitiya Sangeet Ka Adhyatmik Sawrup | : | Dr. Rajeev Verma, Neelam Parik
(Amar Granth Parakashan–2004) |
| 7. | Hindustani Music | : | G.H. Ranade |
| 8. | Bharat Ka Sangeet Sidhant | : | Acharya Brihaspati |
| 9. | Hindustani Sangeet
Padhati, Vol.I&II | : | V.N.Bhatkhande |
| 10. | Shastriya Sangeet Vivechan | : | Dr. S.L. Mishra |
| 11. | Bhartiya Sangeet Kosh | : | Bimal Kant Roy Chowdhary |
| 12. | Tantri Naad | : | Dr. Lalmani Mishra |
| 13. | Bhartiya Sangeet Vadya | : | Dr. Lalmani Mishra |
| 14. | Sangeet Manjusha | : | Prof. Indrani Chakravarti |
| 15. | Punjab Ki Sangeet Parampara | : | Dr. Geeta Paintal |

M.A. Music Instrumental (Semester – I)

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

- I. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
- II. All questions carry equal marks.
 1. Origin and Development of the following Musical Instruments viz. Vichitra Veena, Rudra Veena, Santoor & Flute.
 2. Biography and contribution towards Indian Music of the following viz. Pt. Ravi Shankar, Ud. Vilayat Khan, Ud. Mushtaq Ali Khan, Pt. Nikhil Bannerjee & Dr. Lalmani Mishra.
 3. Historical Development of Vrindavan in Instrumental Music.
 4. Historical development of Gharanas of Instrumental music.
 5. Role of Educational Institutions in promoting music after independence.
 6. Folk Instruments of Punjab.
 7. Historical development of Ekal Vadan Parampara (Solo Instrumental Tradition)
 8. Description and Comparative Study of the following Baaj's:– Maseetkhani, Razakhani, Jaffarkhani, Ferozkhani and Sitarkhani.
 9. Shruti Swar Sthapna on Veena by Ahobal, Shrinivas, Acharya Brihaspati & Dr. Lalmani Mishra, Pt. V.N. Bhatkhande.
 10. Relevance of Time Theory in Indian Music in modern times.

Books Recommended:

- | | | | |
|----|--|---|--|
| 1. | Punjab Ki Sangeet Parampra | : | Dr. Geeta Paintal, Radha Pub. New Delhi. |
| 2. | Short Historical Survey of the Music of Upper India | : | Bhatkhande |
| 3. | Hamare Sangeet Rattan | : | Sangeet Karyalya Hathras edited by Laxmi Narayan Garg. |
| 4. | Bhartiya Sangeet Ka Itihas | : | Umesh Joshi |
| 5. | Historical Development of Indian Music | : | Swami Pragya Nand |
| 6. | Pracheen Bharat Ka Sangeet | : | Dharamavati |
| 7. | Utar Bhartiya Sangeet mein Tantra Vadyon Ka Sthan Evam Upyogita. | : | Dr. Sangeeta Singh, Kanishka Pub. New Delhi. |
| 8. | Gurbani Adhiyan Nav Parikakh | : | Dr. Amrit Kaur Nishat Prakashan |

M.A. Music Instrumental (Semester – I)

- | | | | |
|-----|---|---|--|
| 9. | Vismad Nad | : | Jawedi Kalan, Ludhiana |
| 10. | Folk Music & Musical Instruments of Pb. | : | Alka Pandey. |
| 11. | Gurmat Sangeet Prabandh Te Prasar | : | Dr. Gurnam Singh Punjabi,
University Patiala. |
| 12. | Bhartiya Sangeet Ke Anmol Mani–Dr.
Lalmani Mishra | : | Dr. Gurpreet Kaur |
| 13. | Indian Music & Vd.Mushtaq Ali Khan | : | Prof. Debu Chandhari, Har Anand
Publication, New Delhi. |
| 14. | Musical Instruments of Indian | : | B.C. Dev |
| 15. | Music–Its Methods & Techniques of
Teaching in Higher Education | : | Dr. Indrani. Chakravarti, Mittal
Publication |
| 16. | A Journey to Hindustani Music | : | Rajeev Nayar. |

M.A. Music Instrumental (Semester – I)

**Paper – III: Stage Performance–I
(Practical)****Time: 40 min.****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 vadan as prescribed in paper–IV
4. The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Talas (Indian Music)
5. There should not be more than fifteen students in a batch for practical examination.
6. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
7. Basic Talas on Hand and Tabla will be compulsory.

(Practical)**To perform:**

- | | | | |
|----|------|---|----|
| 1. | i) | One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala) | 30 |
| | ii) | A Razakhani Gat (with proper Vadan shallies and Toda,Jhala) | 20 |
| 2. | i) | One Gat in any Tal other than Teen Tal | 10 |
| | ii) | Ten Alankars each of Bilawal and Khamaj That on your Instrument | 10 |
| | iii) | One Dhun based on any Raaga of Syllabus | 10 |
| 3. | | Ability to play the Ekgun & Dugun Thekas of Ektal, Teental and Rupak on Hand and Tabla too. | 10 |
| 4. | | Tuning of your Instrument | 10 |

M.A. Music Instrumental (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. There should not be more than fifteen students in a batch for practical examination.
4. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
5. Basic Talas on Hand and Tabla will be compulsory.

1. Malkauns
Chandrakuns
2. Rageshwari
Bageshwari
3. Brinda Bani Sarang
Shudh Sarang
4. Bhairav
Ramkali
5. Bihaag
Maaru Bihag
6. Bhupali
Shudh Kalyan

- a. Detailed study of any five Ragas and non detailed study of three Ragas.
- b. Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan.
- c. To perform One Vilambit Gat other than the Raag selected for stage performance.
Drut gat with proper Alap, toras and Jhala

Books Recommended:

- | | | |
|--|---|---|
| 1. Tantrinaad | : | Dr. Lalmani Mishra |
| 2. Rag Vigyan. Parts–IV to VII | : | Vinayak Rav Patwardhan |
| 3. H.S. Kramik Pustak
Malika Parts–IV to VI | : | V.N.Bhatkhande |
| 4. My Music My Life | : | Pt. Ravi Shankar |
| 5. Abhinav Geet Manjari Part–I&II | : | Dr. S.N. Ratanjankar, Lacknow. |
| 6. Rag Parichay | : | Harish Chander Shrivastavs |
| 7. Sitar Malika | : | Bhagvat Sharan Sharma, Sangeet Karyalaya,
Hathras |
| 8. Gurmat Sangeet Darpan | : | Prof. Kartar Singh, Published by SGPC |
| 9. Abhinav Geetanjali Part–I to V | : | Pt. Ram Ashray Jha |
| 10. Bhartiya Sangeet Vadya | : | Dr. Lalmani Mishra, Gyanpith Prakashan,
New Delhi. |
| 11. Rag Rahasya Part I–V | : | Acharya Brihaspati |

The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Tavs (Indian Music)

M.A. Music Instrumental (Semester System)**SEMESTER-II:**

PAPER-V:	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 Study of Ragas-II Viva-Voce (Practical Based)	Marks: 100

M.A. Music Instrumental (Semester – II)
Paper – V: Aesthetic Study of Indian Music

Time: 3 Hrs

Max. Marks: 100

Instructions :

- I. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
 - II. All questions carry equal marks.
1. Meaning, Definition and principles of aesthetics in the context of music.
 2. The influence and Impact of Aesthetical elements in music performances.
 3. Nayak–Nayika Bhed.
 4. Relevane of Raga–Ragini Chitran in strengthening the relationship of ragas with emotions.
 5. Raga and Rasa.
 6. Relation of Raga with Season and Time.
 7. Relation of Raga with Creativity and Improvisation.
 8. Impact of Indian Musical Instruments (Sitar, Shehnai, Flute, Violin, Tabla, Sarangi) in film background Music.
 9. Aesthetics evaluation of Ragas having same notes.
 10. Role of Taal in generating aesthetics in Music.

Books Recommended

- | | | |
|--|---|---|
| 1. Vadan Kala | : | Prof. Tara Singh, Punjabi Uni. Patiala. |
| 2. Rag Vigyan, Part–IV to VII | : | Vinayak Rav. Patwardhan |
| 3. Hindustani. Kramik Pustak Malika Parts IV to VI | : | V.N. Bhattachande |
| 4. Abhinav Geet Manjari Parts–I&II | : | Dr. S.N. Ratan Jankar, Lucknow. |
| 5. Rag Parichay Parts (1 to IV) | : | Harish Chander Shrivastavs |
| 6. Gurmat Sangeet Prabandh Te Parsar | : | Gurnam Singh |
| 7. Gurbani Adhyan Nav Parikash | : | Amritpal Kaur |
| 8. Amrit Kirtan | : | Amrit Kirtan Trust, Chandigarh. |
| 9. Gurmat Sangeet Vishesh Ank | : | G.G.N. Parkash Jawadi Kalan, LDH |
| 10. Gurbani Sangeet Darpan | : | Prof. Kartar Singh, Published by SGPC |
| 11. Art Experience | : | M. Hiriyana |
| 12. Saundarya Shastra | : | Dr. Hardawari Lal |
| 13. Saundarya Tatva | : | Dr. Surinder Nath Das Gupta |
| 14. Nayak Nayika Bhed | : | Dr. Pradeep Kaumar Dixit |

M.A. Music Instrumental (Semester – II)

Paper – VI: An Analytical Study of Granthas**Time: 3 Hrs****Max. Marks: 100****Instructions:**

- I. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
- II. All questions carry equal marks.

a) Analytical study of following Granthas

- | | | |
|---------------------------|---|----------------------|
| 1. Natya Shastra | : | Bharat |
| 2. Bhartiya Sangeet Vadya | : | Dr. Lal Mani Mishra |
| 3. Sangeet Parijat | : | Pandit Ahobal |
| 4. Chaturdaudi Parkashika | : | Pt. Vyankat Mukhi |
| 5. Sangeet Ratnakar | : | Pandit Sharang Dev |
| 6. Sawarmale Kalanidhi | : | Pandit Rama Matya |
| 7. Sangeet Chintamani | : | Acharya Brihaspati |
| 8. Pranav Bharti | : | Pt. OmkarNath Thakur |

Books Recommended:

- | | | |
|--|---|--|
| 1. A Comparative Study of the Leading :
Music Systems of 15 th , 16 th , 17 th &
18 th Centuries | : | V.N.Bhatkhande |
| 2. Naatya Shastra | : | Bharat |
| 3. Bhartiya Sangeet Ke Vadya | : | Dr. Lal Mani Mishra |
| 4. Sangeet Parijat | : | Pandit Ahobal |
| 5. Chaturdandi Parkashika | : | Pt. Vyankat Mukhi |
| 6. Rag Tarangini | : | Lochan Pandit. |
| 7. Swar Aur Raagon Ke Vikas Mein :
Vadyon Ka Yogdan | : | Prof. I Chakravarti, Chaukhamba Prakashan,
New Delhi. |
| 8. Works of Sharang Dev | : | Dr. Prem Lata Sharma, Sangeet Natak
Academy, New Delhi. |
| 9. Works of Matang Brihaddeshi | : | Dr. Prem Lata Sharma, Sangeet Natak
Academy, New Delhi. |
| 10. Sangeet Ratnakar | : | Dr. Prem Lata Sharma & Dr. R.K. Shringi
Moti Lal Banarasi Das, New Delhi. |
| 11. Bharat Ka Sangeet Siddhant | : | Acharya Brihaspati |
| 12. Sangeet Chintamani I–II | : | Acharya Brihaspati |
| 13. Bhartiya Sangeet | : | Thakur Jaidev Singh |
| 14. Indian Music | : | Edited by Dr. Prem Lata Sharma Sangeet
Research Academy, Kolkata. |
| 15. Tan Tantri Man Kinnari | : | Dr. Indrani Chakravarti Madhya Pradesh
Hindi Granth Academy Bhopal |

M.A. Music Instrumental (Semester – II)

**Paper – VII: Stage Performance–II
(Practical)****Time: 40 min.****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
4. vadan as prescribed in paper–IV
5. The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Tavs (Indian Music)
6. There should not be more than fifteen students in a batch for practical examination.
7. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
8. Basic Talas on Hand and Tabla will be compulsory.

To perform

- | | | | |
|----|------|--|----|
| 1. | i) | One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala) | 30 |
| | ii) | A Razakhani Gat (with proper Vadan shallies and Toda,Jhala) | 20 |
| 2. | i) | One Gat in any Tal other than Teen Tal | 10 |
| | ii) | Ten Alankars each of Kafi and Asawari That on your Instrument | 10 |
| | iii) | A Punjabi Folk Dhun Vadan | 10 |
| 3. | | Ability to play the Thekas of Ektal, Teental and Rupak on Hand and Tabla with Dugun,Tigun and Chaugun Laykari. | 10 |
| 4. | | Tuning of your Instrument | 10 |

M.A. Music Instrumental (Semester – II)

Paper VIII: Critical & Comparative Study of Ragas–II
Viva–Voce (Practical Based)**Time: 40 min.****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. There should not be more than fifteen students in a batch for practical examination.
4. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
5. Basic Talas on Hand and Tabla will be compulsory.

a) Prescribed Ragas :–

1. Puriya Kalyan
Puriya
2. Nat Bhairav
Ahar Bhairav
3. Madhmad Sarang
Megh
4. Shudh Sarang
Sham Kalyan
5. Bhimpalasi
Patdeep
6. Gaud Malhar
Gaud Sarang

b) A folk Dhun**c) Candidate are required to select any five detailed ragas for Razakhani gats any two for Maseetkhani gats and any three non detailed ragas****Books Recommended:**

- | | | |
|--|---|---------------------------------|
| 1. Sangeetanjli, Parts–III to V | : | Onkar Nath Thakur |
| 2. Rag Vigyan, Part–IV to VII | : | V.N. Patwardhan |
| 3. Hindustani Kramik Pustak Malika, Parts–IV to VI | : | V.N. Bhatkhande |
| 4. Abhinav Geet Manjari, Parts–I&II | : | Dr. S.N. Ratan Jankar, Lucknow. |
| 5. Rag Parichay | : | Harish Chander Shrivastavas |
| 6. Gurmat Sangeet Prabandh | : | Dr. Gurnam Singh |

- i) The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar Saranda Tavs (Indian Music)
- ii) Each written paper shall be of three hours duration and practical paper shall be upto 40 minutes duration for each candidate.

M.A. Music Instrumental (Semester System)

SEMESTER – III:

Paper–IX:	Scientific and Aesthetic 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 Study of Ragas–III Viva–Voce (Practical Based)	Marks: 100

M.A. Music Instrumental (Semester – III)

**Paper–IX: SCIENTIFIC AND AESTHETIC STUDY OF INDIAN MUSIC
(Theory)****Time: 3 Hours****Marks: 100****Instructions :**

1. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
2. All questions carry equal marks.

1. Write short notes on the following in the context of Musicology:–
Creativity, Sangatkari, Importance of Tihai, Imagination, Imitation, Aptitude, Interest.
2. Origin & development of percussion Instruments & their importance in Music
3. Technique & sound production of stringed instrument used in classical music.
4. Melody & Harmony & its Implication in Music.
5. Mood & Expression in musical performance.
6. Correct Intonation of Swaras in Various Ragas
7. Role of Mathematics in Music.
8. The role of laya in different Vadan Shaillies.
9. Music criticism
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 Institute at Advance Study. 1992. |
| 10. Bhartiya Sangeet Main Suruti | Dr. Yash Pal Sharma, Knishka Publishers &
Distributors, New Delhi–2. |

M.A. Music Instrumental (Semester – III)

**Paper–X: MUSIC AS A COMMERCIAL ART
(Theory)****Time: 3 Hours****Marks: 100****Instructions :**

- I. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
- II. All questions carry equal marks.
 1. Various methods of teaching Instrumental Music (with the help of audio video aids.
 2. Back ground Instrumental Music in the form of Music arrangement.
 3. Role of computer in Music
 4. The role of vocal music in various commercial & musical compositions of Instrumental Music.
 5. Job oriented fields in Inst. Music.
 6. Role of Multimedia in Promoting Indian Classical Music.
 7. Basic principles for Folk orchestra & Indian Orchestra.
 8. Importance of processing sound library.
 9. Art of Sound Recording.
 10. Role of All India Radio (AIR) in promoting Instrumental Music.

Books Recommended:

- | | |
|---|--|
| 1. On Indian Music | Pt. Debu howdery Roshan Press,2005 |
| 2. Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog | Aneeta Gautam
Kanishka Publishers,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 Institutute at Advance Study.1992.
Seema Johri |

M.A. Music Instrumental (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
4. vadan as prescribed in paper–IV
5. The candidate have the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Tavs (Indian Music)
6. There should not be more than fifteen students in a batch for practical examination.
7. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
8. Basic Talas on Hand and Tabla will be compulsory.

To perform

- | | | | |
|----|------|--|----|
| 1. | i) | One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala) | 30 |
| | ii) | A Razakhani Gat (with proper Vadan shallies and Toda,Jhala) | 20 |
| | iii) | One Gat in Chautal (Dhrupad style) with different Layakaries | 20 |
| 2. | | Ten Alankars each of Bhairavi, Bhairav and Kalyan That on your Instrument | 10 |
| 3. | | Ability to play the Thekas of Tilwara, JhapTal, Chautal, Keharwa on Hand and Tabla with Ekgun, Dugun, Tigun and Chaugun Laykaries. | 10 |
| 4. | | Tuning of your Instrument | 10 |

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 Instrumental (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. Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan.
5. To perform One Vilambit Gat & Drut gat with proper Alap, toras and Jhala in Raga other than selected for stage performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
8. Basic Talas on Hand and Tabla will be compulsory.

List of Ragas (Select according to Note)

1. Miayan Ki Todi
Gujri Todi
2. Shri
Puriya Dhanashri
3. Suha
Sughrui
4. Abhogi
Nayaki Kanhara
5. Jog
Tilang
6. Miyan Malhar
Bahaar

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 Instrumental (Semester System)

SEMESTER – IV:

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

M.A. Music Instrumental (Semester – IV)

**Paper–XIII: GURMAT SANGEET
(Theory)****Time: 3 Hours****Marks: 100****Instructions :**

- I. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
 - II. All questions carry equal marks.
1. Technical Terminology : Shaan, Jodi, Reet, Manglacharan, Guldasta
 2. Contribution of Rababies & Sikh Kirtankars in Gurmat Sangeet.
 3. Musicology of Shri Guru Granth Sahib.
 4. Contribution of Sri Guru Nanak Dev Ji and Sri Guru Gobind Singh Ji towards Music.
 5. Significance and study of following Tanti Saaj in the context of Gurmat Sangeet :-
Rabab, Saranda, Taus, Dilruba, Israj.
 6. Detailed study of classification of Ragas in Sri Guru Granth Sahib Ji.
 7. Elements of Classical and Folk Music in Gurmat Sangeet.
 8. Contribution and Biography of following Keertankaars :-
 - a. Bhai Mardana
 - b. Mahant Gajja Singh
 - c. Sant Sarwan Singh Gandharb
 9. Various Keetran trends of Grmat Sangeet.
 10. Dhaadi and Kavishar tradition 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 Instrumental (Semester – IV)

**Paper–XIV: ESSAYS ON INDIAN MUSIC AND RESEARCH IN MUSIC
(Theory)****Time: 3 Hours****Marks: 100****Instructions :**

- I. The paper setter will set **Eight** questions in all. 1st question will consist of 20 objective type questions which will be compulsory to all carrying 01 mark each. The students are to attempt **Five** questions in all.
- II. All questions carry equal marks.

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in music.
3. Concept and Pre Requirement of Selection of a Topic.
4. Preparation of Synopsis and Research Proposal.
5. Interrelationship study of Music and Yoga.
6. Music & Mass Media
7. Acoustic Instruments & their importance
8. Importance of different Tal vadhya in classical and folk music.

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 Instrumental (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
4. vadan as prescribed in paper–IV
5. The candidate have the option to take any of the following instruments: Sitar, Sarangi,
6. Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Tavs (Indian Music)
7. There should not be more than fifteen students in a batch for practical examination.
8. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
9. Basic Talas on Hand and Tabla will be compulsory.

To perform

- | | | | |
|----|------|---|----|
| 1. | i) | One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala) | 30 |
| | ii) | A Razakhani Gat (with proper Vadan shallies and Toda,Jhala) | 20 |
| 2. | i) | Thumri | 15 |
| | ii) | Ten Alankars each of Marva, Purvi and Todi That on your Instrument | 10 |
| | iii) | One Cinematic Song. | 05 |
| | iv) | Tuning of your instrument | 10 |
| 3. | | Ability to play the Thekas of Jhumra, Dhamar, Ada Choutal on Hand and Tabla with Ekgun, Dugun, Tigun and Chaugun Laykaries. | 10 |

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. Rattanankar (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.

M.A. Music Instrumental (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) There should not be more than fifteen students in a batch for practical examination.
- 4) Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
- 5) Basic Talas on Hand and Tabla will be compulsory.

1. Jaunpuri
Asawari
2. Sohni
Marva
3. Bhairvi
Bilaskhani Todi
4. Devgiri Bilawal
Yamuni Bilawal
5. Darbari
Adana
6. Kirvani
Shivranjani

- a. Detailed study of any five Ragas and non detailed study of three Ragas.
- b. Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan.
- c. To perform One Vilambit Gat other than the Raag selected for stage performance.
Drut gat with proper Alap, toras and Jhala

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