

**B.A. MUSIC (VOCAL)  
SEMESTER-1  
THEORY**

**Time: 3 Hours**

**Total Marks: 100  
Theory Marks: 35  
Practical Marks: 40  
Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt Five questions in all.

**THEORY**

1. Historical Development of Indian Music in Vedic Period.
2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak, Jati.
3. Method of tuning your instrument (Tanpura).
4. Contribution and Life Sketches of the following musicians: Tanscn, Swami Hari Das, Abdul Karim Khan.
5. Description and notation of the following Ragas: Bilawal, Khamaaj and Bhopali.
6. Description and notation of the following Taals: Teentaal, Dadra.
7. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Ghorian.
8. Knowledge of the following non - detailed Ragas: Alahaiya Bilawal and Deshkaar.
9. Contribution of Sri Guru Nanak Dev Ji towards Indian Music.
10. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.

**B.A MUSIC (VOCAL)**  
**SEMESTER-1**  
**(PRACTICAL)**

**Time: 20 Minutes for each student**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal, Khamaaj and Bhopali.
2. One Sargam Geet from prescribed Ragas.
3. Ability to play five alankars on the Harmonium based on the Bilawal Thata.
4. Ability to recite Teental and Dadra showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
5. Recitation of Ghorian.
6. Knowledge of the following non detailed Ragas: Alahaiya Bilawal and Deshkaar.

**Books Recommended:**

1. Rag Parichya Part -1 to IV by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part - II (Punjabi) published by Punjabi University, Patiala.
3. Sangeet Vishard Sangeet Karayalya, Hathras.
4. Sangeet Shastra Darpan Shanti Govardhan.
5. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
6. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
7. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
8. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.
9. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, **Chandigarh.**

**B.A MUSIC (VOCAL)**  
**SEMESTER-II**  
**THEORY**

**Time: 3 Hours**

**Total Marks: 100**  
**Theory Marks: 35**  
**Practical Marks: 40**  
**Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt Five questions in all.

**Course Contents:**

1. Salient features of Time Theory in Indian Music.
2. Detailed knowledge of following forms of vocal music:  
Nibadh Anibadh gan, Ragalap, Roopakalap and Alapti Gan.
3. Contribution and Life Sketches of the following musicians: Pt.Vishnu Narayan Bhathkhande, V.D. Puluskar, Onkar Nath Thakur
4. Description and notation of the following Ragas: Kalyan, Asavari, Kafi.
5. Description and notation of the following Taals: Kehrva, Ektal
6. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Suhag.
7. Elementary Knowledge of the following non-detailed Ragas: Jaunpuri, Bhimplasi, Shudh Kalyan.
8. Definition and explanation of the following Musical Terms: Shruti, Murchana, Gram, Raga, Thata.
9. Contribution of Bhai Mardana towards Music.
10. Definition and explanation of the following terms in the context of Gurmat Sangeet: Astpadi, Ank, Kirtaniya, Pada.

**B.A MUSIC (VOCAL)**  
**SEMESTER-II**  
**(PRACTICAL)**

**Time: 20 Minutes for each student**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalyan, Asavari, Kafi.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Elementary Knowledge of the following non-detailed Ragas: Jaunpuri, Bhimplasi, Shudh Kalyan.
4. One Shabad from prescribed Ragas.
5. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course.
6. Ability to recite Kehrva and Ektal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Recitation of Suhag.
8. Ability to play Dadra on Tabla.

**Books Recommended:**

1. Rag Parichya Part -1, II, and III by Shri Harish Chnder Srivastava.
2. Sangeet Shastra Darpan Part - II (Punjabi) published by PunjabiUniversity, Patiala.
3. Sangeet Vishard Sangeet Karayalya, Hathras.
4. Sangeet Shastra Darpan Shanti Govardhan.
5. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
6. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
7. Sangeet Nibandhavli, Dr. Gumam Singh, published by PunjabiUniversity, Patiala.
8. Sikh Dharam Ate Bhakti Sangeet, Dr. Jitender Kaur.
9. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

**B.A MUSIC (VOCAL)**  
**SEMESTER-III**  
**THEORY**

**Time: 3 Hours**

**Total Marks: 100**  
**Theory Marks: 35**  
**Practical Marks: 40**  
**Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt Five questions in all.

**THEORY**

1. Historical Development of Indian Music during 14th to 17th century with special reference to Akbar Period.
2. Definition and explanation of the following Musical Terms: Alap, Bol Alap, Bol Baant. Upaj.
3. Detailed Study of Tanpura and Sahayak Naad.
4. Detailed knowledge of Dhrupad & Dhamaar Styles of Singing.
5. Varieties of Tanas.
6. Description and notation of the following Ragas: Bhimplasi, Des and Vrindavani Sarang.
7. Description and notation of the following Talas: Ekta! and Sooltal.
8. Contribution and Life Sketches of the following musicians: Vinayak Rav Patwardhan, Bade Ghulam Ali Khan, Pt. Bheem Sen Joshi.
9. Importance of Laya and Taal in music.
10. Salient features of Kirtan Chaunkis in special context of Gurmat Sangeet.

**B.A MUSIC (VOCAL)**  
**SEMESTER-III**  
**(PRACTICAL)**

**Time: 20 Minutes for each student**

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bhimplasi, Des and Vrindavani Sarang.
4. One Lakshan Geet in Prescribed Raga.
5. One Dhrupad with Dugan Laykari in any of the prescribed Ragas.
6. Ability to recite Ektal and Sooltal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Brief Knowledge of following Ragas: Dhnashri and Sorath.
8. Ability to play Rupak Tala on tabla.
9. One Folk Song of Punjab.

**Books Recommended:**

1. Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part -1, II, and III by Shri Harish Chander Srivastava.
3. Sangeet Shastra Darpan Part - II (Punjabi) published by Punjabi University, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
7. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
8. Sangeet Nibandhavli, Dr. Gumam Singh, published by Punjabi University, Patiala.
9. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh
10. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

**B.A MUSIC (VOCAL)**  
**SEMESTER-IV**  
**THEORY**

**Time: 3 Hours**

**Total Marks: 100**  
**Theory Marks: 35**  
**Practical Marks: 40**  
**Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt Five questions in all.

**COURSE CONTENTS:**

1. Detailed knowledge of Devotional Music.
2. Definition and explanation of the following Musical Terms:  
Meend, Gamak, Khatka, Murki.
3. Formation of 484 Ragas from a Thata by Pt. Vyankata Mukhi in Chaturdandi Prakashika.
4. Detailed knowledge of Khyal Styles of Singing.
5. Detailed Study of Ten Ancient Rag Lakshanas.
6. Description and notation of the following Ragas: Malkauns, Bihaag and Bhairavi.
7. Description and notation of the following Talas: Ada Chautal and Jhaptal.
8. Contribution and Life Sketches of the following musicians: Ustad Amir Khan, Pt.Jasraj, S.Sohan Singh.
9. Gayak ke Gun evam dosh.
10. Detailed knowledge of Folk singing styles used in Gurmat Sangeet.

**B.A MUSIC (VOCAL)**  
**SEMESTER-IV**  
**(PRACTICAL)**

**Time: 20 Minutes for each student**

1. Ability to play five alankars on the Harmonium based on the Bhairavi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Malkauns, Bihaag and Bhairavi.
4. One Trana in any Prescribed Raga with proper singing style.
5. Ability to Sing National Anthem with Harmonium.
6. Ability to recite Jhap-Taal and Ada Chautal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Brief Knowledge of Non Detailed Ragas: Chandrakauns and Tilang and Bilas Khan Turh
8. Ability to play Teen Taal on tabla.
9. One Cinematic song on Harmonium.

**Books Recommended:**

1. Bharatiya Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part -1, II, and III by Shri Harish Chander Srivastava.
3. Sangeet Shastra Darpan Part - II (Punjabi) published by PunjabiUniversity, Patiala.
4. Sangeet Vishard, Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan, Shanti Govardhan.
6. Hamare Sangeet Rattan, Sangeet Karyalaya, Hathras.
7. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
8. Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
9. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
10. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.



**B.A MUSIC (VOCAL)**  
**SEMESTER-V**  
**THEORY**

**Time : 3 Hours**

**Total Marks: 100**  
**Theory Marks: 40**  
**Practical Marks: 40**  
**Internal Assessment: 20**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 8 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt Five questions in all.

**COURSE CONTENTS:**

1. Importance of Globalization in Indian music in Modern Period.
2. Development of Indian Notation System and its merits and demerits.
3. Short notes on the following :
  - a. Thumari
  - b. Tappa
  - c. Chaturang
4. Detailed knowledge of folk music of Punjab.
5. Detailed description of the following Ragas:
  - a. Darbari
  - b. Shudh Kalyan
  - c. Kedar
6. Detailed study of the following Talas:
  - a. Deepchandi
  - b. Tilwara
7. Essay writing on the following topics:
  - a. Kanth Sadhna (Voice Culture)
  - b. Manch Pradarshan (Stage Performance)
8. Life and Contribution of the following Musicians:
  - a. Dalip Chander Bedi
  - b. Acharaya Brehaspati
  - c. Surinder Kaur
9. Inter-relationship between Music and Yoga.
10. Classical Gayan Shailies used in Gurmat Sangeet.
11. Non-Detail Ragas: Kalyan, Adana, Kamod

**B.A MUSIC (VOCAL)**  
**SEMESTER V**  
**(PRACTICAL)**

**Time: 20 minutes for each student:**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Darbari, Kedar, Shudh Kalyan.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Brief Knowledge of Non Detailed Ragas: Adana and Kamod.
4. One Tarana in any of the prescribed Ragas.
5. One Gazal.
6. One Chaturang or Trivat in any Raga of Your Choice.
7. Ability to recite Deepchandi and Tilwara showing Khali Tali with hand motion in Ekgun, Dugun Layakaris.
8. Ability to play Rupak on Tabla.
9. Ability to play five alankars on the Harmonium based on the Asawari Thata.

**Books Recommended:**

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part I, II, and III by Shri Harish Chnder Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
6. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
7. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
8. Abhinav Geetanjali Pt. Ramashrya Jha I, II, III, IV, V.
9. Tantri Nada Pt. Lalmani Mishra.

**B.A MUSIC (VOCAL)**  
**SEMESTER-VI**  
**THEORY**

**Time: 3 Hours**

**Total Marks: 100**  
**Theory Marks: 40**  
**Practical Marks: 40**  
**Internal Assessment: 20**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 8 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt five questions in all.

**COURSE CONTENTS:**

1. Historical Development of Indian Music during Modern Period.
2. Method of formation of 72 Thatas of Dakshini Music System of Pt. Vyankat Mukhi.
3. Short notes on the following terms:  
(i) Sargam Geet (ii) Lakshan Geet (iii) Saadra (iv) Raag-Malika.
4. Detailed knowledge of following Gharanas of Khayal Gayaki.
  - a. Gwalior
  - b. Kirana
  - c. Agra
  - d. Patiala
  - e. Delhi
5. Detailed description and notations :-  
(i) Jaunpuri (ii) Kalavati (iii) Bhageshwari
6. Detailed study of the following Talas:  
(i) Jhumra (ii) Dhammar.
7. Essay writings on the following Topics:  
(i) Raag Aur Ras (ii) Music & Literature
8. Life & Contribution of the following musicians:  
(i) Girija Devi (ii) Fayyaaz Khan (iii) Sumati Mutatkar.
9. Role of devotional music in human life.
10. Contribution of Sri Guru Gobind Singh Ji towards Indian Music.

**B.A MUSIC (VOCAL)**  
**SEMESTER-VI**  
**(PRACTICAL)**

**Time: 20 Minutes for each student**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Jaunpuri, Kalavati, Rageshwari.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Dhammar in any of the prescribed Ragas.
4. One Shabad/Bhajan in any of the Ragas prescribed in the course.
5. Brief Knowledge of Non Detailed Ragas : Jansammohani, Rageshwari, Aasawari
6. Ability to sing a Cinematic Song with the help of Harmonium.
7. Ability to recite Jhumra and Dhammar showing Khali Tali with hand motion in Ekgun, Dhugan Laikaris.
8. Ability to play five alankars on the Harmonium based on the Khamaj Thata.

**Books Recommended:**

1. Bharatiye Sangeet Ka Itihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part -1, II, and III by Shri Harish Chnder Srivastava.
3. Hamare Sangeet Rattan Sangeet Karyalaya, Hathras.
4. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
5. Sangeet Nibandhavli, Dr. Gurnam Singh, published by PunjabiUniversity, Patiala.
6. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
7. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
8. Abhinav Geetanjali Pt. Ramashrya Jha I,II,III,IV,V.
9. Tantri Nada Pt. Lalmani Mishar.

# MUSIC INSTRUMENTAL

## B.A SEMESTER-I THEORY

**Time: 3 Hours**

**Total Marks: 100**  
**Theory Marks: 35**  
**Practical Marks: 40**  
**Internal Assessment: 25**

### **Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt Five questions in all.
- IV. Candidate can take any string instrument.

### **(THEORY)**

1. Define Raag, Explain its Rules and Jatis.
2. History of your own instrument.
3. Definition and Explanation of the following musical terms:- Sangeet, Shruti, Swar, Saptak, Aaroh, Avroh, Pakad and Thata.
4. Define laya and taal, its types and features:- vibhag, matra, taali, khali, sam.
5. Life-Sketch and Contribution of the following musicians:- Allaudin khan, Pt.Ravi Shankar & Prof. Tara Singh.
6. Description and Notation of the following ragas:- Kalyan, Bilawal and Bhopali.
7. Brief knowledge of the following ragas:- Shudh Kalyan and Deshkar.
8. Brief knowledge of the following Talas:- Teen taal and Dadra taal.
9. Contribution of Guru Arjun Dev Ji towards Indian music.
10. Definition and explanation of the following terms in the context of Gurnat Sangeet: Raga, Mohalla, Rahao, Rababi.

### **Books Recommended:**

1. Raag Parichey (Part 1, 2) by H.C.Shrivastava.
2. Sangeet Shaster Darpan (Part-1, 2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by Geeta Paintal.
6. Sangeet Subodh by Dr.Davinder Kaur

**MUSIC INSTRUMENTAL**  
**B.A**  
**SEMESTER-I**  
**PRACTICAL**

**Time: 20 Minutes for each student**

1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Toras and Jhalla, Rag Kalyan, Bilawal & Bhopali.
3. Brief knowledge of following non detailed Ragas Deshkar, & Shudh Kalyan.
4. Ability to recite Teen taal and Dadra taal on hand in ekgun and dugun fayakaries.
5. Ability to play five alankars on harmonium.

## **MUSIC (INSTRUMENTAL)**

**B.A**

**SEMESTER-II**

**THEORY**

**Time: 3 Hours**

**Total Marks: 100**  
**Theory Marks: 35**  
**Practical Marks: 40**  
**Internal Assessment: 25**

**Instructions given to the examiners are as under:**

- I. While sending the syllabus to paper setter in theory the syllabus prescribed for the practical paper should also be sent.
- II. The paper setter will set Ten questions in all. 1st question will consist of 7 objective type questions which will be compulsory to all carrying I mark each.
- III. The candidate may be asked to attempt Five questions in all.
- IV. Candidate can take any string instrument.

**Course Contents:**

1. Classification of Indian Musical Instruments.
2. History of Indian music during Vedic Period.
3. Definition and explanation of the following musical terms:-Bols of mizraab, Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi, Purvang and Uttrang.
4. Life-sketch and contribution of the following musicians:- Annapurna, Ustad Vilayat Khan & Pt. Nikliil Banerjee.
5. Explain Alap, Jod and Jhalla.
6. Description and notation of following ragas:- Bhairav, Kafi and Bhageshwari.
7. Brief knowledge of the following ragas:- Kalingra and Bhimplasi.
8. Brief knowledge of the following Talas:- Kehrvaa and Rupak.
9. Contribution of Bhai Mardana towards music.
10. Detailed knowledge of the following instruments used in Gurmat Sangeet:- Rabab, DiRuba and Saranda.

**Books Recommended:**

1. Raag Parichey (Part 1,2) by H.C.Shrivastava.
2. Sangeet Shaster Darpan (Part-1,2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by Geeta Paintal.
6. Sangeet Subodh by Dr. Davinder Kaur
7. Gurmat Sangeet (Vishesh Ank) Amrit kirtan Trust, Chandigarh.
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.

## **MUSIC INSTRUMENTAL**

### **B.A SEMESTER-II (PRACTICAL)**

**Time: 20 minutes for each student**

1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument.
2. One Razakhani Gat in each of the following of the Ragas with Toras and Jhalla:-Bhairav, Kafi & Bageshwari.
3. One Maseetkhani Gat in any of Ragas prescribed in the course.
4. Ability to recite Kelirva and Rupak Taal by hand in Ekgun and Dugun Layakaries.
5. Ability to play Teen Taal on Tabla.
6. One Dhun based on Folk music of Punjab.
7. Brief Knowledge of the following Non-Detailed Ragas: Kalingrha and Bhimplasi.



## **M.A. MUSIC VOCAL**

### **Semester I**

<b>Paper I (T)</b>	<b>Theoretical Survey of Indian Music</b>
<b>Paper II (T)</b>	<b>History of Indian Music</b>
<b>Paper III (P)</b>	<b>Stage Performance</b>
<b>Paper IV (P)</b>	<b>Viva Voce</b>

### **Semester II**

<b>Paper V (T)</b>	<b>Critical Study of Raga and Aesthetic</b>
<b>Paper VI (T)</b>	<b>A Critical Study of Granthas</b>
<b>Paper VII (P)</b>	<b>Stage Performance</b>
<b>Paper VIII (P)</b>	<b>Practical</b>

### **Semester III**

<b>Paper IX (T)</b>	<b>Scientific Study of Indian Vocal Music</b>
<b>Paper X (T)</b>	<b>Critical Study of Gurmat Sangeet</b>
<b>Paper XI (P)</b>	<b>Practical Stage Performance</b>
<b>Paper XII (P)</b>	<b>Practical Test (Viva-Voce)</b>

### **SEMESTER IV**

<b>Paper XIII (T)</b>	<b>Indian Music and Aesthetic</b>
<b>Paper XIV (T)</b>	<b>Essay</b>
<b>Paper XV (P)</b>	<b>Practical Stage Performance</b>
<b>Paper XVI (P)</b>	<b>Practical Test (Viva Voce)</b>

**M.A. MUSIC (VOCAL)  
SEMESTER-1**

**Paper-I: (T) Theoretical Survey of India Music**

**Total Marks:100**

**Theory : 75**

**Internal Assessment : 25**

**Note:**

**I. The paper setter will set eight questions. The students will be required to attempt five questions.**

**II. All questions carry equal marks.**

1. Detailed knowledge of the following technical terms Alaptava Bahutava, Ang Barat, Vidari, Gayak-Gayaki, Khatka, Ghamak, Murki.
2. Detailed study of Gram.
3. Critical survey of medieval and present Rag Vargikaran.
4. Shruti as defined by Bharat Sharangdev and Bhatkhande.
5. Comparative study of Rag, Shailies and thata of Uttari and Dakshini systems of Music.
6. Importance of swarit (Key note) in music.
7. A comparative study of Bhatkhande and Vishnu Digamber Notations system

**Books Recommended**

- |     |   |   |                                    |
|-----|---|---|------------------------------------|
| 1.  | Sangeet Chintamani                        | : | Brihaspati Sumitra Anand Pal Singh |
| 2.  | Pranav Bharti                             | : | Onkar Nath Thakur                  |
| 3.  | Natya Shashtra (Chapter 28 & 29)          | : | Bharat                             |
| 4.  | Sangeet Ratnakar                          | : | Sharang Dev                        |
| 5.  | Sangeet Parijat                           | : | Pandit Ahobal                      |
| 6.  | Shri Mallakshya Sangeetam                 | : | V.N. Bhatkhande                    |
| 7.  | Hindustani Music                          | : | G.H. Ranade                        |
| 8.  | Bharat Ka Sangeet Sidhant                 | : | Acharya Brithaspati                |
| 9.  | Hindustani Sangeet Padhati<br>Vol. I & 11 | : | V.N. Bhatkhande                    |
| 10. | Bhartiya Knath Aur Vadya Sangeet          | : | Arun Mishra                        |

**M.A. MUSIC (VOCAL)**  
**SEMESTER-I**

**Paper-II (T) : History of Indian Music**

**Total Marks : 100**  
**Theory:75**  
**Internal Assessment : 25**

**Note:**

**I. The paper setter will set eight questions. The students will be required to attempt five questions.**

**II. All questions carry equal marks.**

1. Development of Indian Music after Independence.
2. Biography and contribution of the following Musicians and Scholars:
  - i. V.D. Pluskar
  - ii. Ustad Amir Khan
  - iii. Vinayak Rao Patwardan
  - iv. Padam Shri Sohan Singh
  - v. Dalip Chander Bedi
  - vi. Ustad Alla Rakha Khan
3. Place of music in devotional music during medieval period.
4. Importance of music in Shri Guru Granth Sahib.
5. Contribution of Guru Teg Bahadur in Indian Music

**Books Recommended**

- |    |   |                           |
|----|---|---------------------------|
| 1. | Short Historical Survey of the Music of Upper India | Bhatkhande                |
| 2. | Hamare Sangeet Ratna                                | Sangeet Karyalaya Hathras |
| 3. | Historical Development of Indian Music              | Swami Prajna Nand         |
| 4. | Pracheen Bharat Ka Sangeet                          | Dharamalti                |
| 5. | Punjabi Sangeetkar                                  | Gurnam Smoh               |
| 6. | Padam Shri Sohan Singh                              | Smrit Granth              |

**M.A. MUSIC (VOCAL)  
SEMESTER-I**

**Paper-III: (P) Stage Performance**

**Total Marks : 100**

**Practical : 75**

**Internal Assessment : 25**

**Note:**

**I. Board of examinations will consist of external as well as internal examiners.**

**II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**

1. (i) A Vilambit Khayal  
(ii) A Drut Khayal
2. (i) Tarana, Chaturang or Trivet  
(ii) Ability to sing the Alankars of Ten Thatas
3. Ability to play the Thekas of Ektal, Jhaptal, Teental, Rupak, Tilwara, Chautal and Dhamar on the Tabla with vocalist or instrumentalist.

**M.A. MUSIC (VOCAL)  
SEMESTER-I**

**Paper-IV (P) : Viva Voce**

**Total Marks : 100**

**Practical : 75**

**Internal Assessment : 25**

**Note:**

**(1) Board of examiners will consist of external as well as internal examiners.**

1. Prescribed Ragas:

- i. Kalawati
- ii. Shud Sarang
- iii. Jog
- iv. Devgiri Bilawal
- v. Bhairav
- vi. Ahir Bhairav

2. Non detailed Ragas:

- i. Jansamohini
- ii. Tilang
- iii. Yamini Bilawal
- iv. Kalingra

**Books Recommended**

- |  |                                |
|--|--------------------------------|
| 1. Sangeetanjali, Parts-III to V               | Onkar Nath Thakur              |
| 2. Rag Vigyan, Parts-IV to VII                 | V.N. Patwardhan                |
| 3. H.S. Kramik Pustak<br>Malika Parts-IV to VI | V.N. Bhatkhande                |
| 4. Aprachalit Raga Parts-I & II                | K.K. Pataki                    |
| 5. Abhinav Geet Manjari<br>Parts-I & II        | Dr. S.N. Ratan Jankar, Lucknow |
| 6. Rag Parichay                                | Harish Chander Shrivastays     |
| 7. Gurmat Sangeet Prabandh                     | Dr. Gurnarn Singh              |

**M.A. MUSIC (VOCAL)**  
**SEMESTER-II**

**Paper-V (T) : Critical Study of Raga and Aesthetic**

**Total : 100**

**Theory: 75**

**Internal Assessment : 25**

**Note:**

- I. The paper setter will set eight questions. The students will be required to attempt five questions.**
- II. All questions carry equal marks.**
  1. Critical study of prescribed Ragas
  2. Notations of prescribed Ragas talas of candidate's own choice
  3. Notations of Prescribed Talas: Ektal, Jhaptal, Teental, Rupak, Tilwara, Chautal and Dhamar.
  4. Critical study and significance of different musical terms in Shri Guru Granth Sahib's Sangeet Parbandh system): Rag, Rahao, Mohalla Ank, Yatti
  5. The relation of Chhand & Music in singing styles of Gurmat Sangeet.
  6. Defintion of Aesthetics
  7. Principal of Aesthetics in vocal music.

**Books Recommended**

1. Gurbani Adhyayan Nav Paripekha : Nishant Parkashan  
by Amrit Pal Kaur
2. Gurmat Sangeet : Amrit Kirtan Trust, Chandigarh  
(Amrit Kirtan Visheeh Ank)
3. Gurmat Sangeet Visheeh Ank : G.G.N. Prakash, Jawadi Kalan  
(Vismad Nad) Ludhiana
4. Simriti Granth, Aduti Gurmat : G.G.N. Prakash, Jawadi Kalan,  
Sangeet Sammelan 1990-92 Ludhiana
5. Gurmat Sangeet Prabandh to parser : Gurnam Singh
6. The Principles of Art : R.C. Calling Wood
7. The Indian Concepts of the beautiful : K.S. Ramaswamy
8. Art Experience : M. Hiriyana
9. Saundarya Shastra : Dr. Hardawari Lal
10. Saundarya Tatva : Dr. Surinder Nath Das Gupta
11. Sangeetanjali Part III to V : Onkar Nath Thakur
12. Rag Viyan, Part IV to VII : V.N. Patwardhan

**M.A. MUSIC (VOCAL)**  
**SEMESTER-II**

**Paper-VI (T) : A Critical Study of Granthas**

**Total : 100**

**Theory : 75**

**Internal Assessment : 25**

**I. The paper setter will set five questions. The students will be required to attempt three questions.**

**II. All questions carry equal marks.**

A Critical study of following Granths as :

1. Brihaddeshi	:	Mantag
1. Sangeet Ratnakar	:	Sharangdev
2. Rag Tatav Vibodh	:	Shri Niwas
3. Sawar Sawar Kalanidhi	:	Ramamatya
4. Pranav Bharti	:	Pt. Omkar Nath Thakur

**Books Recommended**

1. Sangeet Ratnakar	:	Sharangdev
2. Brehdeshi	:	Mantang
3. Sangeet Ratnakar	:	Sharangdev
4. Rag Tatav Vibodh	:	Shri Niwas
5. Sawar Mala Kalanidhi	:	Ramamatya
6. Parnav Bharti	:	Pt. Om kar Nath Thakur
7. Hindustani Sangeet Pradhition Tulnatmak	:	

**M.A. MUSIC (VOCAL)  
SEMESTER-II**

**Paper-VII (P) : Stage Performance**

**Total : 100**

**Practical: 75**

**Internal Assessment : 25**

**Note:**

- I. Board of examiners will consist of external as well as internal examiners.**
  - II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
1. (i) A Vilambit Khayal  
(ii) A Drut Khayal
  2. (i) One Tarana  
(ii) Tuning of the instruments
  3. Ability to demonstrate and recite the thekas of Ektal, Jhaptal, Rupak and Dhamar by hand with Duggan, Tigun and Chaugan Laykari.



**M.A. MUSIC (VOCAL)**  
**SEMESTER-II**  
**Paper-VIII (P)**  
**Viva-Voice**

**Total : 100**  
**Practical: 75**  
**Internal Assessment : 25**

**Note:**

1. **Board of examiners will consist of external as well as internal examiners.**

**Prescribed detailed Ragas:**

- (i) Madhuwanti
- (ii) Maru Bihag
- (iii) Miyan ki Malhar
- (iv) Nat Bhairav
- (v) Shyam Kalyan
- (vi) Puriya Kalyan

2. **Non detailed Ragas:**

- (i) Multani
- (ii) Bihag
- (iii) Madmadh Sarang
- (iv) Puriya

**Books Recommended**

- |  |                                |
|--|--------------------------------|
| 1. Sangeetanjali, Parts-III to V               | Onkar Nath Thakur              |
| 2. Rag Vigyan, Parts-IV to VII                 | V.N. Patwardhan                |
| 3. H.S. Kramik Pustak<br>Malika Parts-IV to VI | V.N. Bhatkhande                |
| 4. Aprachalit Raga Parts-I & II                | K.K. Pataki                    |
| 5. Abhinav Geet Manjari<br>Parts-I & II        | Dr. S.N. Ratan Jankar, Lucknow |
| 6. Rag Parichay                                | Harish Chander Shrivastava     |

**M.A. MUSIC (VOCAL)  
SEMESTER-III**

**Total : 100  
Mak.Marks : 75  
Internal Assessment : 25**

**Note:**

- I. Each written paper shall be of three hours duration and practical paper shall be of 40 minutes duration each.
- II. Harmonium will not be allowed as an accompaniment in vocal music.

**Outlines of Test**

**Paper IX(T) : Scientific Study of Indian Vocal**

**Paper X (T): Critical Study of Gurmat Sangeet**

**Paper XI (P): Practical (Stage Performance)**

**Paper XII (P) : Practical Test (Viva-Voce)**

**M.A. MUSIC (VOCAL)**  
**SEMESTER-III**  
**Paper-IX (T)**

**SCIENTIFIC STUDY OF INDIAN VOCAL MUSIC**

**Total : 100**

**Theory : 75**

**Internal Assessment : 25**

**Note: The paper setter will set eight questions.**

**The students will be required to attempt five questions.**

**Each questions carry equal marks:**

1. Principles of Indian Music drone.
2. Study of melody & Harmony in the context of vocal music.
3. Frequency, pitch, intensity, timber.
4. Correct intonation of swaras in various ragas.
5. Voice culture and its importance.
6. Methods of teaching in vocal

music. **Books Recommended**

- |                                     |                            |
|-------------------------------------|----------------------------|
| 1. Senior Oxford Companion to Music | Percy A. Scholar           |
| 2. Dhawani Aur Sangeet              | Lilit Kishore Singh        |
| 3. Rag and Raginis                  | O.C. Ganguli               |
| 4. The Philosophy of Music          | Pole                       |
| 5. Sangeet Shastra                  | Dr. Parma Lal Madan Vigyan |

**M.A. MUSIC (VOCAL)**  
**SEMESTER-III**  
**Paper-X (T)**  
**CRITICAL STUDY OF GURMAT SANGEET**

**Total : 100**  
**Theory : 75**  
**Internal Assessment : 25**

**Note:**

**The paper setter will set eight questions.**

**The students -will be required to attempt five questions.**

- (1) Contribution of Shri Guru Gobind Singh Ji towards Indian Music.
- (2) Element and Gayan Shallies of folk music and classical music in Gurmat Sangeet.
- (3) Critical & Comparative study of different singing styles of Gurmat Sangeet.
- (4) The contribution of Bhagtas Bani towards music in the context of Shri Guru Granth Sahib.
- (5) Contribution of Punjab in the field of classical vocal music.

**Book Recommended**

1. Gurmat Sangeet Par Hun Tak Mili Bhai Vir Singh, Published by Chief Khalsa Khoj Diwan, Amritsar
2. Sri Guru Granth Ratnawali Prof. Tara Singh published by Punjabi University, Patiala
3. Simrati Granth Aduiti Gurmat Sangeet Sammelan 1992, G.G.N. Parkash, Jawadi Kalan, Ludhiana
4. Gurmat Sangeet Vishesh Ank Aduiti Gurmat Sangeet Sammelan 1992, G.G.N. Parkash Jawadin Kalan, Ludhiana
5. Bharti Sangeet Da Itihas Shri Yogender Sharma Published by Punjabi University, Patiala
6. Punjab Ke Sangeet Prampra Dr. Geeta Paintal Published by Radha Publication. New Delhi
7. Punjab De Lok Saj Dr. Anil Narula Published by Punjabi University. Patiala
8. Sikh Musicology Dr. Gurnam Singh

**M.A. MUSIC (VOCAL)  
SEMESTER-III  
Paper-XI (P)  
STAGE PERFORMANCE**

**Total : 100  
Practical :75  
Internal Assessment : 25**

**Note:**

- I. Stage performance will be conducted in the presence of audience including students and teachers.**
- II. Board of examiners will consist of external as well as internal examiners.**

- A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki:
  - I. Vilambit Khayal
  - II. A Drut Khayal
  - III. Partal Gayaki (A Partal from Sri Guru Granth Sahib)
  - IV. Any one of the following Bhajan/Geet/Gazal on Harmonium

**Books Recommended**

- |                                      |   |
|--------------------------------------|---|
| 1. Abhinav Geet Manjari Parts I & II | Sh. S.N. Ratna Jankar Lucknow   |
| 2. Geet Smooth                       | Pt. S.N. Nath, Lucknow  |
| 3. Rag Abhinya Manjiti               | Ramasrays Jha. Allahabad University, Saria Parkashan- 1916 Kalyani Devi South Allahabad |
| 4. Rag Parveen Parts I & II          | Pt. Ram Kristian Vyas, Allahabad Publishers   |
| 5. Sangeetanjali                     | Surinder Kapila, Prof. Tara Singh (Parts I&II) published by Punjabi University, Patiala |

**M.A. MUSIC (VOCAL)**  
**SEMESTER-III**  
**Paper-XII (P)**  
**VIVA VOCE**

**Total : 100**  
**Practical : 75**  
**Internal Assessment : 25**

• **Prescribed Ragas**

**A. Detailed Ragas**

1. Malkauns
2. Rageshwari
3. Darbari
4. Miyan Ki Todi
5. Bhimplasi
6. Kedar

**B. Non-detailed Ragas**

1. Chander Kauns
2. Adana
3. Multani
4. Hameer

Note: (a) Critical and detail study of six detail Ragas

(b) Any two Vilambit Khaylas and six drut khayal with proper style of Gayaki

(c) Full definition and a few alaps of non-details ragas prescribed

1. To sing ten Alakars in ten Thatas with the accompanist of Harmonium
2. One shabad

**Books Recommended**

1. Sangeetanjali, Parts-III to V : Onkar Nath Thakur
2. Rag Vigyan, Part IV to VII : V.N. Patwardhan
3. H.S. Kramik Pustak : V.N. Bhatkhande
4. Malika Part IV to VI : Vishnu Digamber
5. Sangeet Bal Both
6. Sangeet Vyas Krit, Part I & II : S.G. Vyas
7. Aprachalit Raga Part I & II : J.K. Pataki
8. Abhinav Geet Manjari Part I & II : Dr. S.N. Ratan Jankar, Lucknow
9. Geet Smooh : Prof. G.N. Natu, Lucknow
9. Sangeet Shastra Parveen : Jagdish Narayan Pathank, Allahabad  
Published by Ratankar, Pathak-27  
Mahajani Tola, Allahabad
10. Sangeet Nibandh Mala : Jagdish Naryan Pathak,  
Allahabad, Published by  
Ratnakar. Pathank, 27  
Mahajani Tola, Allahabad

**M.A. MUSIC (VOCAL)  
SEMESTER-IV**

**Note:**

- I. Each written paper shall be of three hours duration and practical paper shall be of 40 minutes duration each.
- II. Harmonium will not be allowed as an accompaniment in vocal music.

**Written**

**Paper XIII (T): Indian Music and**

**Aesthetic**

**Paper XIV (T): Essay**

**Paper XV (P) : Practical Stage**

**Performance**

**Paper XVI (P): Practical Test (Viva-Voce)**

**M.A. MUSIC (VOCAL)**  
**SEMESTER-IV**  
**Paper-XIII (T)**  
**INDIAN MUSIC AESTHETIC**

**Total : 100**  
**Mak.Marks : 75**  
**Internal Assessment : 25**

**Note: The paper setter will set eight questions. The candidates will be required to attempt five questions only.**

1. Principles of Alap and Tanas  
Nayak Nayika Bhed and their importance in music
3. Raga and Rasa
4. Detailed study of different gayan shallies
5. Dhyanas of Raga picture
6. Relation of Ragas with season and time

**Book Recommended**

- |   |   |
|---|---|
| 1. Ragas and Ras                        | O.C. Gangoli                              |
| 2. Sangeet Shastra Vigayan              | Dr. Parma Lal Madan                       |
| 3. The Philosophy of Music              | Pole                                      |
| 4. Senior Oxford Companion to Music     | Percy A. Scholar                          |
| 5. The Indian concepts of the Beautiful | K.S. Ramaswamy                            |
| 6. Sangeet Nibandh Wali                 | Gurnam Singh, Punjabi University, Patiala |



**M.A. MUSIC (VOCAL)**  
**SEMESTER-IV**  
**Paper-XIV (T)**  
**ESSAY**

**Time: 3 hours**

**Total : 100**

**Mak.Marks : 75**

**Internal Assessment : 25**

**Note: The paper setter will set eight questions. The candidates will required to attempt five question only.**

**An essay on any one of the following topics:**

1. Sahitya aur Sangeet.
2. Sangeet Mein Laya Tal Ka Mahatay.
3. Gayan Mein Gharano Ka Yogdan
4. Manch Pardarshan (Stage Performance)
5. Vartman Gayan Sangeet Shiksha Ke Gun our Dosh
6. Folk Music of Punjab

**Book Recommended**

1. Sangeet Nibhandh Sangraha: Harish Chander Srivastav
2. Sangeet Nibhandhmala: Jagdish Narayan Pathak
3. Indian Music problems and problems: B.V. Kaskar
4. Sangeet Nibhandhawali: Gurnam Singh, published by Punjabi University, Patiala
5. Nibandh Sangeet: Vinay Kumar Agganval, Manmohan Singh published by Punjabi University, Patiala
6. Sangeet Nibandh: Sangeet Karyala Hatteras (U.P.)

**M.A. MUSIC (VOCAL)**  
**SEMESTER-IV**  
**Paper-XV(P)**  
**Practical: Stage Performance**

**Total : 100**  
**Mak.Marks : 75**  
**Internal Assessment : 25**

**Note:**

1. Stage performance will be conducted in the presence of audience including **students and teachers.**
2. **Board of examiners will consist of external as well as internal examiners.**

**A candidate has to demonstrate in the raga of his/her choice with proper gayaki:**

1. Vilambit Khayal
2. A drut Khayal
3. Thumri or Tappa
4. Tuning of Tanpura

**M.A, MUSIC (VOCAL)**  
**SEMESTER-IV**  
**Paper-XV (P)**  
**Practical: Stage Performance**

**Time : 45 min**

**Total : 100**

**Mak.Marks : 75**

**Internal Assessment : 25**

**Note:**

- 1. Stage performance will be conducted in the presence of audience including students and teachers.**
- 2. Board of examiners will consist of external as well as internal examiners.**

A candidate has to demonstrate in the raga of his/her choice with proper gayaki:

- (a) Vilambit Khayal
- (b) A drut Khayal
- (c) Thumri or Tappa
- (d) Tuning of Tanpura

**M.A. MUSIC (VOCAL)**  
**SEMESTER-IV**  
**Paper-XVI (P)**  
**Practical Test (Viva-Voce)**

**Total : 100**  
**Mak.Marks : 75**  
**Internal Assessment : 25**

• **Prescribed Ragas**

**Note:**

- (a) Critical study of above prescribed six detail Ragas.
- (b) Any two Vilambit Khayalas and six drut khayals with proper prescribed detailed Ragas.
- (c) Full description and a few slaps of non-detailed ragas prescribed.
- (d) To compose a Khayal in any one of the prescribed Ragas. One Thumari or Tappa in any ragas (Khamaj, Kofi, Bhairvi)

**(A) Detailed Ragas**

1. Bageshwari
2. Abhogi
3. Marwa
4. Puriya Dhanashri
5. Gujri Todi
6. Basant

**(B) Non-Detailed Ragas**

1. Puriya
2. Paraj
3. Puravi
4. Malgunji

**Books Recommended**

1. Sangeetanjali Part III to V : Onkar Nath Thakur
2. Aag Vigyan, Part IV to VII : V.N. Patwardhan
3. H.S. Kramik Pustak Mallika : V.N. Bhatkhande
4. Sangeet Balboth : Vishnu Digamber
5. Sangeet Vyas Krit, Part I & II : S.G. Vyas
6. Aprachalit Raga Part I & II : J.K. Pataki
7. Abhinav Geet Manjari Part I & II : Dr. S.N. Ratanjankar, Lucknow
8. Geet Smooth : Prof. G.N. Natu, Lucknow
9. Sangeet Shastra Parveen : Jagdish Narayan Pathak,  
Allahabad. Published by  
Ratankar, Pathank, 27, Mahajani Tola,  
Allahabad
10. Sangeet Nibandh Mala : Published by Ratankar. Pathak-27  
Mahajani Tola.. Allahabad

**MPA Music (Vocal) Semester-III**

<b>Course No.</b>	<b>Course Title</b>
<b>MPA (T) VII</b>	<b>Scientific study of Indian Music</b>
<b>MPA (T) VIII</b>	<b>Basic Research Techniques in Music Education</b>
<b>MPA (T) IX</b>	<b>Therapeutic use and Understanding of Indian Music (Music Therapy)</b>
<b>MPA (P) VII</b>	<b>Practical Approach to Performing Arts</b>
<b>MPA (P) VIII</b>	<b>Stage Performance</b>
<b>MPA (P) IX</b>	<b>Analytical Study of Ragas</b>
<b>MPA (ID)</b> <b>English</b>	<b>Inter disciplinary (Any Deptt.) other than Music (English)</b>

**M.P.A MUSIC (VOCAL)  
SEMESTER-III  
THEORY  
SCIENTIFIC STUDY OF INDIAN MUSIC  
M.P.A (T)-VII**

**Time: 3hrs.**

**Total Marks: 100  
Theory: 75  
Internal Assessment: 25**

**Unit-1**

**Note: The paper setter will set four questions. Student have to attempt any three question.  
Each question will carry Eight marks.**

1. Write short note on following scientific terms:  
Frequency, Pitch, Intensity, Timber
2. Importance of drone in Indian classical music.
3. Critical and comparative study of ragas having same notes.

**Unit-II**

**Note: The paper setter will set four questions. Student have to attempt any three question.  
Each question will carry Eight marks.**

1. Correct intonation of Swars in various ragas.
2. Voice culture and its importance in Indian music.
3. Methods and techniques of tuning tanpura in various ragas.

**Unit-III**

**Note: The paper setter will set four questions. Student have to attempt any three question.  
Each question will carry nine marks.**

1. Detailed knowledge of 72 melas and division of ragas of Pt. Viyankatmukhi.

2. Raga Lakshanas of Indian music and practical uses of its helping elements.
3. Time theory of Indian music –A scientific study.
4. Concept of saarana-Chatushtai.

**M.P.A MUSIC (VOCAL)**  
**SEMESTER-III**  
**THEORY**  
**BASIC RESEARCH TECHNIQUES IN MUSIC EDUCATION**  
**M.P.A (T)-VIII**

**Total Marks: 100**  
**Theory: 75**  
**Internal Assessment: 25**

**Unit-1**

**Note: The paper setter will set three questions. Student have to attempt two question. Each question will carry twelve marks.**

1. Meaning, scope and types of research in music.
2. Priority areas of research in music. 12X2-24

**Unit-II**

**Note: The paper setter will set three questions. Student have to attempt two question. Each question will carry twelve marks.**

1. Concept and pre-requirement of selection of a topic.
2. Preparation of synopsis. 12X2-24

**Unit-III**

**Note: The paper setter will set flour questions in all. Studenthave to attempt three question. Each question will carry nine marks.**

**I & II All questions are compulsory.**

1. Types of questionnaire and interview schedule.
2. Source and tools of data collection.
3. Brief knowledge of following terms.  
Bibliography, Foot notes, References, Appendix and Preface
4. Preparation of a research report. 9x3=27



**M.P.A MUSIC (VOCAL)**  
**SEMESTER-III**  
**THEORY**  
**THERAPEUTIC USE AND UNDERSTANDING OF INDIAN MUSIC**  
**M.P.A (T)-IX**

**Total Marks: 100**  
**Theory: 75**  
**Internal Assessment: 25**

**Unit-1**

**Note: The paper setter will set three questions. Student have to attempt any two question. Each question will carry twelve marks.**

Interrelationship study of music with:

1. Psychology
2. Yoga
3. Dance 12x 2= 24

**Unit-II**

**Note: The paper setter will three questions. Student have to attempt any two question. Each question will carry twelve marks.**

1. Role of music & dance in physical fitness.
2. Personality development through music, dance & soft skills development. 12x 2= 24

**Unit-III**

**Note: The paper setter will set four questions. Student have to attempt any three questions. Each question will carry nine marks.**

Role & impact of music & yoga therapy on the following psycho-somatic ailments.

1. Hypertension
2. Depression & Stress management
3. Insomnia
4. Pain-relief 9x 3= 27

**M.P.A Music (Vocal)**  
**Semester-III**  
**Practical Approach to Performing Arts**  
**M.P.A (P)-VII**

**Total Marks: 100**  
**Practical: 75**  
**Internal Assessment: 25**

**Note: Using basic stage skills i.e. sound testing, stage setting and stage conduct is part of every unit test.**

**Unit-I (Tabla)**

**Time: 20 minutes**

1. Ability to play talas having 14 beats:  
Dhamar, Deepchandi, Jhoomra, Ada Cahutaal
2. Ability to accompany with Madhya Laya Khayal in Jhaptal on Tabla.
3. Ability to play Two Laggis and two Tihayis in Roopak on Tabla.

**Unit-II (Music Instrumental)**

1. Ability to play Vilambit and Drut Gat with proper playing techniques in the following Ragas. Madhuwanti and Sham Kalyan
2. Any Cinematic song on your instrument.
3. Basic chords on Synthesizer/Harmonium/Guitar

**OR**

Ability to change the scale on Sitar/Flute/Sarangi/Dilruba/Taar- Shehnayi etc.

**Unit-III (Dance & Theatre)**

**Time: 30 minutes**

1. Ability to perform folk dance of any state other than Punjab.
2. Salami, Uthan, Amad and one Chakardar paran in Ektal.
3. Ability to deliver same dialogue in different moods and expressions.
4. Ability to enact the given situation without dialogues.

**M.P.A MUSIC (VOCAL)  
SEMESTER-III  
STAGE PERFORMANCE  
M.P.A (P)-VIII**

**Total Marks: 100  
Practical: 75  
Internal Assessment: 25**

**Note**

- I. Tuning of Instruments Sitar/Tabla is mandatory in all units.
- II. Basic Talas in Hands/Tabla will be the part of every unit.
- III. Stage performance will be conducted in the presence of invited audience including all students and teachers.
- IV. Accompaniment of manual tanpura is compulsory during performance.

**Unit-I**

**Time: 20 minutes**

1. Two Drut Khayals with proper singing style in the following mentioned Ragas:  
Sri and Kedar

**Unit-II**

**Time: 20 minutes**

1. One Vilambit Khayal & two drut khayals of your own choice with proper singing style from the following mentioned Ragas:  
Sham Kalyan and Madhuwanti

**Unit-III**

**Time: 30 minutes**

1. One Vilambit and three drut khayal with traditional development of raga in the following ragas: Rageshwari, Abhogi Kahnada and Miyan ki todi.

**M.P.A MUSIC (VOCAL)**  
**SEMESTER-III**  
**ANALYTICAL STUDY OF RAGAS**  
**M.P.A (P)-IX**

**Total Marks: 100**  
**Practical: 75**  
**Internal Assessment: 25**

**Note:**

1. Tuning of instruments Sitar/Tabla is mandatory in all units.
2. Basic Talas in Hands/Tabla will be the part of every unit.
3. Accompaniment of manual tanpura is compulsory during performance.

**Unit-I**

**Time: 20 minutes**

1. Critical & comparative demonstration of the following ragas:  
Sri and Kedar
2. One Lakshan Geet in any Raga.

**Unit-II**

**Time: 20 minutes**

1. Critical & comparative demonstration of the following ragas  
Sham Kalyan and Madhuwanti
2. One Partal in Nirdharit Raga of Gurmat Sangeet.

**Unit-III**

**Time: 30 minutes**

1. Critical and comparative demonstration of the following Ragas:  
Rageshwari, Abhogi Kahnada and Miyan ki Todi
2. One Ghazal based on any Raga.

**M.P.A (MUSIC VOCAL)**  
**SEMESTER-III**  
**ID COURSE: COMMUNICATION SKILLS IN ENGLISH**

**Time: 3 Hours**

**Max. Marks: 50**

**Theory Marks: 37**

**Internal Assessment: 13**

**Course Contents:**

**1. Reading Skills:** Reading tactics and strategies; Reading purposes-kinds of purposes and associated comprehensive; reading for direct meanings; reading for understanding concepts, details, coherence, logical progression and meaning of phrases/expressions.

**2. Writing skills:** Guidelines for effective writing; writing styles for application, resume, personal letter, official/business letter, memo, notice etc.

**3. Listening skills:** Barriers to listening; effective listening skills; feedback skills, attending telephone calls; note taking.

**4. Speaking and conversational skills:** Components of a meaningful and easy conversation; understanding the cue and making appropriate responses; forms of polite speech; asking and providing information on general topics, situation based conversation in English; essentials of Spoken English.

**Suggested Pattern for Question Paper:**

The question paper will consist of Eight Skill-oriented. The first 5 questions will carry 5 marks each. The last 3 will carry 4 marks each. There will be internal choice what ever possible.

- |       |   |        |
|-------|---|--------|
| i)    | Comprehension questions of an unseen passage. |        |
| ii)   | Personal letter official/business letters.    |        |
| iii)  | Writing notices for college activities        |        |
| iv)   | Writing resume                                |        |
| v)    | Do as Directed                                | 5x5=25 |
| v)    | Precis writing                                |        |
| vi)   | Paragraph writing                             |        |
| vii)  | Agenda/memo writing                           |        |
| viii) | Articles, prepositions, conjunctions.         | 4x3=12 |

**Recommended Books:**

1. Oxford Guide to Effective Writing and Speaking by John Seely.
2. The Written Word by Vandana R Singh, Oxford University Press.

**M.P.A MUSIC (VOCAL)**

**SEMESTER-IV**

<b>PAPER NO.</b>	<b>PAPER TITLE</b>
<b>MPA (T) X</b>	<b>Experimental design and innovations in Music</b>
<b>MPA (T) XI</b>	<b>Multimedia and Performing Arts</b>
<b>MPA (T) XII</b>	<b>Research Project</b>
<b>MPA (P) X</b>	<b>Practical Approach to Performing Arts</b>
<b>MPA (P) XI</b>	<b>Stage Performance</b>
<b>MPA (P) XII</b>	<b>Intensive Study of Ragas</b>
<b>MPA (ID) Pol. Sci.</b>	<b>Inter Disciplinary (Any Deptt.) other than Music (Pol. Sci.)</b>

**M.P.A MUSIC (VOCAL)**  
**SEMESTER-IV**  
**EXPERIMENTAL DESIGN AND INNOVATIONS IN MUSIC**  
**M.P.A (T) X**

**Time: 3hrs.**

**Total Marks: 100**  
**Theory: 75**  
**Internal Assessment: 25**

**Unit-I**

**Note: The paper setter will set two questions. All questions are compulsory. Each question will carry twelve marks**

1. Basic fundamentals of composition.
2. Basic fundamentals of Fusion music. 12x2=24

**Unit-II**

**Note: The paper setter will set two questions. All questions are compulsory.**

1. Basic fundamental of background music.
2. Role of creativity and innovation in performing arts. 12x2=24

**Unit-III**

**Note: The paper setter will set four questions. Student have to attempt any three questions. Each questions will carry nine marks.**

1. Experimental study of Orchestration.
2. Ability to compose a poetry on the spot.
3. Experimental study of Therapy in music. 9x3=27

**M.P.A MUSIC (VOCAL)**  
**SEMESTER-IV**  
**MULTIMEDIA AND PERFORMING ARTS**  
**M.P.A (T) XI**

**Time: 3hrs.**

**Total Marks: 100**  
**Theory: 75**  
**Internal Assessment: 25**

**Unit-I**

**Note: Two questions will be set from the unit. The students will have to attempt both the questions. Each question will carry twelve marks:**

1. Meaning, definition and types of Media.
2. Role of Print media in the promotion of different performing arts. 12x2=24

**Unit-II**

**Note: Three questions will be set from the unit. The students will have to attempt all the questions. Each question will carry eight marks:**

1. Detailed knowledge of multimedia.
2. Role of electronic media in the promotion of different performing arts. 12x2=24

**Unit-III**

**Note: Three questions will be set from the unit. The students will have to attempt all the questions. Each questions will carry nine marks:**

1. Importance of digital equipment in teaching and learning of Indian classical music.
2. Role of multimedia in promoting different performing arts. 9x3=27



**M.P.A MUSIC (VOCAL)  
SEMESTER-IV  
RESEARCH PROJECT  
M.P.A (T) (XII)**

**Total Marks: 100  
Theory: 75  
Internal Assessment: 25**

**Unit-I**

**To submit one research project of 25-30 pages, with proper Research Methodology latest  
by 30<sup>th</sup> April**

**M.P.A MUSIC (VOCAL)**  
**SEMESTER-IV**  
**PRACTICAL APPROACH TO PERFORMING ARTS**  
**M.P.A (P) X**

**Total Marks: 100**  
**Practical: 75**  
**Internal Assessment: 25**

**Unit-I (Tabla)**

**Time: 20 minutes**

1. Ability to play Ektal with one Kayeda, four Paltas and one Tihayi.
2. Ability to play Tabla with Fusion.
3. Ability to play Bol (Syllables) of Saath according to Gurmat Sangeet Tradition.

**Unit-II (Music Instrumental)**

**Time: 20 minutes**

1. One Vilambit and one Drut Gat with proper playing technique in prescribed Ragas.
2. Practical demonstration of an Orchestra.
3. Experimentation of Fusion music.

**Unit-III (Dance & Theatre)**

**Time: 30 minutes**

1. Ability to perform Tandev and Lasya.
2. Ability to demonstrate on Kavita.
3. Ability to perform different characters according to the Script.
4. Ability to create various characters with make-up and dresses.

**M.P.A MUSIC (VOCAL)**  
**SEMESTER-IV**  
**STAGE PERFORMANCE**  
**M.P.A (P) XI**

**Total Marks: 100**  
**Practical: 75**  
**Internal Assessment: 25**

**Note:**

1. Tuning of instruments Sitar/Tabla is Mandatory in all units.
2. Basic Talas in Hands/Tabla will be the part of every unit.
3. Stage performance will be conducted in the presence of invited audience including all students and teachers.
4. Accompaniment of manual tanpura is compulsory during performance.

**Unit-I**

1. Two Drut Khayals with proper singing style in the following mentioned Ragas:  
Shudh Kalyan & Lalit

**Unit-II**

2. One Vilambit Khayal & two Drut Khaylas of your own choice with proper singing style from the following mentioned Ragas:  
Puriya Dhanashree and Jog Kauns.

**Unit-III**

3. One Vilambit and three Drut Khaylas with proper singing style in the following mentioned ragas:  
Bairagi, Jai Jaivanti and Basant

**M.P.A MUSIC (VOCAL)**  
**SEMESTER-IV**  
**INTENSIVE STUDY OF RAGAS**  
**M.P.A (P) XII**

**Total Marks: 100**  
**Practical: 75**  
**Internal Assessment: 25**

**Note:**

1. Tuning of Instruments Sitar/Tabla is mandatory in all units.
2. Basic Talas in Hands/Tabla will be the part of every unit.
3. Accompaniment of manual Tanpura is compulsory during performance.

**Unit-I**

1. Critical & Comparative demonstration of the following Ragas: Shudh Kalyan and Lalit.
2. One Bhajan/Shabad based on cinematic music.

**Unit-II**

1. Critical & Comparative demonstration of the following Ragas:  
Puriya Dhanashree and Jog Kauns.  
Any Folk Song other than Punjab.

**Unit-III**

1. Critical and comparative demonstration of the following Ragas: Bairagi, Jai Jaivanti and Basant.
2. One Thumri in any of the following Ragas: Khamaj, Pilu and Bhairvi.

**M.P.A (MUSIC VOCAL)**  
**SEMESTER-IV**  
**ID COURSE: BASIC CONCEPTS OF POLITICAL SCIENCE**

**Time: 3 Hours**

**Max. Marks: 50**  
**Theory Marks: 37**  
**Internal Assessment: 13**

**Instructions for the Paper Setter:**

The question paper consists of five sections: A, B, C, D and E. Sections A, B, C and D will have two questions each from Unit-I, II, III and IV of the syllabus, each carrying 3 marks. The students are to attempt one question from each section approximately in 300 words. Section E consists of five short answer type questions to be set from the entire syllabus. The students are to attempt three questions in 100 words approximately, each carry 3 marks.

**UNIT-I**

1. Political Science: Meaning, Traditional and Modern View.
2. Basic Concepts: Rights, Liberty, Equality.

**UNIT-II**

3. State: Meaning and Elements.
4. Negative State and Welfare State (Features, Functions, Significance and Drawbacks)

**Unit-III**

5. Government: Organs and their Functions.
6. Types of Government: Parliamentary and Presidential.

**UNIT-IV**

7. Features of Indian Constitution.
8. Features of Indian Federalism.

**Books Recommended:**

1. J.C. Johari, Principles, of Political Science, New Delhi: Sterling Publishers, 2007.
2. S.P. Verma, Political Theory, New Delhi: Geetanjali Publishing House, 2015.

3. A.C. Kapur, Principles of Political Science, New Delhi: S. Chand & Company, 2014.
4. M.P. Jain, Political Theory, Delhi: Authors Guild Publication, 1989.
5. M.V. Pylee, Constitutional Government in India, Bombay: Asia Publishing House, 1977.
6. B.L. Fadia, Indian Government and Politics, Agra: Sahitya Bhavan Publications, 2008.
7. G. Austin, Working of a Democratic Constitution: The Indian Experience, Delhi: Oxford University Press, 2000.
8. D.D. Basu, An Introduction to the Constitution of India, New Delhi: Prentice Hall, 2008.