**M.A. (Music Instrumental) Part II -Semester III**

**For 2017-18 Session**

**Outline of Tests**

Paper I: Aesthetical Study of Indian Music ( Instrumental).

Paper II: Study of Instrumental Music and its Elements.

Paper III: Stage Performance

Paper IV: Viva-Voce

**Paper I : Aesthetical Study of Indian Music (Music Instrumental).**

Time 3 hrs. Maximum Marks : 75

Pass Marks : 35% Total Teaching Hours : 65

Internal Assessment 25 Marks

**Instructions for the paper-setter**:

The question paper will consist of three sections : A, B & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 12 marks each. Among these, the candidate will attempt two questions from each section. Section C will be compulsory and shall consist of nine short-answer type questions covering the entire syllabus and carrying three marks each. Thus, the candidate will attempt five questions in all including the compulsory question.

Section A

1. Music , its relationship with other fine arts.
2. Various Theories of Aesthetics with particular reference to Indian Music.
3. Raag-definition, concept and characteristics.
4. Rasa – its application to Indian Music.

Section B

1. Impact of Vocal Music on Instrumental Music.
2. Role of Instrumental Music in Film Music and Background Score.
3. Evolution & Development of folk instruments of Punjab.
4. Role of Akashwani and Doordarshan in the propogation of music.

BOOKS SUGGESTED

1. Tradition and Trends in Music: V.K. Aggarwal
2. Bhatkhande Sangeet Shastra (Part I to IV) : V.N. Bhatkhande
3. Hindustani Music: Its Physics and Aesthetics: G.H. Ranade.
4. Fragrance of Indian Music : Dr. Manmohan Kumar.
5. Sangeet Sidhant Te Sohaj Shastra: Dr. D.S.Nirola
6. Punjab De Lok Saaz: Dr.Anil Narula
7. Bhartiya Sangeet Mein Vadyavrind: Dr. Kavita Chakravarti
8. Sitar : Techniques in Nibadh Forms: Stephan Slawek
9. The Strings Instruments of North India (Part I & II): Sharmishtha Sen
10. Musical Instruments of India: S. Banddopadhyay
11. Music-Dance and Musical Instruments: Dr. K. Kusuma Bai.
12. Vadya Yantra: B. Chaitanya Dev.
13. Sangeet Ki Sansthagat Shiksha Pranali: Dr. A.C.Chaube
14. Punjabi Lok Saaz: Dr. Gurnam Singh
15. Nibandh Sangeet: Laxmi Narayan Garg
16. Sangeet Nibandh Sangreh: H.C. Srivastava.
17. Vadan Sangeet Ka Shastriya Pripekh : Dr. Navjot Kaur Kasel

**Paper II : Study of Instrumental Music and its elements.**

Time: 3 Hours Total Teaching Hours: 65

Maximum Marks: 75 Pass Marks: 35%

Internal Assessment: 25 Marks

INSTRUCTIONS FOR THE PAPER-SETTERS

The question paper will consist of three sections : A, B & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 12 marks each. Among these, the candidate will attempt two questions from each section. Section C will be compulsory and shall consist of nine short-answer type questions covering the entire syllabus and carrying three marks each. Thus, the candidate will attempt five questions in all including the compulsory question.

Section A

1. Origin and Development of Indian Orchestra (Vadya Vrind).
2. Concept and Importance of Jugalbandi .
3. Origin and Development of Sitar, its method of tuning and various playing styles with particular reference to Tantrakari and Gayaki Ang.
4. Gat Vadan & its various forms:

Maseetkhani, Razakhani, Ferozkhani and Sitarkhani.

Section B

1. Origin and development of Sarod & Santoor
2. Study of Percussion Instruments with particular reference to Indian Classical Music.
3. Taal : its concept, evolution and description of Dash Praans.
4. Ability to write following Taals in different Layakaries : Teen Tala, Jhap Tala, Rupak and Ek Tala.

BOOKS SUGGESTED

1. Sangeet Kaumudi (Part I to IV): B.D.S. Nigam.
2. Sitar Chintan: Dr.Maya Taak.
3. Bhartiya Sangeet Ke Tantri Vadya: Dr. Parkash Mahadik
4. Indian Classical Music & Senia Gharana Contribution: Sunita Dhar
5. Bhartiya Talon Ka Shastriya Vivechan: Dr. Arun Kumar Sen.
6. Pakhawaj Aur Tabla Ke Gharane Evam Parampraaen: Dr. Aban-e-Mistri
7. Tabla Ka Udgam, Vikas Aur Vadan Shaillian: Dr. Yog Maya Shukla
8. Tabla Vadan (Part II), Published by Punjabi University University: Dr.Manmohan Sharma.
9. Taal Prichay (Part I to III): Girish Chander Srivastawa.
10. Bhartiya Sangeet Vadya: Dr.Lal Mani Mishra
11. Musical Instruments: B.C. Deva
12. Sitar and Sound in the 18th and 19th Centuries: Allyn Miner.
13. Sitar As I Know: Ravi Sharma
14. The String Instruments of North India (Part I & II): Sharmishtha Sen.
15. The Music and Musical Instruments of Southern India & Deccan: C.R.Day.
16. The Evolution of Raag and Taal in Indian Music: M.R.Gautam.
17. Bhartiya Kanth Sangeet aur Vadya Sangeet: Dr.Arun Mishra.
18. Bhartiya Sangeet mein Vadyavrind : Dr. Kavita Chakravarti.
19. Sangeet Roop (Part II & III) : Dr. Davinder Kaur.
20. Tat Vadyan Ki Janani Veena : Dr. Navjot Kaur Kasel

**Paper III : STAGE PERFORMANCE ( MUSIC INSTRUMENTAL)**

Total Teaching Hours: 65 Maximum Marks: 75

Pass Marks: 35% Internal Assessment: 25 Marks

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The Practical Examination will be conducted by a Board of Examiners consisting of Head of the Department/Nominee, Internal Teacher and External Expert as per decision of the Syndicate 25.10.91 (Para 2.3).

A. The candidate has to do one Raag out of the Raag prescribed in Paper IV with Alap, Jor Alap, Jor Jhala, Vilambit, Drut Gat and Jhala. - 35 marks.

B. A Gat Vadan in Ek Taal - 15 marks.

C. A Thumri Vadan in Raag Bhairvi or Khamaj - 15 marks.

D. Demonstration of the following Taals on hand in Ekgun, Dugun and Chaugun Layakaries and on Tabla in Ekgun Laya : Deep Chandi, Jat Taal, Sool Taal.

- 10 marks

**Paper IV : VIVA-VOCE (MUSIC INSTRUMENTAL)**

Total Teaching Hours: 65 Maximum Marks: 75

Pass Marks: 35% Internal Assessment: 25 Marks

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The Practical Examination will be conducted by a Board of Examiners consisting of Head of the Department/Nominee, Internal Teacher and External Expert as per decision of the Syndicate 25.10.91 (Para 2.3).

From the following Raag one Vilambit Gat is compulsory, other than the Raag selected for stage-performance. Drut Gats have to be done in all the Raags.

Marks should be awarded on the basis of performance and Viva-voce.

I. Prescribed Raag:

i) Puriya Dhanashri ii) Gujri Todi iii) Mian Malhar iv) Jaijaiwanti

v) Nayaki Kanhra vi) Bairagi Bhairav - 55 marks

II. Ability to play a Raag based composition on any one instrument. - 20 marks

out of the following : Key Board, Guitar, Mandolin, Banjo, Santoor, Flute.

BOOKS SUGGESTED

* 1. Ten Thaat Ank: Sangeet Karyalaya Hathras.
  2. Tantra Vadan Kala: Dr.Prakash Mahadik
  3. Sitar Shiksha: Bhagwat Sharan Sharma
  4. Sitar Malika: Bhagwat Sharan Sharma
  5. Technique of Sitar: S. Bandopadhyay
  6. Sitar Shiksha Part IV: Baldao ji Srivastawa.
  7. Vadan Parkash : Principal S.S.Kareer Published by ( Punjabi University, Patiala)
  8. Vadan Rachna Saagar : Principal S.S. Kareer ( Punjabi University, Patiala)
  9. Vadan Parbeen : Principal S.S. Kareer Published by ( Punjabi University, Patiala)

**M.A. (Music Instrumental) Part II Semester IV**

**For 2017-18 Session**

**Outline of Tests**

Paper I: Aesthetical Study of Indian Music (Instrumental).

Paper II: Study of Instrumental Music and its Elements.

Paper III: Stage Performance

Paper IV: Viva-Voce

Paper I : Aesthetical Study of Indian Music (Instrumental).

Time: 3 Hours Total Teaching Hours: 65

Maximum Marks: 75 Pass Marks: 35%

Internal Assessment: 25 Marks

INSTRUCTIONS FOR THE PAPER-SETTERS

The question paper will consist of three sections : A, B & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 12 marks each. Among these, the candidate will attempt two questions from each section. Section C will be compulsory and shall consist of nine short-answer type questions covering the entire syllabus and carrying three marks each. Thus, the candidate will attempt five questions in all including the compulsory question.

Section A

I Correct Intonation of Swars.

II. Modern trends & new experiments in Instrumental Music

1. Impact of Western Instruments on Indian Music.
2. Various Methods of Teaching Instrumental Music alongwith their merits and demerits.

Section B

1. Concept of Raag Dhyan and Seasonal Raags.
2. Ancient and Medieval Systems of Raag- classification.
3. Aesthetical Study of Raag.
4. Principles regarding formation of various types of Gats.

BOOKS SUGGESTED

1. Tradition and Trends in Music: V.K. Aggarwal

2. Bhatkhande Sangeet Shastra: V.N. Bhatkhande

1. Hindustani Music: Its Physics and Aesthetics (Part I to IV) : G.H. Ranade.
2. Bhartiya Sangeet Mein Taal Aur Roop Vidhan: Dr.Subhadra Chowdhuri
3. Sangeet Sidhant Te Sohaj Shastra: Dr. D.S.Narula
4. Sitar : Techiques in Nibadh Forms: Stephan Slawek
5. The Strings Instruments of North India (Part I & II): Sharmishtha Sen
6. Musical Instruments of India: S. Bandopadhya
7. Music-Dance and Musical Instruments: Dr. K. Kusuma Bai.
8. Vadya Yantra: B. Chaitanya Dev.
9. Sangeet Ki Sansthagat Shiksha Pranali: Dr. A.C.Chaube
10. Nibandh Sangeet: Laxmi Narayan Garg
11. Sangeet Nibandh Sangreh: H.C. Srivastava.
12. Sansthagat Sangeet Sikheya-Dr. Davinder Kaur, Published by Pbi Uni, Patiala.

**Paper II : Study of Instrumental Music and its elements.**

Time: 3 Hours Total Teaching Hours: 65

Maximum Marks: 75 Pass Marks: 35%

Internal Assessment: 25 Marks

INSTRUCTIONS FOR THE PAPER-SETTERS

The question paper will consist of three sections : A, B & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 12 marks each. Among these, the candidate will attempt two questions from each section. Section C will be compulsory and shall consist of nine short-answer type questions covering the entire syllabus and carrying three marks each. Thus, the candidate will attempt five questions in all including the compulsory question.

Section A

1. Time Theory of Raags.
2. Music directon and its various aspects.
3. Study of the following Vadan Shaillies: Thumri and Dhun Vadan
4. Principles of Solo Vadan of your Instrument in the context of systematic improvisation of Raag.

Section B

1. Origin and development of Flute & Shehnai.

VI. Evolution and Development of Tabla and its various Gharanas.

1. Laya and Layakaries – Their importance and application to Music.
2. Principles of Instumental accompaniment in music.

BOOKS SUGGESTED

1. Sangeet Kaumudi (Part I to IV): V.D.S. Nigam.

2. Bhartiya Kanth Sangeet aur Vadya Sangeet: Dr.Arun Mishra..

3. Bhartiya Sangeet Ke Tantri Vadya: Dr. Parkash Mahadik

4. Indian Classical Music & Senia Gharana Contribution: Sunita Dhar

5. Bhartiya Talon Ka Shastria Vivechan: Dr. Arun Kumar Sen.

6. Pakhawaj Aur Tabla Ke Gharane Evam Parampraaen: Dr. Aban-e-Mistri

7. Tabla Ka Udgam, Vikas Aur Vadan Shaillian: Dr. Yog Maya Shukla

8. Tabla Vadan (Part II), Published by Pbi.University, Patiala : Dr.Manmohan Sharma.

9. Taal Prichay (Part I to III): Girish Chander Srivastava.

10. Taal Kosh: Girish Chander Srivastava

11. Musical Instruments: B.C. Deva

12. Sitar and Sound in the 18th and 19th Centuries: Allyn Miner.

13. Sitar As I Know: Ravi Sharma

14. The String Instruments of North India (Part I&II): Sharmishtha Sen.

15. The Music and Musical Instruments of Southern India & Deccan: C.R.Day.

16. Evolution of Raag and Taal in Indian Music: M.R.Gautam.

17. Jahan-e-Sitar: V.S.Sudeep Roy.

18. Punjab Ki Vadan Sangeet Parampara :Dr Bhairvi.

19. Bhartiya Sangeet Vadya : Dr.Lal Mani Mihsra.

20. Classical Music Instruments : Dr. Suneera Kasliwal

21. Samajak Vigyan Pattar : Sangeetak Saaz Vishesh Ank, Published by Punjabi University, Patiala.

**Paper III : STAGE PERFORMANCE (MUSIC INSTRUMENTAL)**

Total Teaching Hours: 65 Maximum Marks: 75

Pass Marks: 35% Internal Assessment: 25 Marks

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The Practical Examination will be conducted by a Board of Examiners consisting of Head of the Department/Nominee, Internal Teacher and External Expert as per decision of the Syndicate 25.10.91 (Para 2.3).

A. The candidate has to do one Raag out of the Raags prescribed in Paper IV with Alap, Jor Alap, Jor Jhala, Vilambit, Drut Gat and Jhala. -35 marks.

B. A Thumri in Raag Pahadi or Piloo. - 15 marks.

C. A Folk Tune of Punjab on any other string instrument. - 15 marks..

D. Demonstration of the following Taals on hand in Ekgun, Dugun and Chaugun Layakarie:

Punjabi Theka, Taal, Tivrataal, Basant and Pancham Swari . -10 marks.

**Paper IV :VIVA-VOCE (MUSIC INSTRUMENTAL)**

Total Teaching Hours: 65 Maximum Marks: 75

Pass Marks: 35% Internal Assessment: 25 Marks

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The Practical Examination will be conducted by a Board of Examiners consisting of Head of the Department/Nominee, Internal Teacher and External Expert as per decision of the Syndicate 25.10.91 (Para 2.3).

From the following raags one Vilambit Gat is compulsory, other than the raag selected for stage-performance, Drut Gats have to be done in all the raags.

Marks should be awarded on the basis of performance and Viva-voce.

1. Prescribed Raags:

i) Madhduwanti ii) Nat Bhairav iii) Basant Mukhari iv) Kalawati v) Megh

vi) Malkauns. - 55 Marks

1. Abiltiy to Sing a light/ semiclassical composition and compose fillers (piece-work) on your instrument - 20 marks

BOOKS SUGGESTED

* 1. Ten Volume of Sangeet (Thaat Vishesh Ank): Sangeet Karyalaya Hathras.
  2. Tantra Vadan Kala: Dr.Prakash Mahadik
  3. Sitar Shiksha: Bhagwat Sharan Sharma
  4. Sitar Malika: Bhagwat Sharan Sharma
  5. Techniques of Sitar: S. Bandopadhya
  6. Sitar Shiksha (Part IV): Baldao ji Srivastava.
  7. Vadan Parkash : Principal S.S Kareer , Published by Punjabi University, Patiala.
  8. Vadan Rachana Sagar : Principal S.S. Kareer, Published by Punjabi University, Patiala.

9. Vadan Parbeen : Principal S.S. Kareer ,Published by Punjabi University, Patiala.

10. Sitar Tarangini : Prof. Tara Singh, Published by Punjabi University, Patiala.

11. Vadan Kala : Prof. Tara Singh, Published by Punjabi University, Patiala.

12. Vadan Sagar : Kanwer Mrigender Singh , Published by Punjabi University, Patiala.