

**FACULTY OF VISUAL & PERFORMING ARTS**

**SYLLABUS**

**FOR**

**MA MUSIC INSTRUMENTAL  
(SEMESTER: I – IV)**

**EXAMINATIONS: 2019-20**



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**GURU NANAK DEV UNIVERSITY  
AMRITSAR**

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## 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 for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section -A**

1. Detailed knowledge of the following technical terms:  
Alap, Jod, Jhalla, Triobhava, Avirbhava, Alpattva, Bahutava, Meend, Krintan, Ghaseet, Soot, Jamjama.
2. Difference between Tantrakari and Gayaki Ang in Instrumental Music.
3. Importance of swarit (keynote) and swar samvad in music.

**Section -B**

4. Detailed study of Naad and Sahayak Naad.
5. Comparative study of Uttari and Dakshini system of Music.
6. Classification of Indian Musical Instruments.

**Section -C**

7. A comparative study of Bhatkhande and Vishnu Digamber Notation systems.
8. Use and importance of Indian Musical Instruments in Music and Dance.

**Section -D**

9. Inter–relation of Music with Fine Arts.
10. Inter–relation of Music with Psychology

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

**Books Suggested:**

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

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section A**

1. Origin and Development and Importance of Sitar.
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.

**Section B**

4. Historical development of Gharanas of Instrumental music.
5. Role of Educational Institutions in promoting music after independence.
6. Folk instruments of Punjab.

**Section C**

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.

**Section D**

9. Shruti Swar Sthapna on Veena by Ahobal, Srinivas, Acharya Brihaspati & Dr. Lalmani Mishra, Pt. V.N. Bhatkhande
10. Relevance of Time Theory in Indian Music.

**Books Recommended:**

- |     |   |   |   |
|-----|---|---|---|
| 1.  | Punjab Ki Sangeet Parampra  | : | Dr.Geeta Paintal,Radha Pub.<br>New Delhi.                 |
| 2.  | Short Historical Survey of the Music of                             | : | Bhatkhande<br>Upper India                                 |
| 3.  | Hamare Sangeet Rattan   | : | Sangeet Karyalya Hathras edited by<br>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<br>Ka Sthan Evam Upyogita. | : | Dr. Sangeeta Singh, Kanishka Pub.<br>New Delhi.           |
| 8.  | Gurbani Adhiyan Nav Parikakh  | : | Dr. Amrit Kaur Nishat Prakashan                           |
| 9.  | Bhartiya Sangeet Vadya  | : | Dr. Lalmani Mishra  |
| 10. | Punjab Ki Sangeet Parampara   | : | Dr. Geeta Paintal   |

## 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 mendatory 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)	40
	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. 05
4. Tuning of your Instrument 05

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

**Paper – IV: Critical & Comparative Study of Ragas–I Viva–Voce (Practical Based)****Time: 30 Minutes****Max. Marks: 100****Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Note I:**

1. Board of Examiners will consist of external as well as internal examiner.
2. There should not be more than fifteen students in a batch for practical examination.
3. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
4. Basic Talas on Hand and Tabla will be compulsory.
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)

**Note II:**

Detailed and critical study of the following Ragas. Select any four combinations.

1. Malkauns  
Chandrakuns
2. Rageshwari  
Bageshwari
3. Vibhaas  
Gunkali
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

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

**Books Recommended:**

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



## M.A. Music Instrumental (Semester – II)

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

M.A. Music Instrumental (Semester – II)

**Paper – V: Aesthetic Study of Indian Music**

**Time: 3 Hrs**

**Max. Marks: 100**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section A**

1. Meaning, Definition and principles of aesthetics in the context of music.
2. The influence and Impact of Aesthetical elements in music performances.

**Section B**

3. Nayak–Nayika Bhed.
4. Relevance of Raga-Ragini Chitran in strengthening the relationship of Ragas with emotions.
5. Raga and Rasa.

**Section C**

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.

**Section D**

9. Aesthetic evaluation of Ragas having same notes.
10. Role of Taal in generating aesthetics in music.

**Books Recommended**

- |    |  |   |                               |
|----|--|---|-------------------------------|
| 1. | Rag Vigyan, Part–IV to VII                         | : | Vinayak Rav.Patwardhan        |
| 2. | Hindustani. Kramik Pustak Malika<br>Parts IV to VI | : | V.N. Bhatkhande               |
| 3. | Abhinav Geet Manjari Parts–I&II                    | : | Dr. S.N.Ratan Jankar,Lucknow. |
| 4. | Art Experience                                     | : | M.Hiriyana                    |
| 5. | Saundarya Shastra                                  | : | Dr. Hardawari Lal             |
| 6. | Saundarya Tatva                                    | : | Dr. Surinder Nath Das Gupta   |
| 7. | 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 for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Analytical study of following Granthas

**Section A**

- |    |                        |   |                     |
|----|------------------------|---|---------------------|
| 1. | Natya Shastra          | : | Bharat              |
| 2. | Bhartiya Sangeet Vadya | : | Dr. Lal Mani Mishra |

**Section B**

- |    |                        |   |                  |
|----|------------------------|---|------------------|
| 3. | Sangeet Parijat        | : | Pandit Ahobal    |
| 4. | Chaturdandi Parkashika | : | Pt.Vyankat Mukhi |

**Section C**

- |    |                    |   |                    |
|----|--------------------|---|--------------------|
| 5. | Sangeet Ratnakar   | : | Pandit Sharang Dev |
| 6. | Sangeet Chintamani | : | Acharya Brihaspati |

**Section D**

- |    |                        |   |                        |
|----|------------------------|---|------------------------|
| 7. | Pranav Bharti          | : | Pt. OmkarNath Thakur   |
| 8. | Bhartiya Sangeet Vadya | : | Pandit Lal Mani Mishra |

## M.A. Music Instrumental (Semester – II)

**Books Recommended:**

1. A Comparative Study of the Leading : V.N.Bhatkhande  
Music Systems of 15<sup>th</sup>,16<sup>th</sup>, 17<sup>th</sup> &  
18<sup>th</sup> Centuries
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 : Prof. I Chakravarti,Chaukhamba Prakashan,  
Vadyon Ka Yogdan 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**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**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 has the option to take any of the following instruments: Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Santoor, Bansuri, Shehnai and Guitar, Saranda Tavs (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.

**To perform**

- |    |      |   |    |
|----|------|---|----|
| 1. | i)   | One Maseetkhani Gat (with proper Vadan Shalies and Alap, Jhor Jhala)  | 40 |
|    | 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. | 05 |
| 4. |      | Tuning of your Instrument   | 05 |

**Books Recommended:**

- |  |   |                         |
|--|---|-------------------------|
| 1. Rag Vigyan, Part-IV to VII                      | : | Vinayak Rav. Patwardhan |
| 2. Hindustani Kramik Pustak Malika Parts IV to VI  | : | V.N. Bhatkhande         |
| 3. Abhinav Geet Manjari Parts-I&II Jankar, Lukhnow | : | Dr. S.N. Ratan          |

## M.A. Music Instrumental (Semester – II)

**Paper VIII: Critical & Comparative Study of Ragas–II Viva–Voce (Practical Based)****Time: 30 min.****Max. Marks: 100****Note I:**

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. There should not be more than fifteen students in a batch for practical examination.
3. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
4. Basic Talas on Hand and Tabla will be compulsory.

**Note II:**

1. Board of Examiners will consist of external as well as internal examiner.
2. Candidate are required to select any five detailed ragas for Razakhani gats any two for Maseetkhani gats and any three non detailed ragas
3. 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)

**a) Prescribed Ragas :-**

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

**b) A folk Dhun****Books Recommended:**

- |   |   |                                 |
|---|---|---------------------------------|
| 1. Sangeetanjali, Parts–III to V                      | : | Onkar Nath Thakur               |
| 2. Rag Vigyan, Part–IV to VII                         | : | V.N.Patwardhan                  |
| 3. Hindustani Kramik Pustak Malika,<br>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     |

- i) The candidate have the option to take any of the following instruments: Sitar, Srangi, 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 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 STUDY OF INDIAN MUSIC  
(Theory)**

**Time: 3 Hours**

**Marks: 100**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section -A**

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.

**Section -B**

4. Melody & Harmony & its Implication in Music performance.
5. Mood & Expression in musical performance.
6. Correct Intonation of Swaras in Various Ragas

**Section -C**

7. Role of Mathematics in Music.
8. The role of laya in different Vadan Shaillies.

**Section -D**

9. Music criticism & appreciation.
10. Relation of music with allied sciences.

**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 howdery Roshan Press, 2005                                     |
| 3. Nibandh Sangeet   | Laxmi Naryan Garg<br>Sangeet Karyala Hathras. 1989                      |
| 4. Bhartia Taalon Ka<br>Shastriya Vivechan                   | Arun Kumar Sen.<br>Madhaya Pardesh Academy, Bhopal. 2002                |
| 5. Indian Music in Professional<br>And Academic Institutions | Dr. Manju Shree Chowdry<br>Sanjay Parkashan, New Delhi. 1999.           |
| 6. Indian Concept of Rhythm                                  | A.K. Sen Knishka Publishers, New Delhi. 1994                            |
| 7. Man and Music in India                                    | Rashmi Goswami<br>Indian Instutute at Advance Study. 1992.              |
| 8. Bhartiya Sangeet Main Suruti                              | Dr. Yash Pal Sharma, Knishka Publishers &<br>Distributors, New Delhi-2. |
| 9. Dhvani Aur Sangeet  | Lalit Kishor Singh  |



M.A. Music Instrumental (Semester – III)

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

**Time: 3 Hours**

**Marks: 100**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section -A**

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

**Section -B**

4. The role of vocal music in various commercial & musical compositions of Instrumental Music.
5. Job oriented fields in Instrumental Music.
6. Role of Multimedia in Promoting Indian Classical Music.

**Section -C**

7. Basic principles for Folk orchestra & Indian Orchestra.
8. Importance of processing sound library.

**Section -D**

9. Art of Sound Recording & sound techniques.
10. Role of All India Radio (AIR) in promoting Hindustani Instrumental Music.

**Books Recommended:**

1. On Indian Music - Pt. Debu howdery Roshan Press,2005
2. Bhartia Taalon Ka Shastriya Vivechan - Arun Kumar Sen. Madhaya Pardesh Academy, Bhopal.2002
3. Indian Music in Professional And Academic Institutions - Dr. Manju Shree Chowdry, Sanjay Parkashan,New Delhi.1999.
4. Indian Concept of Rhythm - A.K. Sen, Knishka Publishers,New Delhi.1994
5. Man And Music in India - Rashmi Goswami
6. Dhawani Aur Sangeet - Lalit Kishore Singh

M.A. Music Instrumental (Semester – III)

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

**Time: 30 Minutes**

**Max.Marks:100**

**Note I:**

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 Tavs (Indian Music)
5. There should not be more than fifteen students in a batch for practical examination.
6. Tuning of Instruments Sitar/Tabla is mendatory in all syllabus.
7. Basic Talas on Hand and Tabla will be compulsory.

**Note II:**

**To perform**

- |    |      |  |    |
|----|------|--|----|
| 1. | i)   | One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala)  | 40 |
|    | ii)  | A Razakhani Gat (with proper Vadan shallies and Toda,Jhala)  | 20 |
|    | iii) | One Gat in Chautal (Dhrupad style) with different Layakaries   | 10 |
| 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. Rattanjanekar (Lkw)
4. Abhinav geetanjali Part I to V – Pt. Ram Ashray Jha
5. Raga Rahasya – Acharya Brihaspati.

M.A. Music Instrumental (Semester – III)

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

**Time: 30 Minutes**

**Max. Marks: 100**

**Note I:**

1. There should not be more than fifteen students in a batch for practical examination.
2. Tuning of Instruments Sitar/Tabla is mandatory in all syllabus.
3. Basic Talas on Hand and Tabla will be compulsory.

**Note II:**

4. Board of Examiners will consist of external as well as internal examiner.
5. Detailed & critical study of the following Ragas. Select any four combinations.
6. Detailed study of any five Ragas and non detailed study of three Ragas.
7. Total two Maseetkhani gat and five Razakhani gat with proper style of Vadan.
8. To perform One Vilambit Gat & Drut gat with proper Alap, toras and Jhala in Raga other than selected for stage performance.

**List of Ragas (Select according to Note)**

1. Miayan Ki Todi  
Gujri Todi
2. Shri  
Basant
3. Suha  
Sughrari
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. Rattanankar (Lkw)
4. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
5. Raga Rahasya – Acharya Brihaspati.
6. Sangeet Anjali – Pt. Omkar Nath Thakur
7. Tantri Nada – Dr. Lalmani Mishra

## M.A. Music Instrumental (Semester System)

**Semester – IV**

Paper–XIII	Gurmat Sangeet (Theory)	Marks: 75
Paper–XIV	Essays on Indian Music and Research in Music (Theory)	Marks: 75
Paper–XV	Stage Performance–IV (Practical)	Marks: 100
Paper–XVI	Critical & Comparative Study of Ragas–IV Viva–Voce (Practical Based)	Marks: 100
Paper–XVII	Research Project	Marks: 50

M.A. Music Instrumental (Semester – IV)

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

**Time: 3 Hours**

**Marks: 75**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section -A**

1. Technical Terminology : Shaan, Jodi, Reet, Manglacharan, Guldasta
2. Musicology of Shri Guru Granth Sahib.
3. Contribution of Sri Guru Nanak Dev Ji and Sri Guru Gobind Singh Ji towards Music.

**Section -B**

4. Significance and study of following Tanti Saaj in the context of Gurmat Sangeet :-  
Rabab, Saranda, Taus, Dilruba, Israj.
5. Detailed study of classification of Ragas in Sri Guru Granth Sahib Ji.

**Section -C**

6. Elements of Classical and Folk Music in Gurmat Sangeet.
7. Contribution and Biography of following Keertankaars :-
  - a. Bhai Mardana
  - b. Mahant Gajja Singh
  - c. Sant Sarwan Singh Gandharb

**Section -D**

8. Various Keetran trends of Gurmat Sangeet.
9. 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. Punjab Ki Sangeet Parampara        | Dr. Geeta Pental, Radha Publication, New Delhi.1989 |
| 7. Musicology of Shree Guru           | Dr. Gurnam Singh                                    |
| 8. Granth Sahib                       | 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: 75****Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**Section -A**

1. Meaning, Scope and Types of Research in Music.
2. Priority Areas of Research in music.

**Section -B**

3. Concept and Pre Requirement of Selection of a Topic.
4. Preparation of Synopsis and Research Proposal.

**Section -C**

5. Interrelationship study of Music and Yoga.
6. Music & Mass Media

**Section -D**

7. Interralationship of Music and Physics.
8. Interralationship of Music with Theatre.

## M.A. Music Instrumental (Semester – IV)

**Books Recommended:**

1.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
2.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
3.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
4.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
5.	Research Methodology	Dr. B.M. Jain
6.	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
7.	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma
8.	Foundation of Behavioral Research IInd Edition	Fred N.Kerlinger
9.	Behavioral Research–A Conceptual Approach	Fred N.Kerlinger
10.	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
11.	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook
12.	Research Methodology	Ranjit Kumar
13.	Research in Education	John W. Best, James V. Kahan
14.	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
15.	Shaikshik Anusandhan	Dr. Lokesh Kaul
16.	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
17.	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta
18.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
19.	Man And Music in India	Rashmi Goswami, Indian Institute at Advance Study.1992.
20.	Dhawani Aur Sangeet	Lalit Kishore Singh

M.A. Music Instrumental (Semester – IV)

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

**Time: 30 Minutes**

**Max.Marks:100**

**Note I :**

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
5. There should not be more than fifteen students in a batch for practical examination.
6. Tuning of Instruments Sitar/Tabla is mendatory in all syllabus.
7. Basic Talas on Hand and Tabla will be compulsory.

**Note II:**

**To perform**

- |    |      |   |    |
|----|------|---|----|
| 1. | i)   | One Maseetkhani Gat (with proper Vadan Shalies and Alap,Jhor Jhala)   | 40 |
|    | 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  | 05 |
|    | iii) | One Cinematic Song.   | 05 |
|    | iv)  | Tuning of your instrument   | 05 |
| 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. Rattanjanakar (Lkw)
4. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
5. Abhinav geetanjali Part I to V – Pt. Ram Ashray Jha
6. Raga Rahasya – Acharya Brihaspati.



M.A. Music Instrumental (Semester – IV)

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

**Time: 30 Minutes**

**Max. Marks: 100**

**Note I:**

- 1) Board of Examiners will consist of external as well as internal examiner.
- 2) Tuning of Instruments Sitar/Tabla is mandatory.
- 3) Basic Talas on Hand and Tabla will be compulsory.

**Note II:**

- 1) Detailed & critical study of the following Ragas. Select any four combinations.
- 2) There should not be more than fifteen students in a batch for practical examination.

1. Jaunpuri  
Asawari
2. Sohni  
Marva
3. Bhairvi  
Bilaskhani Todi
4. Kedar  
Kamodh
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. Rattanankar (Lkw)
4. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
5. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
6. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC
7. Sangeet Anjali : Pt. Omkar nath Thakur
8. Tantri Nada : Pt. Lalmani Mishra

M.A. Music Instrumental (Semester – IV)

**Paper–XVII: Research Project**

*Max. Marks: 50*

**Note:**

Student is required to prepare one research project. Submitted projects must reach to the Secrecy Branch of Guru Nanak Dev University in time i.e. 30 April of the IV semester.

- Research project should based on any topic prescribed in the syllabus of Semester I to IV of M.A.
- Project should not be less than 25-30 pages.

Research methodology to be duly adopted in the project properly.