**M.A. Part-1I (Music Vocal)** **Semester- III**

**For 2017-18 Sessions**

**Outlines of Tests**

Paper I: Aesthetical Study of Hindustani Music

Paper II: Raga and Tala: Their Physics and Aesthetics

Paper III: Stage Performance

Paper IV: Viva-Voce

Paper I : AESTHETICAL STUDY OF HINDUSTANI MUSIC (MUSIC VOCAL)

Time: 3 Hours Total Teaching Hours: 65

Maximum Marks: 75 Pass Marks: 35%

Internal Assessment: 25 Marks Credits=5

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. Principles of Aesthetics with particular reference to Music.
2. Relationship of Music with other Fine Arts.
3. Traditional and Modern Systems of Teaching Music.
4. Importance of Audio Visual & Electronic Media in promotion and propagation of Music.

Section B

1. Essays on the following :
   1. Role of Classical Music in Film Music
   2. Various forms of Light Music
   3. Rabindra Sangeet.
   4. Impact of Globalization on Indian Music.
2. Characteristics of Folk Music with particular reference to Punjab .

VII. Study of the following forms of Punjabi folk music :

i) Kwishri ii) Vaar Gayan iii) Lammi Hek Wale Geet

BOOKS SUGGESTED

1. Nibandh Sangeet: Edited by Laxmi Narayan Garg.
2. Sangeet Chintamani: Acharya K.C.D. Brahaspati
3. Hindustani Music: G.H. Ranade
4. The Story of Indian Music: O. Goswami
5. Sangeet Shastra Vigyan: Panna Lal Madaan
6. Punjab Dian Lok Dhuna: Gurpartap Singh Gill
7. Punjab Da Lok Sangeet : Vibhin Paripekh : Dr. Rajinder Singh Gill
8. Folk Instruments of Punjab : Alka Pande
9. Punjab De Lok Saaz : Dr. Anil Nirola
10. Punjab Ki Sangeet Parampara : Geeta Paintal
11. Punjab Vich Sangeet Kala Da Nikas Ate Vikas : Panna Lal Madaan.
12. Sansthagat Sangeet Sikhiya : Devinder Kaur
13. Sangeet di sikhiya vich manovigyanik siddhatan da upyog : Devinder Kaur
14. Sangeet Sidhant Ate Suhaj Shastra : Darshan Singh Narula, Published by Punjabi University, Patiala.
15. Samajak Vigyan Pattar : Sangeetak Gayan Shallies Vishesh Ank Publsihed by Punjabi University, Patiala.
16. Sabhayachar Patrika : Lok Sangeet Vishesh Ank, Published by Punjabi University, Patiala.

Paper II: RAAG AND TAAL : THEIR PHYSICS AND AESTHETICS (MUSIC VOCAL)

Time: 3 Hours Total Teaching Hours: 65

Maximum Marks:75 Pass Marks: 35%

Internal Assessment: 25 Marks Credits=5

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. Raag-definition, concept and characteristics.
2. Analytical Study of Ten Ashray Raags.
3. Study of the Jati system and its role in the evolution of Raag.
4. Ancient and Medieval systems of Raag- classification :
   1. Grama -Raag Classification
   2. Dash-Vidh Raag Classification.
   3. Shudha-Chhayalag-Sankiran Raag Classification
   4. Raag-Ragini Classification.
   5. Mela-Raag Classification

Section B

V. Time Theory of Raag-its importance and relevance in contemporary music scene with

particular study of:

a) Sandhi Prakash Raag

b) Adhava Darshak Swara

c) Parmel Parveshak Raag

d) Uttar Raag and Poorav Raag

e) Seasonal Raag

VI. Taal – its definition, concept, various elements and its importance in music

VII. Study of Laya and Layakaries and ability to write the following Taals in various layakaries: Teentaal, Ektaal, Jhaptaal, Rupak Taal.

BOOKS SUGGESTED

1. Hinustani Sangeet Mein Raag Ki Utpatti Evam Vikas: Sunanda Pathak.
2. Hindustani Sangeet Mein Raag Lakshan: Renu Rajan.
3. Ragas in Indian Classical Music: Anupam Mahajan.
4. Ragaan da Vikas ate Vevechnatmak Adheyhan: Anil Nirola
5. Hindustani Music – Its Physics and Aesthetics: G.H. Ranade.
6. Bhatkhande Sangeet Shastra (Part I to IV): V.N.Bhatkhande
7. Ten Volumes of ‘Sangeet’ (Thaat Ank Special): Sangeet Karyalaya Hathras.
8. Nibandh Sangeet: Laxmi Narayan Garg (ed.).
9. Taal Ank: Sangeet Karyalaya Hathras.
10. Taal Prichay: Girish Chandra Srivastva.
11. Indian Concept of Rhythm: A.K. Sen
12. Bhartiye Sangeet Mein Taal Aur Roop Vidhan: Subhadra Chaudhary
13. Bhartiya Taalon Ka Shastriya Vivechan: Arun Kumar Sen.
14. Pakhavaj aur Tabla ke Gharane evam Paramparayen: Aban A. Mistry.
15. Tabla ka Udgam, Vikas evam Vadan Shailian: Yogmaya Shukla.
16. A Comparative Study of Selected Hindustani Ragas: Patyrick Moutal.
17. Evolution of Raag and Taal in Indian Music: M.R. Gautam.
18. Tabla Vadan Part II: Manmohan Sharma.
19. Bharat Ka Sangeet Siddhant: Acharya Brihaspati.

**Paper III : STAGE - PERFORMANCE (MUSIC VOCAL)**

Maximum Marks: 75 Total Teaching Hours: 65

Internal Assessment: 25 Marks Pass Marks: 35%

Credits=6

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).

The candidate has to do one Raag out of the Raags prescribed in Paper IV with Vilambit & Drut Khayal,, proper elaboration & all the technicalities of Gayan.

1. Performance of Raag: i) Vilambit Khayal – 30 marks

ii) Drut Khayal – 15 marks

2. A Dhamar with different layakaries in one of the prescribed Raags in Paper IV

except the Raag selected for stage performance - 10 marks

3. A Ghazal/Sufiana Qalam while playing Harmonium – 10 marks

4. Demonstration of the following Taals on Tabla with dugun layakari: Dhamar, Aada Chautaal, Sooltaal, Tilwara – 10 marks

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

Total Teaching Hours: 65 Maximum Marks: 75

Internal Assessment: 25 Marks Pass Marks: 35%

Credits=6

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 Khyal is compulsory, other than the Raag selected for stage-performance. Drut Khyals have to be done in all the Raags.

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

Prescribed Ragas:

i) Mian Malhar ii) Jaunpuri iii) Jaijaiwanti iv) Kedar v) Nat Bhairav vi) Puriya Kalyan

BOOKS SUGGESTED

1. Sangitanjali (Parts I to VI): Onkar Nath Thakur

2. Raag Vigyan (Parts I to VII): V.R.Patvardhan.

3. Karmik Pustak Malika (Part I to VI): V.N.Bhatkhande

4. Sangeet Vyas Kriti (Part I to IV): S.G.Vyas

5. Aprachalit Raag (Part I and II): J.D.Pataki

6. Abhinav Gitanjali (Part I to VI): Ramashrary Jha

7. Sangeet Ratnavali (Part I): Surinder Kapila

8. Raag Praveen: Ganesh Prasad Sharma.

9. Malhar ke Prakar: Jai Sukh Lal

10. Hindustani Sangeet Mein Ghazal Gayaki: Prem Bhandari

11. Composition in Indian Music: R.C. Mehta

12. Dhrupad: Indurama Srivastava.

13. Bhartiya Sangeet Vadya : Lal Mani Mishra.

14. Punjabi Bhashaee Shastri Gayan Bandshan: Dr. Gurnam Singh

15.. Gayan Bandshadwali: Gurnam Singh

16. Ghazal Ank: Sangeet Karyalaya Hathras.

17. Taal Prichaya (Vol.I, II & III): Girish Chander Shrivastva

18. Tabla Vadan Part I (Punjabi University Publication): Jagmohan Sharma, Published by PUnjabi University, Patiala.

**M.A. Part-1I (Music Vocal)** **Semester- IV**

**For 2017-18 Session**

**Outlines of Tests**

Paper I: Aesthetical Study of Hindustani Music

Paper II: Raga and Tala: Their Physics and Aesthetics

Paper III: Stage Performance

Paper IV: Viva-Voce

**Paper I: AESTHETICAL STUDY OF HINDUSTANI MUSIC (MUSIC VOCAL)**

Time: 3 Hours Total Teaching Hours: 65

Maximum Marks:75 Pass Marks: 35%

Internal Assessment: 25 Marks Credits=5

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. General Idea of Aesthetics as described by the Western Scholars.
2. Concept of Rasa in Indian Music.
3. Relation of Music with Religion & Philosophy.
4. Importance and Principles of Accompaniment in Classical Music.

Section B

1. Modern Trends in Classical Music.
2. Relationship of Folk Music & Classical Music.
3. A detailed study of different folk forms of Sri Guru Granth Sahib.
4. Study of Folk Music of North West Region of India (Punjab, Haryana, Himachal,

Jammu & Kashmir and Rajasthan).

BOOKS SUGGESTED

1. Nibandh Sangeet: Edit by Laxmi Narayan Garg.

2. The Story of Indian Music: D. Goswami

3. Sangeet Bodh: S.C.Pranjpe

4. Punjab Dian Lok Dhuna: Gurpartap Singh Gill

5. Punjabi Lok Sangeet - Vibhin Parpekh : Dr. Rajinder Singh Gill

6. Gurmat Sangeet - Prabandh Ate Passar : Dr. Gurnam Singh

7. Samvadini : Jayant Bhalodkar

8. Bhartiya Kanth aur Vadya Sangeet : Arun Mishra

9. Bhartiya Shastriye Sangeet evam Soundarya Shastra: Dr Anupam Mahajan

10. Sabhyachar Patrika- Lok Sangeet Vishesh Ank, Published by Punjabi University, Patiala.

11. Samajak Vigyan Pattar : Gurmat Sangeet Vishesh Ank (51), Published by Punjabi University, Patiala.

12. Gurmat Sangeet Di Itihasak Vilakhanta : Dr. Jasbir Kaur

**Paper II : RAGA AND TALA: THEIR PHYSICS AND AESTHETICS**

Time: 3 Hours Total Teaching Hours: 65

Maximum Marks:75 Pass Marks: 35%

Internal Assessment: 25 Marks Credits=5

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.

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Section A

1. Aesthetical study of Raags and various elements of Raag-Vistaar.
2. Concept of Raag-Dhyan.
3. Exploration of new possibilities in Raag-classification system while doing critical study of following modern systems:

a) Thaat Raag Classification b) Raagang Padhati

1. Contribution of Punjab to Raag of Hindustani Music with special reference to Gurmat Sangeet and Punjabi Folk Music.

Section B

1. Distinction of Samprakirtik Raag.
2. Principles of Combination of Raag.
3. Physical study of Tabla and its various styles (Baaj)
4. Evolution and Development of Percussion Instruments and their importance in Indian classical music.

BOOKS SUGGESTED

1. Hinustani Sangeet Mein Raag Ki Utpatti Evam Vikas: Sunanda Pathak.

2. Hindustani Sangeet Mein Raag Lakshan: Renu Rajan.

3. Ragas in Indian Classical Music: Anupam Mahajan.

4. Ragaan da Vikas ate Vivechnatmak Adhyhan: Anil Nirola

5. Hindustani Music – Its Physics and Aesthetics: G.H. Ranade.

6. Bhatkhande Sangeet Shastra (Part I to IV): V.N.Bhatkhande

7. Ten Volumes of ‘Sangeet’ (Thaat Ank Special): Sangeet Karyalaya Hathras.

8. Nibandh Sangeet: Laxmi Narayan Garg (ed.).

9. Taal Ank: Sangeet Karyalaya Hathras.

10. Taal Prichay: Girish Chandra Srivastva.

11. Indian Concept of Rhythm: A.K. Sen

12. Bhartiya Sangeet Mein Taal Aur Roop Vidhan: Subhadra Chaudhary

13. Bhartiye Taalon Ka Shastriye Vivechan: Arun Kumar Sen.

14. Pakhavaj aur Tabla ke Gharane evam Paramparayen: Aban A. Mistry.

15. Tabla ka Udgam, Vikas evam Vadan Shailian: Yogmaya Shukla.

16. A Comparative Study of Selected Hindustani Ragas: Patyrick Moutal.

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

18. Punjabi Lok Sangeet Virasat (Part I & II): Gurnam Singh

19. Guru Granth Rag Ratnavli: Tara Singh

20. Gurmat Sangeet – Prabandh ate Paasar – Gurnam Singh

21. Punjab Ki Sangeet Parampra – Geeta Paintal

22. Punjabi Lok - Sangeet Vibhin Pripekh- Dr.Rajinder Singh Gill

23. Bhartiye Sangeet Vadya- Lalmani Mishra

24. Gurmat Sangeet Raga Ratnavli- Yashpal Sharma and Gurnam Singh

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

Maximum Marks: 75 Total Teaching Hours: 65

Internal Assessment: 25 Marks Pass Marks: 35%

Credits=6

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).

The candidate has to do one Raag out of the Raag prescribed in Paper IV with Vilambit & Drut Khayal, proper elaboration & all the technicalities of Gayan.

1. Performance of Raag: i) Vilambit Khayal - 30 marks

ii) Drut Khayal - 15 marks

2. A Thumri or Dadra - 10 marks

* 1. On the spot composition of the lyrics given by the examiner - 10 marks
  2. Demonstration of following Taals on Tabla with Dugun layakaries: Punjabi Theka, Deepchandi, Basant, Pancham Swari – 10 marks

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

Total Teaching Hours: 65 Maximum Marks: 75

Internal Assesment : 25 Marks Pass Marks: 35%

Credits=6

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 ragas one Vilambit Khyal is compulsory, other than the Raag selected for stage-performance, Drut Khyals have to be done in all the Raags.

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

Prescribed Raags:

i) Madhuwanti ii) Jog iii) Maru Bihag iv) Gaud Sarang v) Bairagi vi) Marwa

BOOKS SUGGESTED

1. Sangitanjali (Parts I to VI): Onkar Nath Thakur

2. Raag Vigyan (Parts I to VII): V.R.Patvardhan.

3. Karmik Pustak Malika (Part I to VI): V.N.Bhatkhande

4. Sangeet Vyas Kriti (Part I to IV): S.G.Vyas

5. Aprachalit Raag (Part I and II): J.D.Pataki

6. Abhinav Gitanjali (Part I to IV): Ramashrary Jha

7. Sangeet Ratnavali (Part I): Surinder Kapila

8. Raag Praveen: Ganesh Prasad Sharma.

9. Sarang ke Prakar:J.T.Shah

10. Thumri Sangraha: G.R.Telang.

11. Thumri Sangraha: Raja Bhaiyya Poochhwale.

12. Hindustani Sangeet Mein Ghazal Gayaki: Prem Bhandari

13. Composition in Indian Music: R.C. Mehta

14. Bhartiya Sangeet Vadan: Lal Mani Mishra.

15. Punjab Bhasaee Shastri Gayan Bandshan: Dr. Gurnam Singh

16. Gayan Bandshanwali: Gurnam Singh

17. Taal Prichaya (Vol.I, II & III): Grish Chander Shrivastva

18. Tabla Vadan Part I (Punjabi University Publication): Jagmohan Sharma.