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)

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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

Section -B
3. Detailed study of Naad and Sahayak Naad.
5. Importance of Swarit (key note) and Swar Samvad in Music.

Section -C

Section -D
10. Inter-relation of music with drama Theatre.

Books Recommended:
1. Bhartia Kanth Sangeet Dr. Arun Mishra
2. Punjab ki Sangeet Parampara Dr. geeta pental, Radha Publication, New Delhi 1989
3. Bhartia Sangeet ka Dr. Rajiv Verma & Neelam Parikh
   Adhiyatmik Sawroop Amargranth Parkashan 2004
4. Indian Music in Professional Dr. Manju Shree Chowdhry
   and Academic Institution Sanjay Parkashan, New Delhi 1999
5. Punjab Ki Sangeet Parampara Dr. Geeta Paintal
6. Bhartiya Sangeet Kosh Bimal Kant Roy Chowdhary
   I&II
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. Kajri – Hori
   c. Saadra – Daadra
   d. Thumri – Tappa
   e. Drut Khayal – Tarana


Section-B

3. Historical development of VrindGaan in vocal music.
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.

Section-D


Books Recommended:

1. Bhartia Kanth Sangeet Avam Vadya Sangeet
   Bhartia Kanth Sangeet Dr. Arun Mishra
2. On Indian Music
3. Nibandh Sangeet
4. Hamare Snageet Ratan
5. Gurmat Sangeet Parbandh
   te Parse Dr. Gurnam Singh, Punjabi University,
   te Parse 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. Rattanjankar (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. Rattanjankar (Lkw)
4. Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
5. Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
6. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
7. Raga Rahasya – Acharya Brijaspati.
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.

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, Jaïjaiwanti, 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
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)
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
5. Abhinaav 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
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:

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 – 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

Books Recommended:
2. Naveen Khayal Rachnawali – Dr. Shankar Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjanikar (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)

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<td>Marks: 100</td>
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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 Sangaikari, 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.

Section -C
6. Correct Intonation of Swaras in Various Ragas
8. Voice culture and its importance in larynx.

Section -D
9. Importance of Music listening and appreciation.

Books Recommended:
1. Bhartia Kanth Sangeet Dr. Arun Mishra
3. Nibandh Sangeet Laxmi Naryan Garg
   Sangeet Karyala Hathras. 1989
   Shastriya Vivechan Madhaya Pardesh Academy,Bhopal.2002
5. Indian Music in Professional Dr. Manju Shree Chowdry
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 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

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.

Section-D


Books Recommended:

2. Bhartia Taalon Ka Arun Kumar Sen.
   Shastriya Vivechan Madhaya Pardesh Academy, Bhopal.2002
3. Indian Music in Professional  Dr. Manju Shree Chowdry
4. Indian Concept of Rhythm  A.K. Sen
   Knishka Publishers, New Delhi.1994
5. Man and Music in India Rashmi Goswami
5. Man and Music in India Rashmi Goswami
6. Dhwani 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 Rachnavali – 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.
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. Rattanjankar (Lkw)
4. Abhinav Geetanjali Part I to V - Pt. Ram Ashray Jha
5. Raga Rahasya – Acharya Brihaspati.
7. Tantri Nada – Dr. Lalmani Mishra
### M.A. Music Vocal (Semester – IV)

#### SEMESTER – IV:

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<td>Essays on Indian Music and Research In Music (Theory)</td>
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<td>Paper – XV</td>
<td>Stage Performance-IV (Practical)</td>
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<td>Paper – XVI</td>
<td>Critical &amp; Comparative Studies of Ragas-IV</td>
<td>Viva Voce (Practical Based)</td>
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<td>Research Project (Minor)</td>
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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

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

Books Recommended:

1. Gurmat Sangeet Prabandh Ate Parsar Dr. Gurnam Singh
2. Gurmat Sangeet Darpan Prof. Kartar Singh
4. Sikh Musicology Dr. Gurnam Singh
5. Punjab Ki Sangeet Parampara Dr. Geeta Pental, Radha
   Publication, New Delhi.1989
6. Musicology of Shree Guru Kanishka Publishers, Dr. Gurnam Singh
   Granth Sahib 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.

**Section-C**

5. Different gayan shallies of sufi music.
6. Interrelationship study of Music and Yoga.

**Section-D**

8. Interrelationship of Music and Psychology.
### Books Recommended:

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<th>Title</th>
<th>Author(s)</th>
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<td>Dhwani Aur Sangeet</td>
<td>Lalit Kishor Singh</td>
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<td>4.</td>
<td>Sangeet Mein Anusandhan Ki Smasayian Aur Kshetar</td>
<td>Dr. Subhadra Chaudhary</td>
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<td>5.</td>
<td>Sangeet Evam Shodh Parvidhi</td>
<td>Dr. Manorma Sharma</td>
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<td>6.</td>
<td>Shodh Parvidhi</td>
<td>Dr. Vinay Mohan Sharma</td>
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<td>7.</td>
<td>Problems and Areas of Research in Music</td>
<td>Dr. Subhadra Chaudhary</td>
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<td>Research Methodology</td>
<td>Dr. B.M. Jain</td>
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<td>9.</td>
<td>Bhartiya Sangeet Mein Shodh Parvidhi</td>
<td>Dr. Alka Nagpal</td>
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<td>Bhartiya Sangeet Mein Anusandhan Ki Smasayian</td>
<td>Dr. Vandana Sharma</td>
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<td>Foundation of Behavioral Research IInd Edition</td>
<td>Fred N.Kerlinger</td>
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<td>15.</td>
<td>Research Methodology</td>
<td>Ranjit Kumar</td>
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<td>16.</td>
<td>Research in Education</td>
<td>John W. Best, James V. Kahan</td>
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<td>17.</td>
<td>Shaikshik Anusandhan ke mool Tatv</td>
<td>Sukhia and Mehrotra</td>
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<td>Shaikshik Anusandhan</td>
<td>Dr. Lokesh Kaul</td>
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<td>Sangeet Kala Ke Vividh Ayaam</td>
<td>Sanjay Prakashan</td>
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<td>20.</td>
<td>Psychological Effects of Music, Cyber Tech Publications</td>
<td>Dr. M.P. Mehta</td>
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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.

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 Thaat 10 Marks
6. Tuning of Tanpura 10 Marks

Books Recommended:

1. Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
2. Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
3. Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
4. Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
5. Raga Rahasya – Acharya Brihaspati.
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 Tod, Bilaskhani Tod
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. 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 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 be 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.