

PANJAB UNIVERSITY, C

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

OUTLINES OF TESTS, SYLLABI AND COURSES OF READING IN MUSIC (VOCAL) FOR M.A. SEMESTER SYSTEM EXAMINATION, 2012-13.

M.A. MUSIC (VOCAL) SEMESTER-I, 2012-13

GENERAL INSTRUCTIONS

1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	: Theoretical Survey, Principles of Aesthetics and Critical study of Ragas	50 Marks
Paper-II	: History of Indian Music	50 Marks
Paper-III	: Stage Performance	50 Marks
Paper-IV	: Viva-Voce (Practical Test)	50 Marks
Total		200 Marks

Syllabi and Courses of Reading:

Paper –I : Theoretical Survey, Principles of Aesthetics and Critical study of Ragas

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit: 1 A detailed study of Shruti:-
 Definition and views of different scholars about Shruti
 Number of Shrutis
 Sarna Chatushtai
 Utility of Shruti in Indian Practical Music

Unit: II A detailed Study of Swara:-
 Definition of Swara
 Origin and Development of Swara
 Ancient, Medieval and Modern
 Relationship of Shruti and Swara

- Unit: III A study of the following:
 Jati Lakshan
 Raga Lakshan
 Classification of Ragas of:-
 Ancient period
 Medieval period
 Modern period
- Unit-IV Aesthetics:-
 Principle of Aesthetics
 Indian theories regarding Aesthetics
 Western theories regarding Aesthetics
- Unit-V Critical study and notation of the following Ragas:-
 Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang, Bhairav-Ahir Bhairav, Yaman-
 Shyam Kalyan

BOOKS RECOMMENDED:-

1. Onkar Nath Thakur : Pranav Bharti
2. Shyam (DE /F5.12 .82)- 00 Sangeet Pratiksha, Mumbai, Maharashtra Lal & Co. /F5.12 [(c)- 0
 New Delhi-55
3. Ahobal : Sangeet Parijat
4. G.N. Ranade : Hindustani Music, S.Lal & Co., Delhi-9.
5. M. Hiriyana : Bharat Ka Sangit Sidhant, Brahaspati Publication,
 New Delhi-67
6. V.N. Bhatkhande : Hindustani Sangit Paddhati, Vols. I-IV, Sangeet Karyala
 Hathras (U.P.)
7. V.N. Bhatkhande : Hindustani Sangit Paddhati Ka Tulnatmak Adhyayan,
 Sangeet Karyala, Hathras (U.P.)
8. Sunanda Pathak : Ragon Ki Utpatti Aur Vikas, Radha Publications, New
 Delhi.
9. R.C. Collingwood : The Principles of Art
10. K.S. Ramaswami : The Indian Concept of Beautiful
11. M. Hiriyana

M.A. MUSIC (VOCAL) SEMESTER-I, 2012-13

Paper-II : History of Indian Music

Maximum Marks

50

6. Swami Prajnananda : Historical Development of Indian Music, Munshiram Manohar Lal, Delhi
7. Dharmavati Srivastava : Pracheen Bharat Mein Sangeet
8. V.N. Bhatkhande : A Comparative study of the Leading Music System of

M.A. MUSIC (VOCAL) SEMESTER-I, 2012-13**Paper-III Stage Performance 50 Marks**

Note: - (a) Stage performance shall be before the audience.

(b) The assessment will be based on the performance of the candidate. It is desired that none of the candidates shall be interrupted or disrupted during the process of performance.

(A) Demonstration of a Raga selected from prescribed course
List of Ragas: Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang,
Bhairav-Ahir Bhairav, Yaman-Shyam Kalyan

(i)	Vilambit Khyal	20
(ii)	Drut Khyal	10
(iii)	Ability to Sing one Drupad or Dhamar	10
(iv)	One Tarana with proper Gayaki	10

Paper-IV Viva-Voce (Practical Test) 50 Marks

- A. Demonstration and Viva-Voce of the Ragas prescribed in the course.
- | | | |
|-----|---|----|
| i. | One Drut Khyal with Tanas in each of the prescribed Ragas. | 20 |
| ii. | Two Bilambit Khyal with Alap, Tana i.e. full
gayaki from the prescribed Ragas. | 15 |

List of the Ragas: Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang,
Bhairav-Ahir Bhairav, Yaman-Shyam Kalyan

- B. Tuning of the instrument. 5
- C. Knowledge of the Talas and capacity to play Thekas on Tabla. 5
List of Talas: - Teentala, Ektala, Chautala, Dhamar
- D. Singing with Harmonium:- 5
- | | |
|------|--|
| (i) | Five Alankaras of Shudha and Vikrit Swaras |
| (ii) | Saraswati Vandhana |

BOOKS RECOMMENDED (for Paper III & IV):

- Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
- V.N. Patwardhan : Rag Vigyan, Parts I -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.K. Pataki | : | Aprachalit Raga, Parts I & II |
| 7. | S.N. Rattanjankar | : | Abhinav & Geet Manjari |
| 8. | G.N. Natu | : | Geet Samooh |
| 9. | Pt. Jagdish Narayan
Pathak | : | Sangeet Shastra Parveen, Mahajini Tola, Allahabad |
| 10. | Pt. Ram Krishan | : | Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani
Devi, South Allahabad |
| 11. | Pt. Jagdish Narayan
Pathak | : | Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini
Tola, Allahabad |
| 12. | Acharya Brahaspati | : | Rag Rahasya |
| 13. | Arun K. Sen | : | Bhartiya Talon Ka Shastriya Vivechan |

M.A. MUSIC (VOCAL) SEMESTER-II, 2012-13

GENERAL INSTRUCTIONS

1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I : Theoretical Survey, Principles of Aesthetics and Critical study study study s

Unit: IV Aesthetics:-
Rasa Siddhanta with special reference to Bharat
Aesthetics of Raga and Tala in Music.

Unit: V Critical study and Notation of the following Ragas:
Bageshri-Rageshri, Darbari-Adana
Bihag-Marubihag, Puria-Marwa

BOOKS RECOMMENDED:

- | | | | |
|-----|--------------------|---|--|
| 1. | Onkar Nath Thakur | : | Pranav Bharti |
| 2. | Sharang Dev | : | Sangeet Ratnakar, Munshi Ram, Manohar Lal Publishers
New Delhi-55. |
| 3. | Ahobal | : | Sangeet Parijat |
| 4. | G.N. Ranade | : | Hindustani Music, S.Lal & Co., Delhi-9. |
| 5. | Acharya Brahaspati | : | Bharat Ka Sangit Sidhant, Brahaspati Publication,
New Delhi-67 |
| 6. | V.N. Bhatkhande | : | Hindustani Sangit Paddhati, Vols. I-IV, Sangeet Karyala
Hathras (U.P.) |
| 7. | V.N. Bhatkhande | : | Hindustani Sangit Paddhati Ka Tulnatmak Adhyayan,
Sangeet Karyala, Hathras (U.P.) |
| 8. | Sunanda Pathak | : | Ragon Ki Utpatti Aur Vikas, Radha Publications, New
Delhi. |
| 9. | R.C. Collingwood | : | The Principles of Art |
| 10. | K.S. Ramaswami | : | The Indian Concept of Beautiful |
| 11. | M. Hiriyana | : | Art d0yc |

M.A. MUSIC (VOCAL) SEMESTER-II, 2012-13**Paper-II : History of Indian Music**

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit: I A study of Nibaddha Gana
Definition of Nibaddha Gana
Types of Nibaddha Gana

Unit: II Origin and Development of Dhrupad
Origin and Development of Khyal
Origin and Development of Thumari

Unit: III A study of Gharana
Meaning of Gharana
Origin of Gharana
Gharanas of Khyal Gayan

Unit: IV Brief study of following Granthas:-
Sangeet Makrand - Narad
Sangeet Ratnakar - Sharangdeva
Bharat Bhashyam - Nanyadeva

Unit: V Contribution of Punjab towards Indian Classical Music from 15th Century onwards.

A brief study of the following Ragas as described in Shri Guru Granth Sahib
Shri, Bhairav, Aasa, Sarang, Basant

BOOKS RECOMMENDED:

1. Indurama Shrivastva : Dhrupad, Motilal, Banarsidass Delhi
2. Acharya K.C.D. Brihaspati : Dhrupad Aur Uska Vikas, Delhi
3. Narad : Sangeet Makrand, Sangeet Karyalaya Hathras
4. Nanyadeva, Chaitanya Desai : Bharat Bhashya, Indira Kala Sangeet,
Vishvavidyalaya, Khairagarh
5. Subhdra Chaudury : Bhartiya Sangeet Mein Tal evam Rupa Vidhan
Krishna Brothers, Ajmer.
6. Shatrughan Shukla : Thumari Ki Utpatti, Vikas Aur Vadan Shailian
Delhi University, Delhi.
7. Gita Paintal : Punjab Ki Sangeet Parampara, Delhi.

4. Vishnu Digamber : Sangit Bal Bodh
5. S.G. Vyas : Sangit Vyas Kriti, Parts I & II
6. J.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjanar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad
Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani
Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini
Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
14. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications,
Delhi

M.A. MUSIC (VOCAL) SEMESTER-III, 2012-13**GENERAL INSTRUCTIONS**

1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	: Scientific study of Indian Music	50 Marks
Paper-II	: Study of Ragas and Talas	50 Marks
Paper-III	: Stage Performance	50 Marks
Paper-IV	: Viva-Voce (Practical Test)	50 Marks
Total		200 Marks

Syllabi and Courses of Reading:

Paper –I : Scientific study of Indian Music

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit: 1 Study of the followings:-
Vibration, Frequency, Pitch, Intensity Melody and Harmony

Unit-II Study of the following Instruments

M.A. MUSIC (VOCAL) SEMESTER-III, 2012-13**Paper-II : Study of Ragas and Talas**

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit-I Critical and detailed study of the following Ragas:-

3. V.N. Patwardhan : Rag Vigyan, Parts I to VII, Sangeet Gaurav Granthmala
Pune.
4. Subhdra Chaudury : Bhartiya Sangeet Mein Tal evam Rupa Vidhan
Krishna Brothers, Ajmer.
5. V.N. Bhatkhande : Kramik Pustak Malika, Parts II to VI
6. Lakshmi Narayan Garg : Nibandh Sangeet, Sangeet Karyalaya, Hathras.

M.A. MUSIC (VOCAL) SEMESTER-III, 2012-13**Paper-III Stage Performance 50 Marks**

Note: - (a) Stage performance shall be before the audience.
 (b) The assessment will be based on the performance of the candidate. It is desired that none of the candidates shall be interrupted or disrupted during the process of performance.

(A) Demonstration of a Raga selected from prescribed course

List of Ragas:

Puria Kalyana - Puriya Dhanashri

Madhmad Sarang - Megh Malhar

Madhuwanti- Multani

Jog- Jogkauns

(i) Vilambit Khyal 20

(ii) Drut Khyal 10

(iv) Ability to Sing one Drupad or
 Dhamar 10

(iv) One Tarana or Trivat 10

Paper-IV Viva-Voce (Practical Test) 50 Marks

(A) Demonstration and Vn99 ()] TJ ET Q q BT /F1 11.0399 Tf 0 0 0 rg 0.9981 0 0 1 306 46

BOOKS RECOMMENDED (for Paper III & IV):

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and B, 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.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjankar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad
Pathak
10. Pt. Ram Krishan

M.A. MUSIC (VOCAL) SEMESTER-IV, 2012-13**GENERAL INSTRUCTIONS**

1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	: Methodology of Research and Study of Lakshan. Granthas	50 Marks
Paper-II	: Music education and principles of Stage performance	50 Marks
Paper-III	: Stage Performance (Practical)	50 Marks
Paper-IV	: Viva-Voce (Practical Test)	50 Marks
Total		200 Marks

Syllabus and Courses of Reading

Paper –I : Methodology of Research and Study of Lakshan Granthas

Maximum Marks

Unit-III Synopsis of Research in Indian Music
 Importance of Synopsis
 Structure of synopsis
 Preparing synopsis on a topic of Music
 Explanation of the following:
 Foot Note
 Bibliography
 Index

Unit-IV Study of the following granthas:

- i) Sangeetraj - Maharana Kumbha
- ii) Sangeet Parijat – Pt. Ahohal
- iii) Chaturdandiprakashika –Venkatmukhi
- iv) Shrimallakshyasangeetam- Pt. P.V. Bhatkhande

Unit-V Critical and comparative study of the following Ragas

Nayki Kanda – Suha

Mian Malhar – Surmalhar

Hansdhvani – Shankra

Bilaskhani Todi – Gurja

M.A. MUSIC (VOCAL) SEMESTER-IV, 2012-13**Paper-II : Music education and principles of Stage performance**

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit-I Education of Indian classical music

- i) Role of Music education in society
- ii) Cultural aim of Music education
- iii) Professional aim of Music education

Unit-II Music Education:-

- i) Music Education in School (upto 12th level)
- ii) Music education in College & University
- iii) Importance of Gurushishya Parampara in Music Education

Unit-III Stage performance in classical Music:-

- i) Setting and Decoration of Stage
- ii) Setting of Sound System
- iii) Placement of Instrument on the stage
- iv) Selection of Raga and Tala
- v) Behaviour of Artists on the stage
- vi) Behaviour of organizers

Unit –IV Media and Indian Classical Music

- i) Print Media
- ii) Electronic Media

Unit-V Music Died t15(oni)16 ET Q q BT /F1 11.0399 Tf 0 0 0 rg 0.9981 0 0 1 359.28 514.8231 0 0

M.A. MUSIC (VOCAL) SEMESTER-IV, 2012-13

Paper-III	Stage Performance	50 Marks
Note: - (a)	Stage performance shall be before the audience.	
(b)	The assessment will be based on the performance of the candidate. It is desired that none of the candidates shall be interrupted or disrupted during the process of performance.	
(A)	Demonstration of a Raga selected from prescribed course List of the Ragas: - Nayaki Kanda-Suha, Miamalhar-Surmalhar Hansdhwani – Shankra Bilaskhani Todi – Gurjari Todi	
(i)	Vilambit Khyal	20
(ii)	Drut Khyal	10
(B)	One Thumri or One Dadra in the following Ragas Des, Pilu, Bhairavi	10
(C)	One Sadra/Chaturang in any of the Ragas prescribed in the course.	10
Paper-IV	Viva-Voce (Practical Test)	50 Marks
A	Demonstration and Viva-Voce of the Ragas prescribed in the course. i. One Drut Khyal with Tanas in each of the prescribed Ragas. ii. Four Bilambit Khyal with Alap, Tana i.e. full gayaki from the prescribed Ragas.	20 15
	List of the Ragas: Nayaki Kanda-Suha, Miamalhar-Surmalhar Hansdhwani – Shankra Bilaskhani Todi – Gurjari Todi	
B	Tuning of the instrument.	5
C	Knowledge of the Talas and capacity to play Thekas on Tabla. List of Talas: - Kehrava, Adachautala, Tivra,	5
D	Singing with Harmonium: - (i) Vande Matram (ii) Lakshan Geet	5

BOOKS RECOMMENDED:

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and B, 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. 981 0 0 1 1N.0390 1 1N.03h

M.A. MUSIC (INSTRUMENTAL) SEMESTER-I, 2012-13

GENERAL INSTRUCTIONS

1. Harmonium will not be allowed as an accompaniment in Vocal Music. The candidates have the option to take either Vocal or Instrumental Music as a subject.
2. In Instrumental Music the candidate have the option to take anyone of the following instruments:
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shehnai, Bansuri, Guitar, Santoor
3. There would be upto 8 students in one section.

Note: -

- Unit: III A study of the following:-
 Jati Lakshan
 Raga Lakshan
 Classification of Ragas of:-
 Ancient period
 Medieval period
 Modern period
- Unit-IV Aesthetics:-
 Principle of Aesthetics
 Indian theories regarding Aesthetics
 Western theories regarding Aesthetics
- Unit-V Critical study and notation of the following Ragas:
 Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang, Bhairav-Ahir Bhairav, Yaman-
 Shyam Kalyan

BOOKS RECOMMENDED:

- | | | | |
|-----|--------------------|---|---|
| 1. | Onkar Nath Thakur | : | Pranav Bharti |
| 2. | Sharang Dev | : | Sangeet Ramakar, Munshi Ram, Manohar Lal Publishers
New Delhi-55. |
| 3. | Ahobal | : | Sangeet Parijat |
| 4. | G.N. Ranade | : | Hindustani Music, S.Lal & Co., Delhi-9. |
| 5. | Acharya Brahaspati | : | Bharat Ka Sangit Sidhant, Brahaspati Publication,
New Delhi-67 |
| 6. | V.N. Bhatkhande | : | Hindustani Sangit Paddhati, Vols. I-IV, Sangeet Karyala
Hathras (U.P.) |
| 7. | V.N. Bhatkhande | : | Hindustani Sangit Paddhati Ka Tulnatmak Adhyayan,
Sangeet Karyala,Hathras (U.P.) |
| 8. | Sunanda Pathak | : | Ragon Ki Utpatti Aur Vikas, Radha Publications, New
Delhi. |
| 9. | R.C. Collingwood | : | The Principles of Art |
| 10. | K.S. Ramaswami | : | The Indian Concept of Beautiful |
| 11. | M. Hiriyana | : | Art Experience |
| 12. | Pharat Lyer | : | |

Paper-II : History of Indian Music

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit: I A Study of Vedic Music:-
Rig Veda
Samaveda

6. Swami Prajananda : Historical Development of Indian Music, Munshiram Manohar Lal, Delhi
7. Dharmavati Srivastava : Pracheen Bharat Mein Sangeet
8. V.N. Bhatkhande : A Comparative study of the Leading Music System of the 15th, 16th, 17th and 18th Centuries.
9. Acharya Brahaspati : Musalman and Bhartiya Sangeet, Raj Kamal Prakashan New Delhi
10. Sulochana Brahaspati : Khusro Tansen Tatha Anya Kalakar, Raj Kamal Prakashan, New Delhi.
11. Chander Kanta Khosla : Acharyan De Granth Ate Bharti Sangeet Da Itihas (Pbi.)
12. Indian Music : Thakur Jaideva Singh
13. Natya Shastra : Bharat
14. Sangeet Ratnakar : Translation R.K. Shringy Prem Lata Sharma Motilal Banarasi Dass Vol. I & II
15. Nordiya Shiksha :

BOOKS RECOMMENDED (for Paper III & IV):

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and B, 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.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjanakar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad Pathak
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
11. Pt. Jagdish Narayan : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan

M.A. MUSIC (INSTRUMENTAL) SEMESTER-II, 2012-2013

GENERAL INSTRUCTIONS

1. Harmonium will not be allowed as an accompaniment in Vocal Music. The candidates have the option to take either Vocal or Instrumental Music as a subject.
2. In Instrumental Music the candidate have the option to take anyone of the following instruments:
Sitar, Sarangi, Veena, Sarod, Dilruba, Violin, Shehnai, Bansuri, Guitar, Santoor
3. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I :

M.A. MUSIC (INSTRUMENTAL) SEMESTER-II, 2012-2013**Paper-III Stage Performance 50 Marks**

Note: - (a) Stage performance shall be before the audience.
 (b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.

A. Demonstration of a Raga selecting from prescribed course
 List of Ragas: - Bageshri-Rageshri, Darbari-Adana

Bihag-Marubihag, Puria-Marwa

- | | |
|-------------------------------|----|
| a. Alap | 5 |
| b. Jod-Alap | 5 |
| c. A Vilambit Gat in Teentala | 15 |
| d. A Drut Gat in Teentala | 10 |

- | | |
|---|----|
| B. One Sitarkhani Gat or One Gat in Adachautala
or Dhamar | 5 |
| C. One Thumri on any of the following Ragas:
Khamaj, Kafi, Des
Or
One Dhun | 10 |

Paper-IV Viva-Voce (Practical Test) 50 Marks

- A. Demonstration and viva-voce of the Ragas prescribed in the course.
- | | |
|--|----|
| (i) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. | 20 |
| (ii) Two Vilambit/Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. | 20 |

List of Ragas: - Bageshri-Rageshri, Darbari-Adana
 Bihag-Marubihag, Puria-Marwa

- | | |
|--|---|
| B. Demonstration of following Talas & capacity to play on tabla. | 5 |
| List of Talas: - Jhaptala, Deepchandi, Dhamar | |
| C. Singing and Playing on Harmonium | 5 |
| (i) Vande Matram | |
| (ii) Singing of one Bandish in the detailed Ragas prescribed in the course | |

BOOKS RECOMMENDED:

1. Pt. Onkar Nath Thakur : Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and V, 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.K. Pataki : Aprachalit Raga, Parts I & II
7. S.N. Rattanjanakar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan Pathak : Sangeet Shastra Parveen, Mahajini Tola, Allahabad
10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
11. Pt. Jagdish Narayan Pathak : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan
14. Saroj Ghosh : Kanda Ka Udhbhav Aur Vikas, Radha Publications, Delhi

M.A. MUSIC (INSTRUMENTAL) SEMESTER-III, 2012-13**Paper-III Stage Performance 50 Marks**

- Note: - (a) Stage performance shall be before the audience.
- (b) The assessment will be based on the performance of the candidate. It is desired that none of the candidate shall be interrupted or disrupted during the process of performance.
- A Demonstration of a Raga selecting from prescribed course
List of Ragas: - Puria Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns
- | | |
|----------------------------|----|
| Alap | 5 |
| Jod-Alap | 5 |
| A Vilambit Gat in Teentala | 15 |
| A Drut Gat in Teentala | 10 |
- B. A Madhya Laya Gat in the prescribed Ragas (other than Teentala) 5
- C. Dhun/Sitarkhanigat 5
- D. Tuning of Instrument 5

Paper-IV Viva-Voce (Practical Test) 50 Marks

- A. Demonstration and viva-voce of the Ragas prescribed in the course.
- (i) One Drut/Razakhani Gat with Toras and Jhala in each of the prescribed Ragas. 20
- (ii) Four Vilambit/Maseetkhani Gats with Alap, Jod and Todas in different Layakaries in the prescribed Ragas. 20
Lists of Ragas: Puria Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns
- B Demonstration of following Talas & capacity to play on tabla. 5
List of Talas: - Sultala, Punjabitala, Sawari
- C Singing and Playing on Harmonium 5
1. Five Alankaras of Shudha Swaras
 2. Saraswati Vandana

BOOKS RECOMMENDED (for Paper III & IV):

1. Pt. Onkar Nath Thakur .: Sangeetanjali Parts II to V, Kashi Hindu Vishavidhaliya, Varanasi.
2. V.N. Patwardhan : Rag Vigyan, Parts IV and V, Sangeet Gaurav Granthmala Pune.
3. V.N. Bhatkhande :

M.A. MUSIC (INSTRUMENTAL) SEMESTER-IV, 2012-13**GENERAL INSTRUCTIONS**

1. Harmonium will not be allowed as an accompaniment in Vocal Music.
2. There would be upto 8 students in one section.

Note: - Practical syllabus must be sent along with theory syllabus to the examiner.

Paper –I	: Methodology of Research and Study of Lakshan. Granthas	50 Marks
Paper-II	: Music education and principles of Stage performance	50 Marks
Paper-III	: Stage Performance (Practical)	50 Marks
Paper-IV	: Viva-Voce (Practical Test)	50 Marks
Total		200 Marks

Syllabus and Courses of Reading**Paper –I : Methodology of Research and Study of Lakshan Granthas**

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit: 1 Meaning and definition of Research
 Aims and objectives of Research
 Areas of Research in Music

Unit-II Sources of Research in Indian Music
 i. Manuscripts and books
 ii. Sculpture
 iii. Discs and Tapes
 iv. Coins
 v. Oral Tradition

Unit-III Synopsis of Research in Indian Music
Importance of Synopsis
Structure of synopsis
Preparing synopsis

M.A. MUSIC (INSTRUMENTAL) SEMESTER-IV, 2012-13**Paper-II : Music Education and Principles of Stage Performance**

Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

Note: - There will be 10 questions in five units. The candidate will be required to attempt 5 questions by selecting one question from each unit.

Unit-I Education of Indian Classical Music

- i) Role of Music Education in society
- ii) Cultural aim of Music Education
- iii) Professional aim of Music Education

Unit-II Music Education:-
 i) Music Education in School (upto 12th level)
 ii) Music education in College & University
 iii) Importance of Gurushishya Parampara in Music Education

Unit-III Stage performance in Classical Music:-
 i) Setting and Decoration of Stage
 ii) Setting of Sound System
 iii) Placement of Instrument on the stage
 iv o

M.A. MUSIC (INSTRUMENTAL) SEMESTER-IV, 2012-13**Paper-III Stage Performance****50 Marks**

- Note: - (a) Stage performance shall be before the audience.
(b) The assessment will be based on the performance of the candidate. I10.4 624k1 Ithe

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.K. Pataki : Aprachalit Raga, Parts I & II
 7. S.N. Rattanjankar : Abhinav & Geet Manjari
 8. G.N. Natu : Geet Samooh
 9. Pt. Jagdish Narayan Pathak : Sangeet Shastra Parveen, Mahajini Tola, Allahabad
 10. Pt. Ram Krishan : Rag Parveen Parts I & II Sarla Prakashan, 916-7, Kalyani Devi, South Allahabad
 11. Pt. Jagdish Narayan Pathak : Sangeet Nibandh Mala, Ratnakar Pathak 27Mahajini Tola, Allahabad
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