



PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)
(Estd. under the Panjab University Act VII of 1947—enacted by the Govt. of India)

FACULTY OF DESIGN AND FINE ARTS

SYLLABI

M.A. Music (Vocal) Part-II
M.A. Music (Instrumental) Part-II
M.A. Dance Part-II

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M.A. Music Instrumental (Tabla) Part-II
Examinations, 2012

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**APPLICABILITY OF REGULATIONS FOR THE TIME
BEING IN FORCE**

Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a course shall hold good only for the examinations held during or at the end of the academic year. Nothing in these regulations shall be deemed to debar the University from amending the regulations subsequently and the amended regulations, if any, shall apply to all students whether old or new.

GUIDELINES FOR CONTINUOUS INTERNAL ASSESSMENT (20%) FOR REGULAR STUDENTS OF POST-GRADUATE COURSES (Annual System) M. Sc. (Mathematics)

1. The Syndicate has approved the following guidelines, mode of testing and evaluation including Continuous Internal Assessment of students :

- (i) Terminal Evaluation : 80%
- (ii) Continuous Assessment : 20%
- (iii) Continuous Assessment may include written assignment, snap tests, participation in discussions in the class, term papers, attendance etc.
- (iv) In order to incorporate an element of Continuous Internal Assessment of students, the Colleges/Departments will conduct three tests as quantified below :

(a)	Three Tests :				
	I	25			
	II	25	2 best tests =		50
	III	25			
(b)	Snap Tests		:		15
(c)	Participation in class discussions		:		10
(d)	Term Paper/s		:		15
(e)	Attendance		:		10
			:		100 reduced to 20

2. Weightage of 2 marks for attendance component out of 20 marks for Continuous Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshops. The break-up of marks for **attendance component** for theory papers

M.A. MUSIC (VOCAL) PART-II EXAMINATION, 2012
GENERAL INSTRUCTIONS

1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto eight students in one section.

o Practical syllabus must be sent alongwith theory syllabus to the examiners.

Paper-I	: Scientific and Aesthetic Study of Indian Music	100 Marks
Paper-II	: Essay and Critical Study of Ragas	100 Marks
Paper-III	: Stage Performance	100 Marks
Paper-IV	:	

G. Importance of Laya and Tala in Indian Classical Music.

H. Elementary knowledge of Staff Notation.

BOOKS RECOMMENDED :

1. Percy A. Scholes : Oxford Companion to Music.
2. Lalit Kishore Singh : Dhanvi aur Sangit, Bhartiya Gyan Peeth, Kashi.
3. O.C. Ganguli : Ragas and Raginis, Munshi Ram, Manohar Lal Pub., Delhi.
4. William Pole : The Philosophy of Music, Somaiya Pub., Bombay & New Delhi.
5. Howard Boatwright : Hand Book of Staff Notation for Indian Music.
6. J.L. Orton : Voice Culture Made Easy.
7. B.R. Deodhar : Articles on Voice Culture in Sangeet Kala Vihar.

PAPER-II : ESSAY AND CRITICAL STUDY OF RAGAS

Maximum Marks	:	100
Theory	:	80 Marks
Internal Assessment	:	20 Marks
Time	:	3 Hours

o There will be **eight** questions, out of which the candidate will be required to attempt **five** questions. Q. No. 1 of essay will be **compulsory** carrying 20 marks. Rest of the four questions will carry 15 marks each.

(A) Topics of Essay : 20 marks
(a)

PAPER-IV : VIVA-VOCE (PRACTICAL TEST)		100 marks
(A)	Demonstration and viva-voce of the Ragas prescribed in course	50 marks
	(i) One Drut (Chhota) khayal with tanas in each of the prescribed Detailed & Non-detailed ragas.	30 marks
	(ii) Five Vilambit khayals with Alap, Tana i.e. full gayaki from the prescribed detailed ragas.	20 marks
	<i>D</i>	
	Puriya-Kalyan, Puriya-Dhanashri, Madhumad-Sarang Megh, Miyan-Ki-Malhar, Nayaki-Kanda, Jog, Jogkauns, Basant, Paraj, Bilaskhani-Todi, Bhimplasi, Lalit and Hindol.	
(B)	<i>on D</i> Aroh, Avroh, Chalan and Bandish of the following Ragas : Sur-Malhar, Kalawati, Poorvi, Gaud-Sarang.	10 marks
(C)	Composition Work.	10 marks
(D)	Demonstration of the following Talas : Adachautala, Matt Tala, Rudra Tala, Dhamar	10 marks
(E)	Singing & Playing of Harmonium : (i) Saraswati Vandana (ii) One Drut Khayal in any of the prescribed Ragas.	20 marks

BOOKS RECOMMENDED (for papers III & IV) :

1. Onkar Nath Thakur : Sangitanjali, Parts III to IV, Kashi Hindi Vishavidhaliya, Varanasi.
2. V. N. Patwardhan : Rag Vidya, Parts IV to VII, Sangeet Gaurav Granthmala, Pune.
3. V. N. Bhatkhande : H. S. Kramik Pustak Malika, Parts IV to VI.
4. Vishnu Digamber : Sangit Bal Bodh.
5. S. G. Vyas : Sangit Vyas Kriti, Parts I & II.
6. J. D. Pataki : Aprachalit Raga, Parts I & II.
7. S.N. Rattanjanakar : Abinaya & Geet Manjari, Parts I & II.
8. G.N. Natu : Geet Samooh.
9. Pt. Jagdish Narayan Pathak : Sangeet Shastra Parveen, Ratnakar Pathak, 27, Mahajini Tola, Allahabad.
10. Pt. Ram Krishan Vyas : Rag Parveen, Part I & II, Sarla Parkashan, 916, Kalyani Devi, South Allahabad.
11. Jagdish Narayan Pathak : Sangeet Nibandh Mala, Ratnakar Pathak, 27, Mahajini Tola, Allahabad.
12. Bimal Kanta Ray Choudhary : Bhartiya Sangeet Kosh, Gyan Peeth, New Delhi

**M. A. MUSIC (INSTRUMENTAL) PART-II FOR THE
EXAMINATION, 2012**

GENERAL INSTRUCTIONS

- N.B.- (i) Harmonium will not be allowed as an accompaniment in Vocal Music.
(ii) The candidates have the option to take either Vocal or Instrumental Music as a subject.
(iii) In Instrumental Music, the candidates have the option to take any one of the following instruments :
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shahnai, Bansuri, Guitar, Santoor.
(iv) There would be upto eight students in one section.

N o Practical syllabus must be sent along with theory syllabus to the examiner.

Paper-I	: Scientific and Aesthetic Study of Indian Music	100 marks
Paper-II	: Essay and Critical Study of Ragas	100 marks
Paper-III	: Stage Performance	100 marks
Paper-IV	: Viva-Voce (Practical Test)	100 marks

Total

(G) Importance of Laya and Tala in Indian Classical Music.

(H) Elementary Knowledge of Staff Notation.

BOOKS RECOMMENDED :

1. Percy A. Scholes : Oxford Companion to Music.
2. Lalit Kishore Singh : Dhavni aur Sangeet, Bhartiya Gyan Peeth, Kashi.
3. O.C. Ganguli : Ragas and Raginis, Munshi Lal, Manohar Lal Pub., Delhi.

(E) A brief study of following granthas :

- (i) Sangeet Parijaat : Pt. Ahobal.
- (ii) Sangeet Raj : Kumbha.
- (iii) Pranav Bharti : Pt. Onkar Nath Thakur.
- (iv) Swarmelkalanidhi : Ramamatya.

(F) Critical Study & Notation of the Ragas :

Puriya-Kalyan, Puriya-Dhnashri, Madhumad Sarang, Megh-Malhar, Jog, Hemant, Madhuwanti, Multani, Bilaskhani Todi, Hansdhwani, Bhopal-Todi, Mian-Ki-Malhar, Nayaki-Kanada, Lalit.

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PAPER-IV : VIVA-VOCE (PRACTICAL TEST)		100 marks
(A)	One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed ragas.	30 marks
(B)	Five Vilambit/Maseetkhani Gats with Alap, Jod and Toras in different layakaries in the prescribed ragas : ♮ o D Puriya-Kalyan, Puriya-Dhnashri, Madhumad Sarang, Megh-Malhar, Jog, Hemant, Madhuwanti, Multani, Bilaskhani Todi, Hansdhwani, Bhopal-Todi, Mian-Ki-Malhar, Nayaki-Kanada, Lalit.	20 marks
(C)	on D √ Aroh, Avroh, Chalan and Bandish (gat) of the following Ragas : Kalawati, Basant, Poorvi, Jog Kauns.	10 marks
(D)	Composition work (Bols and Tala given by examiner).	10 marks
(E)	Demonstration of the following Talas : Adachautala, Mattata, Rudra Tala, Dhamar Tala.	10 marks
(F)	Singing and playing of Harmonium (i) Five Alankaras of Shudh & Vikrit Swaras (ii) Saraswati Vandana (iii) One Gat in any of the prescribed ragas	20 marks

BOOKS RECOMMENDED (PAPERS-III & IV)

1. Onkar Nath Thakur : Sangitanjili, Parts III to VI, Banaras Hindu Vishavidhaliya, Varanasi.
 2. V.N. Patwardhan : Rag Vigyan, Parts IV to VII, Sangeet Gaurav Granthmala, Pune.
 3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI.
 4. Vishnu Digamber : Sangit Bal Bodh.
 5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II.
 6. J.D. Pataki : Aprachalit Raga, Parts I & II.
 7. S.N. Rattanjanakar : Abhnaya & Geet Manjari, Parts I & II.
 8. G.N. Natu : Geet Samooh.
 9. Pt. Jagdish Narayan Pathak : Sangeet Shastra Parveen, Ratnakar Pathak 27, Mahajini Tola, Allahabad.
 10. Pt. Ram Krishan Vyas : Rag Parveen, Part I & II, Sarla Parkashan, 916, Kalyani Devi, South Allahabad
 11. Jagdish Narayan Pathak : Sangeet Nibandh Mala, Ratnakar Pathak, 27, Mahajini Tola, Allahabad.
 12. Bimal Kanta Ray Choudhary : Bhartiya Sangeet Kosh, Gyan Peeth, New Delhi.
 13. Acharya Brahaspati : Rag Rahasya.
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M.A. (DANCE) PART-II EXAMINATION, 2012

PAPER-I	Survey of the theoretical aspect of Indian Dance.			100 marks
PAPER-II	(a) Practical Composition	:	80 marks	} 100 marks
	(b) Essay	:	20 marks	
PAPER-III	Stage Performance			100 marks
PAPER-IV	Practical Test and Viva			100 marks

o This syllabus represents a specialization in the Kathak style of dancing. Options

PAPER-II (a) : Practical Composition & Essay**80 marks**

There will be 10 questions out of which the candidates will be required to attempt five questions. The question on essay will be compulsory.

1. Definition and explanation of the following :

Amad	Gat
Bhava	Anubhava
Thaat	Tora
Tukra	Aviritti
Laya	Matra
Taal	Ada

M.A. MUSIC INSTRUMENTAL (TABLA) PART-II EXAMINATION, 2012

Outlines of Tests

- (B) A critical study of the following Talas: 30 marks
- (i) Basant Tal Farodust Tal, Sulfakhta, Sawari (Pancham).
Matt Tal, Rudra, Shikher Tal, Ashtmangal (22 matras)
Raas (13 matra)
 - (ii) Basic Technical terms of Tabla and their importance.
- o It will consist of 4 questions out of which the candidates will be required to attempt any two.
- (C) 30 marks
- (i) Historical development of Tabla in Punjab from 17th century onwards.
 - (ii) Critical study of the Technical Characteristics of Pakhawaj and Tabla.
- PAPER-III : PRACTICAL** 100 marks
- (A) Stage Performance : Dhamar, Rupak, Sultala, Sawari, Farodust Tala. 80 marks
 - (B) Composition Work. 20 marks
- PAPER-IV :** 100 marks
- (A) Practical Test (Viva) 80 marks
Basant, Matt, Shikher, Ashtmangal, Raas, Deepchandi
 - (B) Laggi Lari in Dadra Kaharwa 10 marks

