### M.A. (Music Vocal) - Semester-I
Session -2020-2021 & 2021-2022

<table>
<thead>
<tr>
<th>Course</th>
<th>Subject</th>
<th>Papers Cbcs systems Category</th>
<th>Papers</th>
<th>Code</th>
<th>Credits</th>
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<tr>
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<td>Core-1</td>
<td>Scientific &amp; Accoustical Study of Hindustani Music (Vocal).</td>
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### M.A. (Music Vocal) Semester-II
Session -2020-2021 & 2021-2022

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<th>Subject</th>
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<th>Papers</th>
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Prof. RAJINDER SINGH GILL
Head Music Dept.
Punjabi University, Patiala
Punjabi University Patiala  
Department of Music  
Syllabus  
M.A. Part I: (Music Vocal) Semester I  
For 2020-2021 & 2021-2022 Session  
Outlines of tests  

<table>
<thead>
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<th>Paper</th>
<th>Title</th>
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<tbody>
<tr>
<td>I</td>
<td>Scientific &amp; Accoustical Study of Hindustani Music (Vocal).</td>
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<td>II</td>
<td>History of Indian Music (Vocal)</td>
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<tr>
<td>III</td>
<td>Stage Performance</td>
</tr>
<tr>
<td>IV</td>
<td>Viva-Voce</td>
</tr>
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Syllabus and courses of reading:  

- Time: 3 hrs.  
- Pass Marks: 35%  
- Internal Assessment: 25 Marks  
- Maximum Marks: 75  
- Total Teaching Hours: 65  
- Credits = 5  

Objectives: The objective of this paper is to impart intense knowledge of Scientific aspects and acoustics of Hindustani music, enabling students to explore Physics and other related aspects of the subject.  

Instructions for the paper-setter:  
The question paper will consist of three sections: A, B & C. Section A & B will have 04 questions each from the respective sections of the syllabus and will carry 12 marks each. Section C is compulsory comprising of 09 short answers type questions, covering the entire syllabus uniformly and will carry 27 (9 x 3) marks in all.

INSTRUCTIONS FOR THE CANDIDATES:  
Candidates are required to attempt two questions each from the sections A & B and the entire Section C is compulsory.

Section – A  

1. An introduction to acoustics in the particular context of auditorium acoustics.  
2. Study of the following acoustical terms: Vibration; Pitch; Intensity; Timbre.  
3. Origin and development of Scale in music along with study of different music scales.  

Prof. RAJINDER SINGH GILL  
Head Music Dept.  
Punjabi University, Patiala
Swar Sthapna on the string of veena as described by scholars of medieval period.

Section – B

Evolution of notation system, its merits, demerits and importance in music education with particular reference to Bhaktkhande Notation System.

Voice Culture in the context of Hindustani Music.

Correct intonation of swaras.

A detailed study of technical terms of music with special reference to practical utility in various styles: Avirbhav-Tirobhav; Alpatva-Bahutav; Kan; Meend; Gamak; Khatka; Murki

Books suggested:

- Introduction to Musical Scales
- Psycho Acoustics of Music & Speech
- Sensation of Tone
- Voice Culture
- Pranav Bharti
- The Story of Indian Music
- Sangeet Shastra
- Hindustan Music
- Sangeet Visharad
- Gayan Kala (Pb.Uni.PTA)
- Bhartiya Sangeet Mein Shruti
- Sitar As I Know
- Dhwani Aur Sangeet
- Science and Music
- Physics and Music
- Bharti Sangeet Swarlipi Paddhati
- Itihasak Sarvekhan
- Sangeet Chintamanii

- Alan Danielou
- B.C. Deva
- Helmholtz
- S.A.K. Durga
- Onkar Nath Thakaur
- O. Goswami
- K.Vasudev Shastri
- G.H. Ranade
- Basant
- Dr. Yashpal Sharma
- Dr. Yashpal Sharma
- Dr. Ravi Sharma
- Lalit Kishore Singh
- James Jeans
- G. Anilov
- Devinder Kaur
- Acharya KCD Brahmapati

Prof RAJINDER SINGH GILL
Head Music Deptt.
Punjabi University, Patiala
Paper - II : History of Indian Music (Vocal).

Time 3 hrs.  Maximum Marks : 75
Pass Marks :  35%  Total Teaching Hours :  65
Internal Assessment : 25 Marks  Credits = 5

Objectives : The objective of the paper is to appraise the students with
development of Indian Music from Vedic to Muslim period along with the
treatises, gharanas various musical forms and prominent musicians.

Instructions for the paper-setter:

The question paper will consist of three sections : A, B & C. Section A & B
will have 04 questions each from the respective sections of the syllabus and will
carry 12 marks each. Section C is compulsory of 09 short answers type questions,
covering the entire syllabus uniformly and will carry 27 (9x3) marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two questions each from the sections A & B
and the entire Section C is compulsory.

Section A

1. Development of Indian Music in the following periods:
   (i) Vedic Period (ii) Hindu Period (iii) Mughal Period
2. Life sketch and contribution of the following music scholars and
   musicians:
   (i) Pandit V.N.Bhatkhande (ii) Pandit V.D. Paluskar.
   (iii) Pt. Dilip Chander Vedi (iv) Pt. Bhimsen Joshi (v) Ustad Sohan Singh

Section B

5. Historical Development of the following Gayan shaillies:
   (i) Prabandh (ii) Dhrupad (iii) Dhamar (iv) Tarana
6. Origin, development and characteristics of the following gharanas of
   Khayal Gayan.
   (i) Gwalior (ii) Agra (iii) Delhi

Prof RACHANDER SINGH GILL
Head Music Dept.
Punjabi University, Patiala
Books suggested:

Gurmata Sangeet Parbandh Te Pasaar : Dr.Gurnam Singh (Pbi.Uni.Publication)
Sangeet Chintamani: Acharya K.C.D. Brahspati
Hamare Sangeet Rattan : Sangeet Karyalaya Hathras
Bhartiya Sangeet Ka Itihas : Umesh Joshi
Bhartiya Sangeet Ka Itihas : Dr.Sharat Chander, Shridhar Pranjpe
Punjab Vich Sangeet Kala Da Nikas Te Vikas : Panna Lal Madan (Pbi.Uni. PTA)
Punjab Ki Sangeet Parampara : Dr. Geeta Paintal
Bhartiya Sangeet Ki Utpatti Evam Vikas : Dr.J.S.Bawra
Punjabi Sangeetkar: Dr.Gurnam Singh (Pbi.Uni.Pta.)
Prachin Bharat Mein Sangeet : Dharamvati Srivastava
Hamara Adhunik Sangeet : Sushil Kumar Chaube
Bhartiya Sangeet Pandhitiyon Ka Tuhimatmak Adhayan : V.N.Bhatkhande
Short Historical Survey of the Music of Upper India: V.N. Bhatkhande
Samajak Vigyan Pattar ( Parmukh Sangeetkar Vishesh- Ak Part I) Published
Punjabi University, Patiala.
Samajak Vigyan Pattar ( Sangeet Gharana Vishesh-Ank) Published by Punjabi
University, Patiala

Prof RANJINDER SINGH GILL
Head Music Deptt.
Punjabi University, Patiala
Paper III  Stage Performance (Music Vocal)

Total Teaching Hours : 90
Pass Marks : 35%
Maximum Marks : 75
Internal Assessment= 25 Marks
Credits =5

Objectives: The objective of the paper is to make student good stage performer covering all the aspects of raga presentation, semi classical or light forms along with the primary knowledge of tala.

Instructions for the Examiners
The 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).

Prescribed Ragas:

Note: The Candidate has to choose one Raga out of the ragas prescribed in the paper-IV with Vilambit & Drut Khayal with proper elaboration & all the technicalities of gayan.

(A) Performance of Raga:
(i) Vilambit Khyal Marks: 25
(ii) Drut Khyal Marks: 15

(B) A Tarana in any raga mentioned in Paper IV except the raga selected for performance. Marks 15

(C) One folk song from Punjab Region while playing Harmonium. - Marks:10

(D) Demonstration of the following taals on hand in Ekgun,
Dugun and Chaugun Layakaries: Ek Taal, Teen Taal, Char Taal,
Roopak. Marks: 10

Prof RAJINDER SINGH GILL
Head Music Deptt.
Punjabi University, Patiala
Paper - IV : Viva-Voce (Music Vocal)

Total Teaching Hours : 90
Pass Marks : 35%
Credits=5

Maximum Marks : 75
Internal Assessment: 25 Marks

Objectives: The main aim of this paper is to introduce the student to analytical and comparative study of the Raags prescribed in the syllabus along with similar Raags. Also to equip them with compositions for further understanding and comparative study.

Instruction for the Examiners

The 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 raga selected for Stage-performance. Drut Khyls have to be done in all the ragas. Marks should be awarded on the basis of performance and viva-voce.

Rageshri, Ahir Bhairav, Puriya Dhanashri, Bhimplasi, Alhaiya Bilawal, Bihag

Books suggested for Practical Papers:

Sangitanjali (Part I to VI) : Onkar Nath Thakur
Raag Vigyan (Parts I to VII) : V.R. Putvardhan
Kramik Pustak Matika: V.N. Bhatkhande
Sangeet Vyas Kriti (Part I to IV) : S.G. Vyas
Aprachalit Raags : J.D. Pataki
Abhina Akriti: Ramashray Jha
Sangeet Ratnavali (Part I): Surinder Kapila
Raag Praveen: Ganesh Prasad Sharma
Malhar Ke Prakar : J.T. Shah
Kanha Ke Parkar : J.T. Shah
Sarang Ke Parkas : J.T. Shah
Composition in Indian Music: R.C.Mehra
Punjab Dian Lok Dhunan (Pb.Uni.Pta.): Gurpartap Singh Gill
Punjabi Lok Geet : Devinder Satyarthi
Tabla Vigyan : Lal Mani Mishra
Gayan Bandshanwali (Pb.Uni.Pta.): Gurnam Singh
Shri Guru Granth Raag Ratangwali: Prof. Tara Singh
Tabla Vadan Part I (Pb.Uni.Pta.): Dr. Jagmohan Sharma
Tabla Vadan Part II (Pb.Uni.Pta.): Dr. Mamohan Sharma
Swaranjali : Prabha Attre

Prof. RAJINDER SINGH GILL
Head Music Deptt.
Punjabi University, Patiala.
MA Part -I (Music Vocal), Semester- II
2020-2021 & 2021-2022 session
Outlines of tests

Paper II History of Indian Music
Paper III Stage Performance
Paper IV Viva-Voce

Syllabus and courses of reading:


Time 3 hrs.
Marks : 35%  Maximum Marks : 75 Pass
Internal Assessment: 25 Marks Total Teaching Hours : 65
Credits=5

Objectives: The objective of this paper is to impart intense knowledge of
Scientific aspects and acoustics of Hindustani music, enabling students to
explore Physics and other related aspects of the subject.

Instructions for the paper-setter:

The question paper will consist of three sections : A, B & C. Section A &B
will have 04 questions each from the respective sections of the syllabus and will
carry 12 marks each. Section C is compulsory of 09 short answers type questions,
covering the entire syllabus uniformly and will carry 27 (9x3) marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two questions each from the sections A & B
and the entire Section C is compulsory.

Section – A

1. Study of following acoustical terms: Frequency; Beats; Echo;
   Resonance; Overtone.
2. Study of sound with particular reference to the study of studio recording
techinques with special reference to composing, editing and mixing.
3. Study of Moorchhna along with its relevance in modern times.
4. Comparative Study of Hindustani and Karnataka systems of music
   with special reference to Swar, Raag and Taal.

Prof RAJINDER SINGH GILL
Head Music Deptt.
Punjabi University, Patiala
Section – B

5. Detailed study of Shruti from Ancient to Modern Period
6. Cycle of fourths & fifthths in the context of Swar-Samvad.
7. Study of Melody & Harmony and its application in music.
8. Usage of Electronic gadgets in the presentation of music for public performances, their techniques and importance.

Books suggested:

- Psycho Acoustics of Music & Speech: B.C. Deva
- Sensation of Tones: Helmholtz
- Physics and Music: G. Anklov
- Pranav Bharti
- Dhawani aur Sangeet
- Sangeet Vishard
- Sangeet Bodh
- The Study of Indian Music
- Sangeet Shastras Vidyan
- Gayan Kala (Pbi.Uni.PTA)
- Bhartiya Sangeet Mein Shruti
- Sitar As I Know
- Science and Music

Prof. RAJINDER SINGH GILL
Paper- II: History of Indian Music (Vocal)

Time 3 hrs.  
Pass Marks : 35%  
Internal Assessment : 25 Marks  
Maximum Marks : 75  
Total Teaching Hours : 65  
Credits=5

Objectives: The objective of the paper is to appraise the students with development of Indian Music from Vedic to Muslim period along with the treatises, gharanas various musical forms and prominent musicians.

Instructions for the paper-setter

The question paper will consist of three sections: A, B & C. Section A & B will have 04 questions each from the respective sections of the syllabus and will carry 12 marks each. Section C is compulsory of 09 short answers type questions, covering the entire syllabus uniformly and will carry 27 (9x3) marks in all.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two questions each from the sections A & B and the entire Section C is compulsory.

Section – A

1. Development of Indian music in the following periods:
   (i) British Period  
   (ii) Post-independence Era

2. Life sketch and contribution of the following scholars and musicians:
   (i) Ustad Amir Khan  
   (ii) Ustad Bade Gulam Ali Khan  
   (iii) Prof. Tara Singh  
   (iv) Pandit Onkar Nath Thakaur  
   (v) Acharya Brihaspati

3. Contribution of the following royal patrons in the development of Indian Music:
   (i) Allauddin Khilji  
   (ii) Maan Singh Tomar  
   (iii) Mohammad Shah Rangila  
   (iv) Wajid Ali Shah

Section – B

4. Historical development of the following Gayan shaillies:
   (i) Khayal  
   (ii) Thumri  
   (iii) Tappa

Prof. RAJINDER SINGH GILL  
Head Music Deptt.  
Punjabi University, Patiala
5. Origin, development and characteristics of the following gharanas of khyal gayan:
   (i) Kirana  (ii) Jaipur  (iii) Rampur Sahaswan

Books suggested:

- Bharti Sangeet Da Itilas (Pb. Uni. Publication)
- Gurmat Sangeet Parbandh Te Pasaar (Pb. Uni. Publication)
- Sangeet Chintamani
- Hamare Sangeet Rattan
- Bhartiya Sangeet Ka Itilas
- Bhartiya Sangeet Ka Itilas
- Punjab Vich Sangeet Kala Da Nikas Te Vikas (Pb. Uni. PTA)
- Punjab Ki Sangeet Parampara
- Bhartiya Sangeet Ki Utpatti Evam Vikas
- Punjabi Sangeetkar (Pb. Uni. Pta.)
- Prachin Bharat Mein Sangeet Srivastava
- Hamara Adhunik Sangeet
- Bhartiya Sangeet Pandhityon Ka Tulnatamak Adhayan
- Short Historical Survey of the Music of Upper India
- Khusro, Tanseen Tatha Anya Kalakar
- Sangeet Gharana Ank

- Sangeetkar Gayan Shalies : Samajak Vigyan Pattar Gayan Shalies Vishesh Ank- Published by Punjabi University, Patiala
- Parmukh Sangeetkar - I & II, Samajak Vigyan Pattar- Bharti Sangeet De Parmukh Sangeetkar Vishesh Ank- Part I (59, 2011) - Published by Punjabi University, Patiala Sangeet Gharana Vishesh Ank (55, 2017) Published by Punjabi University, Patiala.
Paper III  Stage Performance (Music Vocal)

Total Teaching Hours : 90  
Pass Marks : 35%  
Credits=5

Maximum Marks : 75  
Internal Assessment 25 Marks

Objectives : The objective of the paper is to make student good stage performer covering all the aspects of raga presentation, semi classical or folk forms along with the primary knowledge of tala.

Instruction for the Examiners

The 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).

Prescribed Ragas:

Note : The candidate has to choose one raga out of the Ragas prescribed in Paper-IV with Vilambit and Drut khyals, proper elaboration and all the technicalities of gayan.

(A) Performance of Raag:
(i) Vilambit Khyal  
(ii) Drut Khayal

(B) Dhrupad in any one raga prescribed in paper IV except the raga selected for the stage performance

(C) A Raga based Bhajan or a Shabad in raga as prescribed in Sri Guru Granth Sahib while playing Harmonium

(D) Demonstration of the following talas on hand in Ekgun, Dugun and Chaugun Layakaries: Jhup Tal, Jat, Deepchandi and Tivra.

Prof RAJINDER SINGH GILL
Head Music Dept.
Punjabi University, Patiala
Paper - IV : Viva-Voce Music (Vocal)

Total Teaching Hours : 90
Pass Marks : 35%
Credits=5

Objectives: The main aim of this paper is to introduce the student to analytical and comparative study of the Raags prescribed in the syllabus along with similar Raags. Also to equip them with compositions for further understanding and comparative study.

Instruction for the Examiners

The 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 raga selected for Stage-performance. Drut Khysals have to be done in all the ragas. Marks should be awarded on the basis of performance and viva-voce.

Shudh Sarang, Darbari Kanhra, Bairagi, Chandra Kauns, Kalavati and Mian Ki Todi.

Books suggested for Practical Papers:

Sangitanjali (Parts I to VI) : Onkar Nath Thakur
Kramik Pustak Malika (Parts I to VI) : V.N. Bhatkhande
Sangeet Vyas Kriti (Part I to IV) : S.G. Vyas
Aprachalit Raags (Parts I to II): J.D. Pataki
Abhinav Gitanjali (Part I to IV): Ramashray Jha
Sangeet Ratnavali (Part I): Surinder Kapila
Raag Praveen: Ganesh Prasad Sharma
Malhar Ke Prakar : J.T. Shah
Kanhra Ke Parkar : J.T. Shah
Sarang Ke Parkar : J.T. Shah
Compositionn in Indian Music: R.C.Mehta

Prof. RAJINDER SINGH GILL
Head Music Dept.
Punjabi University, Patiala
Dhrupad: Indurama Srivastva
Tabla Vigyan: Lal Mani Mishra
Gayan Bandshanwali (Pb.Uni.Pta.): Gurnam Singh
Shri Guru Granth Raag Ratanawali: Prof. Tara Singh
Tabla Vadan Part I (Pb.Uni.Pta.): Dr. Jagmohan Sharma
Tabla Vadan Part II (Pb.Uni.Pta.): Dr. Manmohan Sharma

Prof. RAJINDER SINGH GILL
Head Music Deptt.
Punjab University, Patiala