

PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)

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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.

OUTLINES OF TESTS, SYLLABI AND COURSES OF READING IN MUSIC (VOCAL) FOR M.A.
SEMESTER SYSTEM EXAMINATION, 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
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Syllabi and Courses of Reading:

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

Note: - There will be 10 questions in five units. The candidate will be required to

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Maximum Marks

50

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- 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

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- A. Demonstration and Viva-Voce of the Ragas prescribed in the course.
- One Drut Khyal with Tanas in each of the prescribed Ragas. 20
 - 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
- Five Alankaras of Shudha and Vikrit Swaras
 - Saraswati Vandhana

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- 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

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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 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

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| 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
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 27 Mahajini
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 |

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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:

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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
Sitar, Sarod, Guitar, Flute
- Unit-III Scientific Study of Musical Drone (Tanpura)
(i) Origin and development of Tanpura
(ii) Structural study of Tanpura
(iii) Kanth Sadhna
- Unit-IV Principles of Alap
Principles of Tana
Importance of Alap and Tana in improvisation of a Raga.

- Unit-V i) A study of Notation System in North Indian Classical Music
 ii) Elementary knowledge of staff Notation

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|----|---------------------|---|---|
| 1. | Percy A. Scholes | : | Oxford Companion to Music |
| 2. | Lalit Kishore Singh | : | Chavni aur Sangeet, Bhartiya Gyan Peeth, Kashi. |
| 3. | O.C. Ganguli | : | Ragas and Raginis, Munshi Lal, Manohar Lal Pub.,
Delhi. |
| 4. | William Pole | : | The Philosophy of Music, Somaiya Pub., Bombay
& New Delhi. |
| 5. | Howard Boatwrite | : | 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. |

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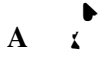
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Maximum Marks	50
Theory	40
Int. Assessment	10
Time	3 Hours

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:-
Puriya Kalyana - Puriya Dhanashri
Madhmad Sarang - Megh Malhar
Madhuwanti- Multani
Jog- Jogkauns
- Unit-II Principle of combination of Ragas
Distinction of Samprakritik Ragas
Relation of Ragas and emotion
Dhyanas of Ragas
- Unit-III Study of Ragang and its prachalit Prakaras
i) Bilawal
ii) Bhairav
iii) Todi
iv) Kanda
- Unit-IV Study of Tala:-
Definition of tala, Dashpran of Tala
Relation of rhythm and emotion
Importance of Laya and Tala in Indian Classical Music
- Unit-V Notation
Notation.of Bada and Chhota Khyal in Raga as prescribed in Unit-I.
Notation of Talas:
Teen Tala, Ek Tala, Dhamar, Deepchandi, Japtala, Rupak.

3. V.N. Patwardhan : Rag Vigyan, Parts I to VII, Sangeet Gaurav Granthmala
Pune.



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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 191(c)9.27391(s)12.5215(t)-4.60815g6(I)-14.8262(m)17.131p82(o)21.7391(()TJ -s)-2.30341(0.87()-3010.t)-26.

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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

Unit: III A study of the following:-
 Jati Lakshan
 Raga Lakshan
 Classification of Ragas of:-
 Ancient period
 Medieval period
 Modern period

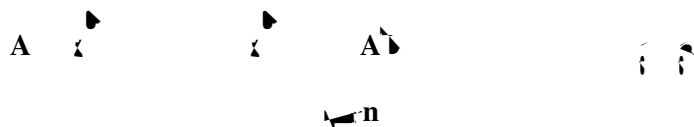
Unit-IV Aesthetics:-
 Principle of Aesthetics
 Indian theories regarding Aesthetics
 Western theories regarding Aesthetics

Unit-V Critical study and notation of the following Ragas:
 Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang, Bhairav-Ahir Bhairav, Yaman-
 Shyam Kalyan

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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 : A short Introduction of Indian Art
13. Hardwari Lal : Saundarya Shastra Ki Bhumika
14. Surinder Nath Dass : Saundarya Tatva
Gupta
15. K.C. Pandey : Comparative Aesthetics, Vol. I & II. The Chaukhambha
Sanskrit Series Office, Varanasi
16. Nagendra : Bhartiya Saundarya Shastra Ki Bhumika
17. Acharya Brahaspati : Rag Rahsya, Brahaspati Publication, New Delhi-67
18. Bimal Kant Rai : Rag Vyakaran, Hathras
Chaudhury



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- 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:-Deshkar- Bhopali, Vrindavani Sarang-Shudh Sarang, Bhairav-Ahir
 Bhairav, Yaman-Shyam Kalyan

(i)	Alap	5
(ii)	Jod-Alap	5
(iii)	A Vilambit Gat in Teentala	15
(iv)	A Drut Gat in Teentala	10
B.	A Madhya Laya Gat in the prescribed Ragas (other than Teentala)	5
C.	One Dhun	5
D.	Tuning of Instrument	5

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- 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
- B. Demonstration of following Talas & capacity to play on tabla. 5
 List of Talas: - Teentala, Ektala, Kaharva
- C. Singing and Playing on Harmonium 5
 (i) Five Alankaras of Shudha Swaras
 (ii) Saraswati Vandhana

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Pathak Tola, Allahabad
12. Acharya Brahaspati : Rag Rahasya
13. Arun K. Sen : Bhartiya Tala and Shastriya Vivechan

- Unit: III Embellishments of Swaras in Instrumental Music
Improvisation of Alap and Jod in Sitar Vadan
Maseetkhani Gat
Razakhani Gat
Sitarkhani Gat
Mishravani Gat
- Unit: IV Aesthetics:-
Rasa Siddhanta with special reference to Bharat
Aethetics of Raga and Tala in Music.
- Unit: V Critical study an

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

- A. Demonstration and vivab0.8696()10.8696(010.81(u)-21.7391(m)38.8701(rm)38.8701(rm)38.8701(rm)

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(iv) Origin and development of Tanpura
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- Unit-V i) A study of Notation System in North Indian Classical Music
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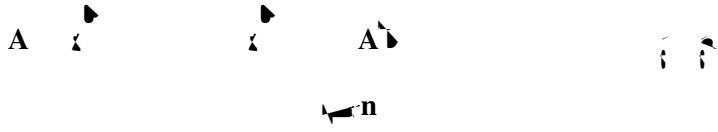
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|----|---------------------|---|---|
| 1. | Percy A. Scholes | : | Oxford Companion to Music |
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& New Delhi. |
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| 6. | J.L. Orton | : | Voice Culture Made Easy |
| 7. | B.R. Deodhar | : | Articles on Voice Culture in Sangeet Kala Vihar. |

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

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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

- 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
 Hansdhwami – Shankra
 Bilaskhani Todi – Gurjari Todi

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|----|---------------------|---|---|
| 1. | Subhadra Chaudhary | : | Sangeet Mein Anusandhan Ki Samsaya Aur Kshetra. |
| 2. | Dr. Manorama Sharma | : | Sangeet Mein Shodh Pravidhi. |
| 3. | Mohammed Haroon | : | Research Methodology for Music |
| 4. | Alexander | : | Thesis and Assignment writing. |
| 5. | Nazma Praveen Ahmed | : | Research Methods in Music |
| 6. | S. Bhagaya Laxmi | : | Lakshan Granthas in 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 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 Direction:-

- i) Composing
- ii) Recording
- iii) Editing
- iv) Mixing

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1. Dr. Madhubala Saxena : Bhartiya Sangeet Shikshan Pranali Aur Uska Vartman Stra
2. Ramakant Dwidevi : Uttar-Bhartiya Shastriya Gayan Ka Dhawanyantrik Adhyayan
3. Radhika Sharma : Bhartiya Sangeet Mein Media Evam Sansthano Ka Yogdaan.
4. Sushil Kumar Chaubey : Sansthatgat Sangeet Sikshan Pranali

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3. V.N. Bhatkhande : H.S. Kramik Pustak Malika, Parts IV to VI
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