

FACULTY OF VISUAL & PERFORMING ARTS

SYLLABUS

FOR

M.A. MUSIC (HONS.) (INSTRUMENTAL) (SEMESTER: I-IV)

(Under Credit Based Continuous Evaluation Grading System)

EXAMINATIONS: 2012-13



GURU NANAK DEV UNIVERSITY AMRITSAR

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M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER SYSTEM)
(Under Credit Based Continuous Evaluation Grading System)

Programme Code: MUB (I)

SEMESTER – I:

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL (I) 401	C	THEORETICAL SURVEY OF INDIAN MUSIC	3	1	0	4
MUL(I)402	C	HISTORY OF INDIAN MUSIC	3	1	0	4
MUL(I)403	C	BIOGRAPHICAL AND ANALITICAL STUDY OF INDIAN CLASSICAL MUSICIANS	3	1	0	4
MUP (I) 421	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 422	C	ADVANCE STUDY OF RAGAS	0	1	2	3
MUP (I) 423	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT	0	0	2	2
	I	INTER DISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	3
Total Credits			-	-	-	24

Programme Code: MUB (I)

SEMESTER – II:

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL(I)451	C	STUDY OF RAGAS AND AESTHETIC	3	1	0	4
MUL(I)452	C	A CRITICAL STUDY OF GRANTHAS	3	1	0	4
MUL(I)453	C	THEORETICAL STUDY OF FOLK MUSIC OF PUNJAB	3	1	0	4
MUP (I) 471	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 472	C	ADVANCE STUDY OF RAGAS	0	1	2	3
MUP (I) 473	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT	0	0	2	2
	I	INTER DISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	3
Total Credits			-	-	-	24

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Programme Code: MUB (I)

SEMESTER – III:

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL (I)501	C	SCIENTIFIC STUDY OF INDIAN INSTRUMENTAL MUSIC	3	1	0	4
MUL(I)502	C	A STUDY OF GURMAT SANGEET	3	1	0	4
MUL(I)503	C	STUDY OF INDIAN CINEMATIC MUSIC	3	1	0	4
MUP (I) 521	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 522	C	ADVANCE STUDY OF RAGAS	0	1	2	3
MUP (I) 523	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT	0	0	2	2
	I	INTER DISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	-	3
Total Credits			-	-	-	24

Programme Code: MUB (I)

SEMESTER – IV:

Course No.	C/E/I	Course Title	Credits			Total Credits
			L	T	P	
MUL (I) 551	C	INDIAN MUSIC AND AESTHETICS	3	1	0	4
MUL(I)552	C	ESSAYS ON INDIAN MUSI C	3	1	0	4
MUL(I)553	C	SURVEY OF INDIAN CLASSICAL INSTRUMENTS	3	1	0	4
MUP (I) 571	C	STAGE PERFORMANCE	0	0	4	4
MUP (I) 572	C	ADVANCE STUDY OF RAGAS	0	1	2	3
MUP (I) 581	C	SEMINAAR (MUSIC APPRICIATION) BASED ON POWER POINT	0	3	0	3
	I	INTER DISPLINARY (ANY DEPTT.) OTHER THAN MUSIC	-	-	2	2
Total Credits			-	-	-	24

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER SYSTEM)
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INSTRUCTIONS:

- i) Each written paper in Minor I & II shall be of one hour duration and practical paper shall be of 15 minutes duration each.
- ii) Each written paper in Major shall be of three hour duration and practical paper shall be of 30 minutes duration each
- iii) Harmonium will not be allowed as an accompaniment in Inst.

Paper: MUL-(I) 401 (Theory)
THEORETICAL SURVEY OF INDIAN MUSIC

UNIT-I

Note: The paper setter will set three questions. All questions are compulsory.

- a) Detailed knowledge of the following technical terms:
Alap, Jod, Jhalla, Tirobhava, Avirbhava, Nayak, Nayaki, Meend Krintan, Ghaseet.
- b) Detailed study of Moorchana.
- c) Detailed Study of Gram.

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

- a) Salient Feature of Time Theory in Indian Music.
- b) Shruti as defined by Medieval and Modern musicians.
- c) Comparative study of Rag, Shailies and Thata of Uttari and Dakshini systems of Music

UNIT-III

Note: The paper setter will set three questions. All questions are compulsory.

- a) Detailed knowledge of Staff Notation & its relevance in Indian Music.
- b) Shadaj Pancham and Shadaj Madyam Bhava (cycles of the fourth and fifth swaras).
- c) A comparative study of Bhatkhande and Vishnu Digamber Notations systems.
- d) Ten Paraans of Tala

Books Recommended:

- | | | | |
|-----|--|---|------------------------------------|
| 1. | Sangeet Chintamani | : | Brihaspati Sumitra Anand Pal Singh |
| 2. | Pranav Bharti | : | Onkar Nath Thakur |
| 3. | Bharat Natya Shastra
(Chapters 28 & 29) | : | Bharat |
| 4. | Sangit Ratnakar | : | Sharang Dev |
| 5. | Sangit Parijat | : | Pandit Ahobal |
| 6. | Shri Mallakshya | : | V.N. Bhatkhande |
| 7. | Hindustani Music | : | G.H. Ranade |
| 8. | Bharat Ka Sangeet Sidhant | : | Acharya Brihaspati |
| 9. | Hindustani Sangeet
Padhati, Vol. I & II | : | V.N. Bhatkhande |
| 10. | Shastriya Sangeet
Vivechan | : | Dr. S.L. Mishera |

Paper: MUL-(I) 402 (Theory)
History of Indian Music

UNIT-I

Note: The paper setter will set three questions. All questions are compulsory.

- a) Development of Indian Instrument Music after Independence.
- b) Biography and contribution of the following musicians and Scholars:-
 1. Ustad Allaudin Khan
 2. Pandit Ravi Shanker
 3. Ustad Vilayat Khan
 4. Prof. Tara Singh
 5. Pt. Nikhil Banerji
 6. Dr. Lal Mani Mishra

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

- a) Religion and Music.
- b) Salient features of Gurmat Sangeet.
- c) Historical background of learning Indian Classical Instrumental Music.

UNIT-III

Note: The paper setter will set three questions. All questions are compulsory.

- a. Contribution of Guru Nanak Dev Ji in the Indian Music.
- b. Sikh religion & other contemporary religious musical traditions of Punjab.
- c. Importance of music in Shri Guru Granth Sahib.
- d. Instruments used with Gurmat Sangeet.

Books Recommended:

1. Sangeet Chintamani : Accharya Brihspati
2. Short Historical Survey of the Music : Bhatkhande
of upper India
3. Hamare Sangeet Rattan : Sangeet Karyalya Hathras
4. Bhartia Sangeet Ka Itihas : Umesh Joshi
5. Historical Development of Indian : Swami Prejna Nand
Music

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6. Pracheen Bharat Ka Sangeet : Dharamavati
7. Punjabi Vich Sangeet Kala Da Nikas : Panna Lal Madan: Published by Punjabi
Te Vikas University, Patiala
8. Panjabi Sangeetkar : Gurnam Singh
9. Bhartiya Sangeet Ki Utpati Evam : Dr. Joginder Singh Bawra, Published by
Vikas ABC Publications Market, Jalandhar.
10. Gurbani Adhiyan Nav Parikakh Dr. Amrit Kaur Nishat Prakash
11. Vismed Nad: G.G.N. Prakash
Jawedi Kalan, Ludhiana
12. Shri Guru Granth Ratnavali Prof. Tara Singh, Published by Punjabi
University, Patiala
13. Gurmat Sangeet Prabandh Te Prasar Dr. Gurnam Singh Punjabi. University,
Patiala
14. Bhartiya Sangeet ke Anmol Mani Dr. Gurpreet Kaur, Kanishka Publication,
New Delhi

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Paper: MUL-(I) 403 (Theory)

BIOGRAPHICAL AND ANALITICAL STUDY OF INDIAN CLASSICAL MUSICIANS

Note: The paper setter will set three questions. All questions are compulsory.

UNIT-I

Biographical Study and contribution towards Indian classical music of the following musicians:

1. Pt. Shankar Pandit (Vocal)
2. Ustad Bismilla Khan (Shehnai)
3. Pt. Kanthey Maharaj Ji (Tabla)

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

Biographical and Study and contribution towards Indian classical music of following musicians:

1. Vidushi Girija Devi (Vocal)
2. Pt. Shiv Kumar Sharma (Santoor)
3. Ustad Zakir Hussain (Tabla)

UNIT-III

Note: The paper setter will set five questions. All questions are compulsory.

Biographical Study and contribution towards Indian classical music of following musicians:

1. Ustad Ameer Khan (Vcoal)
2. Ustad Alaudeen Khan (Sarod)
3. Ustad Habibudeen Khan (Tabla)
4. Guru Rajinder Gangaani (Dance)

Paper: MUP-(I) 421 (Practical)
Stage Performance

UNIT-I

1. Ability to play alankars of ten that's on your instrument.
2. One drut gat with proper Alap, Toda
3. One Gat in any taal except teen taal

UNIT-II

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Ability to play Ektal, Jhaptal and Teental on Tabla.

UNIT-III

1. One Vilambit & One drut Gat in raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala.
2. Recite on hand and ability to play following thekas on tabla.
Rupak, Tilwara, Chautal & Dhamar.

Paper: MUP-(I) 422 (Practical)
ADVANCE STUDY OF RAGAS

UNIT-I

1. Two Drut Gats in Ragas Malkauns & Bhimplasi.
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Chandarkauns & Bageshwari.

UNIT-II

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Miyan Ki Malhar & Bihagra.
2. Critical & comparative study of above mentioned Ragas.

UNIT-III

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Brindavani Sarang , Kamodh & Jog.
2. Full definition and few alaps of non detailed Ragas: Tilang, Sham Kalyan & Madhmadh Sarang

Books Recommended:

- | | | |
|--|---|---------------------------------------|
| 1. Sangeetanjali, Parts-III to V | : | Onkar Nath Thakur |
| 2. Rag Vigyan, Parts-IV to VII | : | V.N. Patwardhan |
| 3. H.S. Kramik Pustak
Malika Parts-IV to VI | : | V.N. Bhatkhande |
| 4. Aprachalit Raga Parts-I & II | : | J.K. Pataki |
| 5. Abhinav Geet Manjari
Parts-I & II | : | Dr. S.N. Ratanjankar, Lucknow. |
| 6. Rag Parichay | | Harish Chander Shrivastavs |
| 7. Gurmat Sangeet Prabandh | | Dr. Gurnam Singh |
| 8. Gurmat Sangeet Darpan | : | Prof. Kartar Singh, Published by SGPC |

MUP (I) 423 SEMINAAR MUSIC APPRICIATION BASED ON POWER POINT

Paper: MUL-(I) 451 (Theory)
Study of Ragas and Aesthetic

UNIT-I

Note:

- i The paper setter will set three questions. All questions are compulsory.**
 - ii Syllabus of Paper-VIII regarding practical will also be sent to the examiner for setting the question paper.**
- a) Critical study of prescribed Ragas.
 - b) Notations of prescribed Ragas (of candidates choice)
 - c) Study of Melody & Harmony in various forms of musical compositions.

UNIT-II

- Note: i The paper setter will set three questions. All questions are compulsory.**
- ii Syllabus of Paper-VIII regarding practical will also be sent to the examiner for setting the question paper.**

- a) Notations of Prescribed Talas : Ektal, Jhaptal, Teental, Rupak, Tilwara, Chautal and Dharmar.
- b) Critical study and significance of different musical terms in Sri Guru Granth Sahib's Sangeet Prabandh (system) : Rag, Rahao, Mohalla Ank, Ghar, Yatti.
- c) The role of Laykaries in different Vaadan Shailies

UNIT-III

Note:

- i The paper setter will set three questions. All questions are compulsory.**
 - ii Syllabus of Paper-VIII regarding practical will also be sent to the examiner for setting the question paper.**
- a) Significance and critical study of Tanti Saaz string instrument in the context of Gurmat Sangeet : Rabab, Saranda, Taus, Dilruba, Israj.
 - b) Definition & Principal of Aesthetics in Insts. Music.
 - c) Analysis of Aesthetics in the context of Indian Cinema's Music.
 - d) Importance of Kaku in Indian Classical Music.

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Books Recommended:

1. Sangeetanjali, Parts-III to V : Onkar Nath Thakur
2. Rag Vigyan, Parts-IV to VII : V.N. Patwardhan
3. H.S. Kramik Pustak
Malika Parts-IV to VI : V.N. Bhatkhande
4. Aprachalit Raga Parts-I & II : K.K. Pataki
5. Abhinav Geet Manjari
Parts-I & II : Dr. S.N. Ratan Jankar, Lucknow.
6. Rag Parichay : Harish Chander Shrivastavs
7. Gurmat Sangeet Prabandh Te Parsar : Gurnam Singh
8. Gurbani Adhyan Nav Parikash : Amritpal Kaur
9. Amrit Kirtan : Amrit Kirtan Trust, Chandigarh
10. Gurmat Sangeet Vishesh Ank : G.G.N. Parkash Jawadi Kalan, LDH
11. Gurbani Sangeet Darpan : Prof. Kartar Singh, Published by SGPC
12. Art Experience : M. Hiriyana
13. Saundarya Shastra : Dr. Hardawari Lal
14. Saundarya Tatva : Dr. Surinder Nath Das Gupta

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – II)
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Paper: MUL-(I) 452 (Theory)
A Critical Study of Granthas

UNIT-I

Note: The paper setter will set three questions. All questions are compulsory.

a) A critical study of following Granthas

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

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

a) A critical study of following Granthas

- | | | |
|---------------------------|---|--------------------|
| 1. Sangeet Parijat | : | Pandit Ahobal |
| 2. Chaturdaudi Parkashika | : | Pt. Vayankat Mukhi |

UNIT-III

Note: The paper setter will set three questions. All questions are compulsory.

a) A critical study of following Granthas

- | | | |
|------------------------|---|----------------|
| 1. Rag Tarangini | : | Lochan Pandit |
| 2. Swar Mail Kalanidhi | : | Pt. Rama Matya |
| 3. Raag Tatva-Vibodh | : | Kavilochan |

Books Recommended:

- | | | |
|--|---|---------------------|
| 1. A Comparative study of the Leading Music Systems of 15th, 16th, 17th & 18th centuries | : | V.N. Bhatkhande |
| 2. Natya Shastra | : | Bharat |
| 3. Bhartiya Sangeet ka Vadya | : | Dr. Lal Mani Misher |
| 4. Sangeet Parijat | : | Pandit Ahobal |
| 5. Chaturdaudi Parkashika | : | Pt. Vayankat Mukhi |
| 6. Rag Tarangini | : | Lochan Pandit |

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Paper: MUL-(I) 453 (Theory)
THEORETICAL STUDY OF FOLK MUSIC OF PUNJAB

Note:

- i The paper setter will set three questions. All questions are compulsory.

UNIT-I

1. Origin and development of folk music of Punjab
2. Historical development of Vaar, folk singing style of Punjab.
3. Detailed study of folk dances of Punjab.

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

Biographical and analytical study of following Punjab,s folk artists.

1. Asa Singh Mastana
2. Bibi Surinder Kaur
3. Lal Chand Yamala Jatt

UNIT-III

Note: The paper setter will set five questions. All questions are compulsory.

1. Detailed study of Taal Vadya used in Punjabi Folk Music.
2. Detailed study of Suwar Vadya used in Punjabi Folk Music
3. Detailed knowledge of Merrital Song of Punjab with special reference to Ghoriyan & Suhaag.
4. Detailed knowledge of Punjabi Folk Songs related to season and Festivals of Punjab.

Paper: MUP-(I) 471 (Practical)
Stage Performance

UNIT-I

1. Two Drut Gat with proper Alap, Toda
2. Tuning of Instruments.
3. Dhun Vadan

UNIT-II

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Ability to demonstrate & recite Ektal, Jhaptal and by hand with Dhugun, Teegun & Chougun layakaries.

UNIT-III

1. One Vilambit & One drut Gat in raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala.
2. Recite on hand and ability to play following thekas on tabla.
Rupak, & Dhamar.

MUP (I) 472 - ADVANCE STUDY OF RAGAS

UNIT-I

1. Two Drut Gats in Ragas Puriya Kalyaan & Kirwani
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Puriya & Bihag.

UNIT-II

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Darbari & Sorath.
2. Critical & comparative study of above mentioned Ragas.

UNIT-III

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Hameer , Durga & Nat Bhairav.
2. Full definition and few alaps of non detailed Ragas : Bhairav , Asa & Kedar.

Books Recommended:

- | | |
|--|---------------------------------|
| 1. Sangeetanjli, Parts-III to V | Onkar Nath Thakur |
| 2. Rag Vigyan, Parts-IV to VII | V.N. Patwardhan |
| 3. H.S. Kramik Pustak
Malika Parts-IV to VI | V.N. Bhatkhande |
| 4. Aprachalit Raga Parts-I & II | K.K. Pataki |
| 5. Abhinav Geet Manjari
Parts-I & II | Dr. S.N. Ratan Jankar, Lucknow. |
| 6. Rag Parichay | Harish Chander Shrivastavas |
| 7. Gurmat Sangeet Prebandh | Dr. Gurnam Singh |

Note:

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

MUP(I)–473: SEMINAR MUSIC APPRICIATION BASED ON POWER POINT

Paper: MUL-(I) 501 (Theory)
Scientific Study of Indian Instrumental Music

UNIT-I

Note: The paper setter will set three questions. All questions are compulsory.

1. Importance of Sahyak Nad
2. Frequency, pitch, intensity, timber.
3. Write short note on following:
 - a) Sangatkari b) Fusion Music
 - c) Back-ground music Pop Music d) Rabindra Sangeet
 - e) Sound arrangement f) Krintan

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

1. Correct intonation of Swaras in various ragas
2. A critical study of Sitar.
3. Interaction between Vocal & Instrumental Music.

UNIT-III

Note: The paper setter will set three questions. All questions are compulsory.

1. Technique & sound production of your own Instrument.
2. Methods of teaching Instrumental Music.
3. Role of psychology in teaching and learning Instrumental music.
4. Detailed study of Raag Lakshans from Vedic to Modern Period

Books Recommended

- | | | |
|-------------------------------------|---|----------------------------|
| 1. Senior Oxford Companion to Music | : | Percy A. Scholar |
| 2. Dhawani Aur Sangeet | : | Lilit Kishore Singh |
| 3. Rag and Raginis | : | O.C. Ganguli |
| 4. The Philosophy of Music | : | Pole |
| 5. Sangeet Shastra | : | Dr. Panna Lal Madan Vigyan |

Paper: MUL-(I) 502 (Theory)
A STUDY OF GURMAT SANGEET

UNIT-I

Note: The paper setter will set three questions. All questions are compulsory.

- i) Contribution of Shri Guru Amar Dass Ji towards in Indian Music.
- ii) Contribution of Rababis and Sikh Kirtan Kars.
- iii) Critical Studies of Ragas used in Shri Guru Granth Sahib.

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

- i) Tradition and historical development of Kirtan Chowki in the context of various singing styles mentioned in Shri Guru Grnath Sahib.
- ii) Kirtan Taksal of Gurmat Sangeet : Tarn-Taran Taksal, Davdhar Taksal, Hargana Taksal etc.
- iii) Contribution of Shri Guru Gobind Singh Ji towards Indian Music.

UNIT-III

Note: The paper setter will set three questions. All questions are compulsory.

- i) Contribution of Shri Guru Arjan Dev Ji in the field of Music in compiling Shri Guru Granth Sahib Ji.
- ii) Comparative study Folk & Classical Instruments used in kirtan prampra of Gurmat Sangeet.
- iii) Contribution of Sufi Saints in the context of Gurmat Sangeet.
- iv) Bhagta's Bani in Guru Granth Sahib.

Books Recommended :

1. Gurmat Sangeet Par Hun Tak Mili Khoj : Bhai Vir Singh, Published by Chief Khalsa Diwan, Amritsar.
2. Sri Guru Granth Ratnawali : Prof. Tara Singh Published by Punjabi University, Patiala.
3. Simrati Granth : Aduti Gurmat Sangeet Sammelan 1002, G.G. Parkash, Jawadi Kalan, Ludhiana.
4. Gurmat Sangeet Vishesh Ank : Aduti Gurmat Sangeet Sammelan 1992, G.G.N. Parkash Jawadi Kalan, Ludhiana.
5. Bharti Sangeet Da Itihas : Shri Yogender Sharma Published by Punjabi University, Patiala.
6. Punjabi Sangeetkar : Dr. Gurnam Singh Published by Punjabi University, Patiala.
7. Punjab Ke Sangeet Prampara : Dr. Geeta Paintal Published by Radha Publication, New Delhi.
8. Punjab De Lok Saj : Dr. Anil Narula Published by Punjabi University, Patiala.
9. Sikh Musicology : Dr. Gurnam Singh

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – III)
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Paper: MUL-(I) 503 (Theory)
INDIAN CINEMATIC MUSIC

Note:

i The paper setter will set three questions. All questions are compulsory.

UNIT-I

1. Origin & development of Indian Cinema.
2. Classical and Semi Classical singing styles used in Indian Cinema.
3. Contribution of Devotional Music in Indian Cinema.

UNIT-II

Note : The paper setter will set three questions. All questions are compulsory.

Biographical Study and contribution of the following Music Directors :

1. Naushad
2. R.D. Berman
3. A.R. Rahman

UNIT-III

Note : The paper setter will set five questions. All questions are compulsory.

Biographical Study and contribution of the followings singers :

1. Mohd. Rafi
2. Mukesh
3. Lata Mangeshkar
4. Kavita Krishna Murti

Paper: MUP-(I) 521 (Practical)
STAGE PERFORMANCE

UNIT-I

1. One Drut Gat with proper Alap, Toda
2. A Gat in Choutal (Dhrupat Style) with different layakaries.

UNIT-II

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Dhun

UNIT-III

1. One Vilambit & One drut Gat in raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala.
2. Ability to tune tabla.

MUP (I) 522: ADVANCE STUDY OF RAGAS

UNIT-I

1. Two Drut Gats in Ragas Gujri Todi & Bhageswari.
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Mian Ki Todi & Rageswari.

UNIT-II

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Abhogi & Maru Bihag.
2. Critical & comparative study of above mentioned Ragas.

UNIT-III

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Chanderkauns, Hansdhwani & Gunkali.
2. Full definition and few alaps of non detailed Ragas : Malkauns, Shankra & Bairagi.

Books Recommended:

1. Sangeetanjali Part III-IV : Onkar Nath Thakur.
2. Rag Vigyan Parts IV-VII : V.N.Patwardhan.
3. H.S.Kramik Pustak Malika Parts IV-VI : V.N.Bhatkhande.
4. Sangeet Bal Both : Vishnu Digamber
5. Sangeet Vyas Krit, Parts I & II S.G.Vyas
6. Aprachalit Raga Parts I & II : J.K.Pataki.
7. Abhinav Geet Manjari Parts I & II : Dr. S.N.Ratanjankar, Lucknow.
8. Geet Smooh : Prof. G.N.Natu, Lucknow.
9. Sangeet Shastra Parveen : Jagdish Narayan Pathak, Allahabad, Published by Ratnakar Pathak, 27, Mahajani Tola, Allahabad.

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Paper: MUP-(I) 523 (Practical)

SEMINAAR MUSIC APPRICIATION BASED ON POWER POINT

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(Under Credit Based Continuous Evaluation Grading System)

Paper: MUL-(I) 551 (Theory)
INDIAN MUSIC AND AESTHETICAL STUDY

UNIT-I

Note: The paper setter will set three questions. All questions are compulsory.

- i) Principal of Jod Alap and Toras in Instrumental Music.
- ii) Placing of Swaras on the wire of Veena by Pt. Ahobal & Sh. Niwas.
- iii) Job Avenues & Opportunities in music.

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

- i. Vrind Vadan.
- ii. Vadan Sallies of your's instrument.
- iii. Raga and Rasa

UNIT-III

Note: The paper setter will set three questions. All questions are compulsory.

- i) Sangeet Sadhana
- ii) Relation of Ragas with Rhythm & emotions
- iii) Dhyanas of Raga Pictures
- iv) Prabandh and its Dhatus in the content of Indian Music.

Books Recommended:

1. Senior Oxford Companion to Music: Percy A. Acholar.
2. Dhawani Aur Sangeet : Lijit Kishore Singh.
3. Rag and Ras : O.C.Gangoli.
4. The Philosphy of Music : Pole.
5. Sangeet Shastra Vigyan : Dr. Panna Lal Madan.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)
(Under Credit Based Continuous Evaluation Grading System)

Paper: MUL-(I) 552(Theory)
ESSAY ON INDIAN MUSIC

UNIT-I

Note: The paper setter will set three questions. All questions are compulsory.

An Essay on any one of the following topics:

1. Sangeet Mein Laya Ka Mahatav
2. Vadan Mein Garano Ka Yogdan
3. Manch Pardarshan (Stage Performance)

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

1. Vartman Vadya Sangeet Shikshan Ke Gun aur Dosh
2. Folk Instruments of Punjab
3. Contribution of Punjab in the field of Classical (Inst.) Music

UNIT-III

Note: The paper setter will set three questions. All questions are compulsory.

1. Tradition & Modern trends Indian Instrumental Music
2. Man & Music.
3. Music & Therapy.
4. Sangeet Samiksha.

Books Recommended:

1. Sangeet Nibandh Sangraha : Harish Chander Srivastav
2. Sangeet Nibandhmala : Jagdish Narayan Pathak
3. Indian Music Problem and Problems : B.V.Kaskar
4. Sangeet Nibandhwali : Gurnam Singh published by Punjabi University, Patiala.
5. Sangeet Nibandh : Viney Kumar Aggarwal, Manmohan Singh, Published by Punjabi University, Patiala.
6. Sangeet Nibandh : Sangeet Karyalaya, Hathras (U.P.)

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)
(Under Credit Based Continuous Evaluation Grading System)

Paper: MUL-(I) 553 (Theory)
SURVEY OF INDIAN CLASSICAL INSTRUMENTS

Note: The paper setter will set three questions. All questions are compulsory.

UNIT-I

Origin, development of following instruments and their important in Indian Classical Music.

1. Pakhawaj
2. Bansuri (Flute)
3. Veena

UNIT-II

Note: The paper setter will set three questions. All questions are compulsory.

Origin, development of following instruments and its important in Indian Classical Music.

1. Tabla
2. Shehnai
3. Sitar

UNIT-III

Note: The paper setter will set five questions. All questions are compulsory.

Origin, development of following instruments and its important in Indian Classical Music.

1. Violin
2. Harmonium
3. Sarangi
4. Tanpura

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)
(Under Credit Based Continuous Evaluation Grading System)

Paper: MUP-(I) 571 (Practical)
STAGE PERFORMANCE

UNIT-I

1. One Drut Gat with proper Alap, Jorh.
2. Thumri

UNIT-II

1. One Vilambat and Drut Gat of your own choice raga with proper vadan shallies and Alap Jhor Jhala.
2. Tuning of your instruments

UNIT-III

1. One Vilambit & One drut Gat in raga other than choice of second minor with proper vadan shallies & Alap Jhor Jhala.
2. Any Dhun based on film music.

MUP (I) 572 ADVANCE STUDY OF RAGAS

UNIT-I

1. Two Drut Gats in Ragas Marwa & Kalawati.
2. Critical & detailed study of above mentioned ragas and non detailed Ragas Puriya & Jan-Sammohini.

UNIT-II

1. Any one Vilambit Gat & two Drut Gats with proper vadan shallies in Raga Charukeshi & Rageshwari.
2. Critical & comparative study of above mentioned Ragas.

UNIT-III

1. Any one Vilambit & three Drut Gats with proper vadan shallies in Raga Bilaskhani Todi, Multani & Shud Sarang.
2. Full definition and few alaps of non detailed Ragas : Basant-Mukhari , Todi & Shyam Kalyan.

Books Recommended :

1. Sangeetanjali Part III-IV : Onkar Nath Thakur.
2. Rag Vigyan Parts IV-VII : V.N.Patwardhan.
3. H.S.Kramik Pustak Malika Parts IV-VI : V.N.Bhatkhande.
4. Sangeet Bal Both : Vishnu Digamber.
5. Sangeet Vyas Krit, Parts-I and II : S.G.Vyas.
6. Aprachalit Raga Parts-I & II : J.K.Pataki.
7. Abhinav Geet Manjari Parts-I & II : Dr. S.N. Ratanjankar, Lucknow.
8. Geet Smooh : Prof. G.N. Natu, Lucknow.
9. Sangeet Shastra Parveen : Jagdish Narayan Pathak, Allahabad, Published by Ratnakar Pathak, 27, Mabajani Tola, Allahabad.

M.A. MUSIC (HONS.) INSTRUMENTAL (SEMESTER – IV)
(Under Credit Based Continuous Evaluation Grading System)

Paper: MUP-(I) 573(Practical)

SEMINAAR MUSIC APPRICIATION BASED ON POWER POINT