



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

FOR

M.A. Music (Vocal) (Semester System)
Examinations, 2021-2022

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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,

OUTLINES OF TESTS, SYLLABI AND COURSES OF READING IN MUSIC (VOCAL) FOR M.A. SEMESTER SYSTEM EXAMINATION, 2021-22

M.A. MUSIC (VOCAL) SEMESTER-I, 2021-22

GENERAL INSTRUCTIONS

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

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 (Practical)	50 Marks
Paper-IV	: Viva-Voce (Practical)	<u>50 Marks</u>
	Total	<u>200 Marks</u>

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 a

- Unit-IV A study of Aesthetics:-
- a) Definition of Aesthetics
 - b) Principles of Aesthetics
 - c) Indian theories regarding Aesthetics
 - d) Western theories regarding Aesthetics

- Unit-V Critical study and notation of the following Ragas:-
- a) Alhaiya Bilawal- Devgiri Bilawal
 - b) Shyam Kalyan- Shudh Sarang
 - c) Ahir Bhairav- Nat Bhairav
 - d) Malkauns-Chanderkauns

BOOKS RECOMMENDED:-

1.

M.A. MUSIC (VOCAL) SEMESTER-I, 2021-22

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: 1
- 1) A brief study of Vedic Music
 - a) Rig Veda
 - b) Yajurveda
 - c) Sa,aveda
 - d) Atharvveda
 - 2) Relevance of Vedic Music in the Present Time

- Unit: II
- A study of the following:-
- a) Music in Ramayana
 - b) Music in Mahabharata

- Unit: III
- a) A study of the Padashrita Gitis and Swarashrita Gitis
 - b) A study of Sthaya

- Unit: IV
- Study of Anibddha Gana
- 1)
 - a) Study of Anibddha Gana
 - b) Ragalap
 - c) Rupakalap
 - d) Alaptigana – Ragalapti-Rupakalapti
 - 2) Relevance of Anibddha Gana in Present Time

- Unit: V
- A study of the following Granthas:-
- | | | |
|--------------------|---|--------|
| a) Natyashastra | - | Bharat |
| b) Brihaddeshi | - | Matang |
| c) Nardiya Shiksha | - | Narad |

BOOKS RECOMMENDED:

1.

M.A. MUSIC (VOCAL) SEMESTER-I, 2021-22

- Unit: IV A study of Aesthetics:-
 a) Rasa Siddhanta with special reference to Bharat
 b) Aesthetics of Raga and Tala in Indian Classical Music

- Unit: V Critical study and Notation of the following Ragas:-
 a) Bageshri- Rageshri
 b) Darbari- Adana
 c) Bihag- Marubihag
 d) 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 Experience |
| 12. | Pharat Lyer | : | A short Introduction of Indian Art |
| 13. | Hardwari Lal | : | Saundarya Shastra Ki Bhoomika |
| 14. | S.22411(c)Nan9Dass | : | Saundarya ai35041(u)6.0241(l)-11.1567()T(3)250TJ /0.889126()S)1.783267(S)1.7839c6S |

M.A. MUSIC (VOCAL) SEMESTER-II, 2021-22

Paper-III Stage Performance

50 Marks

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. Rattanjanekar : Abhinav & Geet Manjari
8. G.N. Natu : Geet Samooh
9. Pt. Jagdish Narayan : Sangeet Shastra Parveen, Mahajini Tola, Allahabad, Pathak

M.A. MUSIC (VOCAL) SEMESTER-III, 2021-22

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

- Unit-IV A Study of Alap & Tana
- a) Types & Principles of Alap
 - b) Types & Principles of Tana
 - c) Importance of Alap in improvisation of Raga
 - d) Importance of Tana in improvisation of a Raga

- Unit-V A study of Notation System
- a) A study of Bhatkhane Notation System in North Indian Classical Music
 - b) A study of Vishnu Digambar Pluskar Notation System in Indian Classical Music
 - c) A study of staff Notation

Books Recommended:

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.
8. Lal Mani Mishra : Bhartiya Sangeet Vadya
9. Amita Sharma : Sitarvadan evam Sangti Vadya, Abhishek Publication, Sector -17 Chandigarh

Books Recommended:

1. Saroj Ghosh :

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. Rattanankar : 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 : Swaranjli (Sarang Bhed), Sanjay Prakashan Darya Ganj, Delhi
- 15.

Unit-V Critical and comparative study of the following Ragas

- a) Abhogi – Shahana
- b) Mian Malhar – Gaud Malhar
- c) Jhinjoti –Khambawati
- d) Bilaskhani Todi – Komal Rishabh Asavari

Books Recommended:

- | | | | |
|----|---------------------|---|--|
| 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 |
| 7. | Saroj Ghosh | : | Swaranjli (Sarang Bhed), Sanjay Prakashan Darya Ganj, Delhi. |
| 8. | Neelam Paul | : | Sarasrag Darshika, Abhishek Publication, Sector 17, Chandigarh |

M.A. MUSIC (VOCAL) SEMESTER-IV, 2021-22

Paper-II

M.A. MUSIC (VOCAL) SEMESTER-IV, 2021-22

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.

1. Demonstration of a Raga selecting from prescribed course
 List of Ragas: -
 - a) Naiki Kanhada –Abhogi Kanhada
 - b) Mian Malhar – Gaud Malhar
 - c) Jhinjoti –Khambawati
 - d) Bilaskhani Todi – Komal Rishabh Asavari

(i)	Vilambit Khyal	20
(ii)	Drut Khyal	10

2. One Thumri or One Dadra in the following Ragas 10
 - a) Des
 - b) Pilu
 - c) Bhairavi

3. One Sadra/Chaturang in any of the Ragas prescribed in the course. 10

Paper-IV Viva-Voce (Practical Test)

50 Marks

1. 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. Four Bilambit Khyal with Alap, Tana i.e. full gayaki from the prescribed Ragas. 15
 List of the Ragas: -
 - a) Naiki Kanhada – Abhogi Kanhada
 - b) Mian Malhar – Gaud Malhar
 - c) Jhinjoti – Khambawati
 - d) Bilaskhani Todi – Komal Rishabh Asavari

2. Tuning of the instruments. 5

3. Knowledge of the Talas and capacity to play Thekas on Tabla. 5
 List of Talas: -
 - a) Kehrava
 - b) Adachautala,
 - c) Tivra

4. Singing with Harmonium: - 5
 - a) Vande Matram
 - b) Lakshan Geet
 - c) Lik-geet/Ghazal

