FACULTY OF VISUAL & PERFORMING ARTS

SYLLABUS

FOR

MA MUSIC INSTRUMENTAL
(SEMESTER: I – IV)

EXAMINATIONS: 2019-20

GURU NANAK DEV UNIVERSITY
AMRITSAR

Note:  
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M.A. Music Instrumental (Semester System)

**SCHEME OF COURSE**

**SEMESTER–I:**

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<th>Marks</th>
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<td>Theoretical Survey of Indian Music (Theory)</td>
<td>100</td>
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<tr>
<td>PAPER–II</td>
<td>Historical Study of Indian Music (Theory)</td>
<td>100</td>
</tr>
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<td>PAPER–III</td>
<td>Stage Performance–I (Practical)</td>
<td>100</td>
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<tr>
<td>PAPER–IV</td>
<td>Critical &amp; Comparative Study of Ragas–I Viva–Voce (Practical Based)</td>
<td>100</td>
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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.

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
10. Inter–relation of Music with 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
6. **Hindustani Music** : G.H. Ranade
7. **Bharat Ka Sangeet Sidhant** : Acharya Brihaspati
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.

**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

**Books Recommended:**
   New Delhi.
2. Short Historical Survey of the Music of : Bhatkhande  
   Upper India
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 : Dr. Sangeeta Singh, Kanishka Pub.  
   Ka Sthan Evam Upyogita.
   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 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) 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 Bihaag
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:**

<table>
<thead>
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<th>No.</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Tantrinaad</td>
<td>Dr. Lalmani Mishra</td>
</tr>
<tr>
<td>2.</td>
<td>Rag Vigyan. Parts–IV to VII</td>
<td>Vinayak Rav Patwardhan</td>
</tr>
<tr>
<td>3.</td>
<td>H.S. Kramik Pustak Malika Parts–IV to VI</td>
<td>V.N. Bhatkhande</td>
</tr>
<tr>
<td>5.</td>
<td>Abhinav Geet Manjari Part–I&amp;II</td>
<td>Dr. S.N. Ratanjankar, Lucknow.</td>
</tr>
<tr>
<td>6.</td>
<td>Sitar Malika</td>
<td>Bhagvat Sharan Sharma, Sangeet Karyalaya,</td>
</tr>
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<td></td>
<td></td>
<td>Hathras</td>
</tr>
<tr>
<td>7.</td>
<td>Gurmat Sangeet Darpan</td>
<td>Prof. Kartar Singh, Published by SGPC</td>
</tr>
<tr>
<td>9.</td>
<td>Bhartiya Sangeet Vadya</td>
<td>Dr. Lalmani Mishra, Gyanpith Prakashan,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New Delhi.</td>
</tr>
<tr>
<td>10.</td>
<td>Rag Rahasya Part I–V</td>
<td>Acharya Brihaspati</td>
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</tbody>
</table>
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

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
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
10. Role of Taal in generating aesthetics in music.

Books Recommended
1. Rag Vigyan, Part–IV to VII : Vinayak Rav.Patwardhan
   Parts IV to VI
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

Section C

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

Section D

8. Bhartiya Sangeet Vadya : Pandit Lal Mani Mishra
M.A. Music Instrumental (Semester – II)

**Books Recommended:**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author/Editor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>A Comparative Study of the Leading Music Systems of 15&lt;sup&gt;th&lt;/sup&gt;, 16&lt;sup&gt;th&lt;/sup&gt;, 17&lt;sup&gt;th&lt;/sup&gt; &amp; 18&lt;sup&gt;th&lt;/sup&gt; Centuries</td>
<td>V.N.Bhatkhande</td>
</tr>
<tr>
<td>2.</td>
<td>Naatya Shastra</td>
<td>Bharat</td>
</tr>
<tr>
<td>3.</td>
<td>Bhartiya Sangeet Ke Vadya</td>
<td>Dr. Lal Mani Mishra</td>
</tr>
<tr>
<td>4.</td>
<td>Sangeet Parijat</td>
<td>Pandit Ahobal</td>
</tr>
<tr>
<td>5.</td>
<td>Chaturdandi Parkashika</td>
<td>Pt. Vyankat Mukhi</td>
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<td>6.</td>
<td>Rag Tarangini</td>
<td>Lochan Pandit</td>
</tr>
<tr>
<td>8.</td>
<td>Works of Sharang Dev</td>
<td>Dr. Prem Lata Sharma, Sangeet Natak Academy, New Delhi.</td>
</tr>
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<td>9.</td>
<td>Works of Matang Brihaddeshi</td>
<td>Dr. Prem Lata Sharma, Sangeet Natak Academy, New Delhi.</td>
</tr>
<tr>
<td>10.</td>
<td>Sangeet Ratnakar</td>
<td>Dr. Prem Lata Sharma &amp; Dr. R.K.Shringi Moti Lal Banarasi Das, New Delhi.</td>
</tr>
<tr>
<td>11.</td>
<td>Bharat Ka Sangeet Siddhant</td>
<td>Acharya Brihaspati</td>
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<td>12.</td>
<td>Sangeet Chintamani I–II</td>
<td>Acharya Brihaspati</td>
</tr>
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<td>13.</td>
<td>Bhartiya Sangeet</td>
<td>Thakur Jaidev Singh</td>
</tr>
<tr>
<td>15.</td>
<td>Tan Tantri Man Kinnari</td>
<td>Dr. Indrani Chakravarti Madhya Pradesh Hindi Granth Academy Bhopal</td>
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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 mendatory 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. Sangeetanjli, Parts–III to V  
   : Onkar Nath Thakur
2. Rag Vigyan,Part–IV to VII  
   : V.N.Patwardhan
3. Hindustani Kramik Pustak Malika,  
   : V.N. Bhatkhande  
   Parts–IV to VI
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**

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<th>Paper–IX</th>
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<td>Music as A Commercial Art (Theory)</td>
<td>Marks: 100</td>
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<tr>
<td>Paper–XI</td>
<td>Stage Performance–III (Practical)</td>
<td>Marks: 100</td>
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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
5. Mood & Expression in musical performance.
6. Correct Intonation of Swaras in Various Ragas

Section -C
8. The role of Ilaya in different Vadan Shaillies.

Section -D
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.  
   Madhya Pardesh Academy, Bhopal. 2002
5. Indian Music in Professional  
   And Academic Institutions  
   Dr. Manju Shree Chowdry  
6. Indian Concept of Rhythm  
7. Man and Music in India  
   Rashmi Goswami  
8. Bhartiya Sangeet Main Suruti  
   Dr. Yash Pal Sharma, Knishka Publishers &  
   Distributors, New Delhi-2.
9. Dhwani 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.

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:
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 mandatotory 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. Rattanjankar (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 mendatory 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
   Sughrai
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. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
5. Raga Rahasya – Acharya Brihspati.
7. Tantri Nada – Dr. Lalmani Mishra
M.A. Music Instrumental (Semester System)

**Semester – IV**

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<th>Gurmat Sangeet (Theory)</th>
<th>Marks: 75</th>
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<td>Essays on Indian Music and Research in Music (Theory)</td>
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<td>Research Project</td>
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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

**Section -B**

**Section -C**
7. Contribution and Biography of following Keertankaars :–
   a. Bhai Mardana
   b. Mahant Gajja Singh
   c. Sant Sarwan Singh Gandharb

**Section -D**

**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
5. Sikh Musicology Dr. Gurnam Singh
7. Musicology of Shree Guru Dr. Gurnam Singh
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.

Section -C

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

Section -D

8. Interrelationship of Music with Theatre.
## Books Recommended:

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<th>No.</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar</td>
<td>Dr. Subhadra Chaudhary</td>
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<td>2.</td>
<td>Sangeet Evam Shodh Parvidhi</td>
<td>Dr. Manorma Sharma</td>
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<td>3.</td>
<td>Shodh Parvidhi</td>
<td>Dr. Vinay Mohan Sharma</td>
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<td>4.</td>
<td>Problems and Areas of Research in Music</td>
<td>Dr. Subhadra Chaudhary</td>
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<td>5.</td>
<td>Research Methodology</td>
<td>Dr. B.M. Jain</td>
</tr>
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<td>6.</td>
<td>Bhartiya Sangeet Mein Shodh Parvidhi</td>
<td>Dr. Alka Nagpal</td>
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<td>7.</td>
<td>Bhartiya Sangeet Mein Anusandhan Ki Smasayian</td>
<td>Dr. Vandana Sharma</td>
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<td>8.</td>
<td>Foundation of Behavioral Research IIInd Edition</td>
<td>Fred N. Kerlinger</td>
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<tr>
<td>10.</td>
<td>Foundation of Behavioral Research IIIrd Edition</td>
<td>Fred N. Kerlinger</td>
</tr>
<tr>
<td>11.</td>
<td>Research Methods in Social Relations</td>
<td>Selltiz, Johda, Morton, Deutsch and Stuart Cook</td>
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<td>12.</td>
<td>Research Methodology</td>
<td>Ranjit Kumar</td>
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<td>13.</td>
<td>Research in Education</td>
<td>John W. Best, James V. Kahan</td>
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<td>14.</td>
<td>Shaikshik Anusandhan ke mool Tatv</td>
<td>Sukhia and Mehrotra</td>
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<td>15.</td>
<td>Shaikshik Anusandhan</td>
<td>Dr. Lokesh Kaul</td>
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<td>16.</td>
<td>Sangeet Kala Ke Vividh Ayaam</td>
<td>Sanjay Prakashan</td>
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<tr>
<td>17.</td>
<td>Psychological Effects of Music, Cyber Tech Publications</td>
<td>Dr. M.P. Mehta</td>
</tr>
<tr>
<td>20.</td>
<td>Dhawani Aur Sangeet</td>
<td>Lalit Kishore Singh</td>
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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. 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
   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. Rattanjankar (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. Sohani
   Marva
3. Bhairvi
   Bilashkhan 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. Rattanjankar (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.