

**DIP**  
**SYLLABU**

**Paper – I: Introduction to Pho**

**Objectives:**

The paper aims to acquaint the

- Lesson 1      Basic Elements of Camera
- Lesson 2      Lenses and Filters
- Lesson 3      Photographic & Camera Accessories
- Lesson 4      Fundamentals of Photography
- Lesson 5      Graphic Editing Software: Adobe Photoshop

**Paper – III: Practical (Studio & Field Work)**

**Total Marks: 200**

- 1. Visit to a Photography Studio & Darkroom      (50 Marks)
- 2. Workshop on Photography
  
- 3. Study paper on the Portfolio (theme, content &      (50 Marks)  
Technique of photography, issues & challenges)
  
- 4. Portfolio 10 works (5 b/w & 5 colored) Size 12' X 18'
- 5. Viva-voce      (50+50 marks)

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**PAN**  
**Syllabus of Ce**

**General Instructions**

1. In all, nine questions will  
The candidates are requir
2. Practical paper shall be se

Paper A: Theory (3 hours dur

Paper B:Practical ( 20 minute

4. Description of following Ragas:  
Yaman, Bhopali, kafi
5. Description of following Talas.  
Teen Tal, Dadra, Kehrwa
6. To write the notation of prescribed Ragas & Talas
7. Knowledge of Bhatkhande Notation system.

**Paper-B (Practical)**

1. Five Alankaras in Shudh & Vikrat Swaras.
2. National Anthem/University Anthem
3. In Vocal Music/Geet/Ghazal, one dhun in instrumental music
4. Sing/Play swaras of Raga Bhopali, Kafi and Yaman.
5. Composition in Dhru khyal/Gat with three Tanas/Todas in the prescribed Ragas i.e. Bhopali.
6. To demonstrate by hands the following Talas-  
Teen-Taal, Kehrwa & Dadra.

**Books Recommended**

1. Sangeet Vishar Vasant, Published by Laxmi Narayan Garg, Hathras.
2. Sangeet Sar Part I – Mrs. Veena Mankaran.
3. Raga Vigyan, Part-I to IV-Pt. V.N. Patvardhan
4. Hamare Sangeet Ratan – Sangeet Karayalays. Hathras
5. Sangeetanjali Part I to IV – Pt. Onkar Nath Thakur
6. Kramik Pustak Mallika part I & III–Pt. V N Bhatkhande
7. Sangeet Granth Te Bharti Sangeet Da Itihaas- Chander Kanta Khosla
8. Sangeet Kaumndi Part II–V.S Nigam
9. Sangeet Shastra Darpan Part II- Published by Punjabi University, Patiala.

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**DEPARTMENT OF MUSIC**

**PANJAB UNIVERSITY, CHANDIGARH**

**SYLLABUS for the examination 2013, 2014 & 2015**

**ADVANCE PRACTICAL TRAINING IN INDIAN CLASSICAL MUSIC**

Paper I	Stage Performance	100 Marks
Paper II	Lecture –Demonstration	100 Marks
Paper III	Viva-Voce	100 Marks
Paper IV	Compositional Work	100 Marks

Syllabus for Advance Practical Training in Indian Classical Music (Vocal & Instrumental)

**Paper -I Stage Performance (100 Marks)**

There will be performance for one hour duration in which the candidate will perform as follows:

- (i) Vilambit Khyal.
- (ii) Drut Khyal/ Dru Gat.

Note: In instrumental Music Alap & Jod will be performed before vilabmit Gat in the prescribed ragas in Paper II.

**Paper II Lecture- Demonstration 100 Marks**

To select one Raganga and their types/prakaras in detail( at least five types)

Note: Discussion and demonstration of selected Ragangas and their Prakaras.

**Paper III Viva-Voce****100 Marks**

To demonstrate five detailed (Vilambit and Drut) and five Non- detailed (Madya Laya/Drut) Compositions in the prescribed list of ragas:

1.	Bilawal Anga	8.	Sarang Anga	15.	Kafi Anga
2.	Todi Anga	9.	Sri Anga	16.	Dhanasri Anga
3.	Bhairav Anga	10.	Poorvi Anga	17.	Kauns Anga
4.	Kannada Anga	11.	Asavari Anga	18.	Basant Anga
5.	Malhar Anga	12.	Bihag Anga	19.	Lalit Anga
6.	Nat Anga	13.	Kalyan Anga	20.	Bageshri Anga
7.	Khamaj Anga	14.	Kedar Anga	21.	Jog Anga

**Paper IV Compositional Work****100 Marks**

1. Demonstration of compositions in Dhrupad/Dhamar Styles.
2. Demonstration of compositions in Thumri Style.
3. Demonstration of Geet/Ghazal/Bhajan/Dhun.
4. To prepare and demonstrate five self composed Bandish/ Gat.

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**PANJ**

**Outlines of Tests, Syllabi and C  
Arts for the examinations of 20**

**PA**

Instructions for the paper-setter:

NOTE 1: The paper carries 40 m

NOTE 2: The paper-setter is rec  
**questions as per the instructor**

NOTE 3: The first question shall

Ajanta: Padampani Avalokitesvara, Dying Princess

Mughal Paintings of Birds and Animals.

Folk Painting

**Unit-II:** Indus Valley Civilization: Dancing Figure from Mohenjodaro (Metal), Seals

Mauryan Capital Sculptures from Rampurva and Sarnath

Amaravati: The Great Departure

Bharhut Art: Dream of Queen Maya Devi, Mriga Jataka

**Unit-III:** Definition of Key terms & General Concepts:

Colour, Line, Shape, Rotundity, Balance, Composition, Perspective, Mural, Miniature, Relief

### **PAPER-B (Practical)**

			Max. Marks	: 60
(This paper consists of three sections)			Marks	Max. Time
Section (I)	:	Still Life Study	15	5 hours
Section (II)	:	Portrait (on the spot) or Landscape (imaginary)	15	5 hours
Section (III)	:	Glass Painting, Pot Painting and Murals	20	5 hours



**Section-I**

**STILL LIFE STUDY:** Drawing & Painting of a number of objects to study proportion, volume & rhythmic relationship of masses, study & rendering of texture of different objects.

Number of objects : Three objects with

MURAL:

Medium : Any waste material

Size : 18"x20"

Material : Ply Board, Oil Colours

SESSIONAL WORK - 10 Marks (based on work related equally to 3 sessions)

At least five works will be submitted in each section. Sessional marks shall be g

