

FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS

FOR

M.A. MUSIC (VOCAL) (SEMESTER: I – IV)

EXAMINATIONS: 2019-20



GURU NANAK DEV UNIVERSITY AMRITSAR

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M.A. Music Vocal (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

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:
 - a. Avirbhav – Tirobhav
 - b. Alpattva – Bahutava
 - c. Khatka – Murki
 - d. Alap – Bahlaava
2. Relation between Classical Music & Folk Music.

Section -B

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.

Section -C

6. Detailed Study of Moorchana System.
7. Inter-relationship between Vocal & Instrument Music.
8. Detailed study of Tanas and its Styles.

Section -D

9. Detailed study of Gamaks and its types.
10. Inter-relation of music with drama Theatre.

Books Recommended:

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

M.A. Music Vocal

M.A. Music Vocal (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. 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 or Pt. Bhimsen Joshi and Pt. Jasraj or Smt. Kishori Amonkar.

Section-B

3. Historical development of VrindGaan in vocal music.
4. Detailed study of Geeti Gaan.
5. Folk Music of Punjab.

Section-C

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.

Section-D

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. On Indian Music | Pt. Debu Howdery Roshan Press 2005. |
| 3. Nibandh Sangeet | Laxmi Naryan Garg, Sangeet Karyala,
Hathras, 1989. |
| 4. Hamare Snageet Ratan | Sangeet Karyala, Hathras, 1989. |
| 5. Gurmat Sangeet Parbandh
te Parser | Dr. Gurnam Singh, Punjabi University,
Patiala, 2002 |
| 6. Punjab ki Sangeet Prampara | Dr. Geeta Paintal, Radha Publication,
New Delhi, 1998. |
| 7. Vedic Yug Mein Sangeet | Dr. Jatinder Kaur |
| 8. A Journey to Hindustani Music | Rajeev Nayar. |
| 9. Music-Its Methods & Techniques
of Teaching in Higher Education | Dr. Indrani. Chakravarti, Mittal
Publication. |
| 10. 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 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 gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Accompaniment of Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

Note II:

- | | |
|---|----------|
| 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. Rattanankar (Lkw)
4. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
5. Raga Rahasya – Acharya Brihaspati.

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 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 gayan as prescribed in paper IV
4. Student has to perform with manual Tanpura.
5. Harmonium is allowed only for light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam
8. Basic Talas on Hand and Tabla will be compulsory

Note II:

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non-detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
5. 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. 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.
8. Rag Parichay : Harish Chander Shrivastava
9. Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC
10. Sangeet Anjali: Ot. Omkar Nath Thakur

M.A. Music Vocal (Semester System)

SEMESTER – II:

Paper – V:	Intensive 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: Intensive 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

- 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.

Section-B

- Q4. Relevance of Raga – Ragini Chitran in strengthening the relationship of ragas with emotions.
- Q5. Rag and Rasa
- Q6. Relation of Raga with season and time.

Section-C

- Q7. Relation of Raga with creativity and Improvisation.
- Q8. Use of following Indian classical ragas (Yaman, Bhairavi, Jaijaiwanti, Shivranjani, Todi, Kalavati, Malkauns, Darbari, Khamaj and Kaafi.) in Film Music.

Section-D

- 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. On Indian Music – Pt. Debu Chowdhry (Roshan Press 2005)
3. Nibhand Sangeet – Laxmi Narayan Garg (Sangeet Karyalay Hatjron 1989)
4. Bhartiya Taalon ka Shastriya Vivechan by Arun Kumar Sen (Madhya Pardesh Academy Bhopal 2002)
5. Indian music in professional and academic institutions (Dr. Manjushree Chowdhry, Sanjay Prakashan New Delhi 1999)
6. Indian Concept of Rythem – A.K Sen (Kanishka Publication New Delhi 19994)
7. Man and Music in India – Rashmi Goswami Indian Institute of Advance study 1992.
8. Gurmat Sangeet Parbandh te Prasar – Dr. Gurnam Singh, Punjabi university Patiala 2002.
9. Nayak Nayika Bhed – Dr. P.K.Dixit

M.A. Music Vocal (Semester – II)

**Paper – VI: An Analytical study of Granthas
(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.

Analytical Study of the following Granths:-

Section -A

1. Natya Shastra (Bharat)
2. Sangeet Ratnakar (Pt. Sharang Dev)

Section-B

3. Sangeet Parijat (Ahobal)
4. Swar Aur Ragon Ke Vikas Mein Vadyon Ka Yogdaan: Dr. Indrani Chakravati

Section-C

5. Sangeet Chintamani (Acharya Brahspati)
6. Chaturdandi Prakashika (Pt. Vyankatmukhi)

Section-D

7. Brahe desi (Matang Muni)
8. Pranav Bharti (OmkarNath Thakur)

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, Lukhnow |
| 6. Rag Parichay | Harish Chander Shrivastavas |
| 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, Gyanpith Prakashan, New
Delhi |
| 11. Raag Rahasya Part – I-V | Acharya Brihaspati |

M.A. Music Vocal (Semester – II)

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

Time: 40 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 gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Accompaniment of Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

Note II:

- | | |
|---|----------|
| 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. Rattanankar (Lkw)
4. Raag Parichay (I-IV) – Sh. Harish Chander Srivastava
5. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
6. Raga Rahasya – Acharya Brihaspati.
7. Sangeet Anjali – Pt. Omkar Nath Thakur

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 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 gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Accompaniment of Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

Note II:

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
5. 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. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
6. Raga Rahasya – Acharya Brihaspati.
7. Sangeet Anjali – Pt. Omkar Nath Thakur

M.A. Music Vocal (Semester – III)

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 Studies of Ragas-III Viva Voce (Practical Based)	Marks: 100

M.A. Music Vocal (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:-
Aptitude, Musical appreciation, importance of Tihai Sangatkari, Environment, Imitation, Imagination,
2. Detailed study of melody & Harmony.

Section -B

3. Importance of creativity in Indian music.
4. The role of laya in different Gayan Shaillies.
5. Mood & expression in Music performance.

Section -C

6. Correct Intonation of Swaras in Various Ragas
7. Role of Mathematics in Music.
8. Voice culture and its importance in larynx.

Section -D

9. Importance of Music listening and appreciation.
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. On Indian Music | Pt. Debu howdery Roshan Press, 2005 |
| 3. Nibandh Sangeet | Laxmi Naryan Garg
Sangeet Karyala Hathras. 1989 |
| 4. Bhartia Taalon Ka
Shastriya Vivechan | Arun Kumar Sen.
Madhaya Pardesh Academy, Bhopal. 2002 |
| 5. Indian Music in Professional
And Academic Institutions | Dr. Manju Shree Chowdry
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
Indian Instutute at Advance Study. 1992. |
| 8. Bhartiya Sangeet Main Suruti | Dr. Yash Pal Sharma, Knishka Publishers &
Distributors, New Delhi-2. |
| 9. Dhvani Aur Sangeet | Lalit Kishor Singh |

M.A. Music Vocal (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. Detailed knowledge of arranging film music.
2. Basic Principles of Thematic Music
3. The Role of computer in Music.

Section-B

4. Scope of Job Avenues in music.
5. The Art of sound recording & sound techniques.

Section-C

6. Various methods of teaching Vocal music with the help of audio video aids.
7. Role of Music in popularizing commercial advertisements.
8. Role of Multimedia in Promoting Indian Classical Music.

Section-D

9. Principles of preparing Folk orchestra of Punjab.
10. Role of A.I.R. in promoting Hindustani Vocal Music.

Books Recommended:

- | | |
|--|--|
| 1. On Indian Music | Pt. Debu Chaudhuri 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
Sangeetayan | Rashmi Goswami
Indian Institute at Advance Study.1992.
Seema Johri |
| 6. Dhvani Aur Sangeet | Lalit Kishor Singh |

M.A. Music Vocal (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 gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

- | | |
|--|----------|
| 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/Shabad 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. 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 Vocal (Semester – III)

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

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 gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

Note II :

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
5. 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. Vibhaas , Vairagi Bhairav
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. 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 Vocal (Semester – IV)

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 Studies of Ragas-IV Viva Voce (Practical Based)	Marks: 100
Paper – XVII	Research Project (Minor)	Marks: 50

M.A. Music Vocal (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. Musicology of Gurmat Sangeet.
2. Critical & Comparative Study of classical and folk singing styles of Gurmat Sangeet
3. Contribution of Bhagats and Bhatts Bani towards Gurmat Sangeet.

Section-B

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.

Section-C

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.

Section-D

8. Detail study of classification of Ragas in Sri Guru Granth Sahib.
9. Various Keertan trends of Gurmat Sangeet.

Books Recommended:

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|---|--|
| 1. Gurmat Sangeet Prabandh Ate Parsar | Dr. Gurnam Singh |
| 2. Gurmat Sangeet Darpan | Prof. Kartar Singh |
| 3. Gurmat Sangeet Vishesh Ank | Sangeet Karyalaya Hathras (U.P) 1997 |
| 4. Sikh Musicology | Dr. Gurnam Singh |
| 5. Punjab Ki Sangeet Parampara | Dr. Geeta Pental, Radha
Publication, New Delhi.1989 |
| 6. 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 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. Different gayan shallies of sufi music.
6. Interrelationship study of Music and Yoga.

Section-D

7. Relation of Music with Physics.
8. Interrelationship of Music and Psychology.

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Books Recommended:

Extra Readings		
1.	Nibandh Sangeet	Laxmi Naryan Garg Sangeet Karyala Hathras. 1989
2.	Music And Fine Arts In the Devotional Tradition of India	Saurali Goswami, A.P.H.Publishing Corporation. DariyaGanj, 2005
3.	Dhwani Aur Sangeet	Lalit Kishor Singh
4.	Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar	Dr. Subhadra Chaudhary
5.	Sangeet Evam Shodh Parvidhi	Dr. Manorma Sharma
6.	Shodh Parvidhi	Dr. Vinay Mohan Sharma
7.	Problems and Areas of Research in Music	Dr. Subhadra Chaudhary
8.	Research Methodology	Dr. B.M. Jain
9.	Bhartiya Sangeet Mein Shodh Parvidhi	Dr. Alka Nagpal
10.	Bhartiya Sangeet Mein Anusandhan Ki Smasayian	Dr. Vandana Sharma
11.	Foundation of Behavioral Research IIInd Edition	Fred N.Kerlinger
12.	Behavioral Research–A Conceptual Approach	Fred N.Kerlinger
13.	Foundation of Behavioral Research IIIrd Edition	Fred N.Kerlinger
14.	Research Methods in Social Relations	Selltiz, Johda, Morton, Deutsch and Stuart Cook
15.	Research Methodology	Ranjit Kumar
16.	Research in Education	John W. Best, James V. Kahan
17.	Shaikshik Anusandhan ke mool Tatv	Sukhia and Mehrotra
18.	Shaikshik Anusandhan	Dr. Lokesh Kaul
19.	Sangeet Kala Ke Vividh Ayaam	Sanjay Prakashan
20.	Psychological Effects of Music, Cyber Tech Publications	Dr. M.P. Mehta

M.A. Music Vocal (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 gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

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| 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. 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 : Pt. Lalmani Mishra

M.A. Music Vocal (Semester – IV)

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

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 gayan as prescribed in Paper IV.
4. Student has to perform with Manual Tanpura.
5. Harmonium is allowed only for Light music performance.
6. There should not be more than fifteen students in a batch for practical examination.
7. Harmonium will only be allowed as base instrument in Practical Exam.
8. Basic Talas on Hand and Tabla will be compulsory.

Note II :

1. Detailed & critical study of the following Ragas. Select any four combinations.
2. Detailed study of any five Ragas and non detailed study of three Ragas.
3. Any two vilambit Khayals and five drut khayals with proper style of gayaki.
4. Three non-detailed ragas with full definition and a few alaps other than detailed ragas selected by the candidate.
5. 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. Bhatiyar, Lalit
2. Puriya, Marva
3. Gujri Todi, Bilaskhani Todi
4. Hameer, Kamodh
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. 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 Vocal (Semester – IV)

Paper–XVII: Research Project (Minor)

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.