

**SYLLABUS**  
**BACHELOR OF ARTS**  
**SUBJECT – MUSIC INSTRUMENTAL**  
**PROGRAM CODE: BA - 117**  
**SESSION: 2023- 24**



**MATA GUJRI COLLEGE**  
**FATEHGARH SAHIB**  
**(AN AUTONOMOUS COLLEGE)**  
**AFFILATED TO PUNJABI UNIVERSITY, PATIALA**

B.A. MUSIC INSTRUMENTAL REVISED SYLLABUS AS APPROVED BY B.O.S. ON 16 May, 2023 AND  
ACADEMIC COUNCIL ON

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Website: [www.matagujricollege.org](http://www.matagujricollege.org) E-mail: [mgcfsrediffmail.com](mailto:mgcfsrediffmail.com)

Phone no. 01763- 232247, 01763-233715

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## ABOUT THE PROGRAM

In the Department of Music, we endeavor to adapt our classical music from the traditional system to the Academic system. Department of Music (Vocal) was established in 1993. New courses/ programs have been introduced to keep pace with the rising demand of the subject. Gurnat Sangeet as an elective subject in Bachelor of Arts was introduced in 2006. Post Graduation in Music (Vocal) was introduced in the year 2013 and Music (Instrumental) subject was introduced at Under Graduate level in B.A. in 2017.

The Music Instrumental subject offered at our college is a comprehensive program designed to cultivate musicianship and mastery of various instruments. This dynamic curriculum provides students with a solid foundation in instrumental techniques, musical theory, and performance skills.

Students enrolled in the Music Instrumental program have the opportunity to explore and specialize in their chosen instrument, whether it be sitar, sarangi, taus, dilruba, violin, flute, guitar, srod or any other punjabi folk instrument or contemporary instrument. Through individual lessons with experienced faculty members, students receive personalized instruction and guidance to develop their technical proficiency and artistic expression.

The program also emphasizes ensemble participation, allowing students to collaborate with their peers and develop their skills in group settings. By engaging in chamber music groups, orchestras, bands, and other ensemble opportunities, students learn the importance of teamwork, musical interpretation, and stage presence.

Furthermore, the Music Instrumental subject fosters a deep appreciation for various musical genres and styles. Students are exposed to a diverse repertoire, ranging from classical and jazz to world and contemporary music. This exposure broadens their musical horizons and equips them with the versatility to excel in different performance contexts.

The Music Instrumental subject at our college not only prepares students for a career as a performer but also lays the foundation for further studies in music education, composition, conducting, and music production. Graduates of the program emerge as skilled instrumentalists with a passion for music, ready to pursue their artistic aspirations and make meaningful contributions to the world of music

## **Program Outcomes (PO) For Under Graduate Program**

After completing undergraduate program in Music Instrumental, a student will be able to: -

**PO 1.** Have further study of music.

**PO 2.** Will have the eligibility to understand the classical Raga system.

**PO 3.** The students will be able to learn the shastriya Sangeet in future.

**PO 4.** The study will complete the basic need and students can make their future in this field.

**PO 5.** The students will be able to learn about the technical and scientific terms and scales of music and essential aspects of music like voice culture and Technik of playing various Instruments.

**PO 6.** The students will have the enrichment of raga elements and to define the notation system.

## **Program Educational Objectives (PEO)**

**PEO 1.** To make the students well known about the development of Indian music in ancient to modern period and also about the proper study of Gharanas.

**PEO 2.** The students will be able to know about the eminent music scholars and musicians.

**PEO 3.** The students will be able know about the various Vadan and Gayan shellies of Hindustani music and study about the important Granths of Indian music.

**PEO 4.** The students will have the stage performance of various ragas in different Vadan shellies like Vilayat Khani style, Pt. Ravi Shankar Style etc.

**PEO 5.** The students will be able to learn about the comparative study of Hindustani and Karnataka styles of music.

## **Program Specific Outcomes (PSO)**

**PSO 1.** To make the ability of students to study the gharana tradition in Punjab and to know about the eminent musicians who are the Indian classical music legends.

**PSO 2.** To performance in Ragas in Maseet Khani Gatt and Raza Khani Gatt will enhance the quality of the students.

**PSO 3.** To enable the Students will be to make their future in various Musical fields.

**PSO 4.** To equip the students about the relative study of Music with other fields.

**PSO 5.** To make the students to perform with their creativity in Music.

**PSO 6.** To increase the Confidence level in Performing Art in Music.

**PSO 7.** To impart the quality of Listening the Best music forms.

**PSO 8.** To make the ability of various forms in Classical Music.

## Course Name: - MUSIC INSTRUMENTAL

<b>Course Code</b>	<b>Course B.A. Music (Instrumental)</b>	<b>Course Outcome</b>
<b>BA-117</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.</li> <li>• Further the students will also know about the different rags and taals, and how instruments are used.</li> <li>• The students will also know about the analytical study of raag system.</li> </ul>
<b>BA-217</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.</li> <li>• Further the students will also know about the different rags and taals, and how instruments are used.</li> </ul>
<b>BA-317</b>	<b>Paper I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• Students will gain skills in conducting both instrumental and choral ensembles, as well as knowledge and understanding of scores and techniques of score reading.</li> <li>• Students will gain basic performance skills and knowledge of pedagogical techniques in specific performance mediums.</li> <li>• Students will gain a basic understanding of the use of technology in music and music education.</li> </ul>
<b>BA-417</b>	<b>Paper-I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• Students will gain skills in conducting both instrumental and choral ensembles, as well as knowledge and understanding of scores and techniques of score reading.</li> <li>• Students will gain basic performance skills and knowledge of pedagogical techniques in specific performance mediums.</li> <li>• Students will gain a basic understanding of the use of technology in music and music education.</li> </ul>

<b>BA-517</b>	<b>Paper-I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <p>Music students will be able to perform as soloists, ensemble members, and chamber musicians at appropriate levels for entering graduate music study and for public school and studio teaching.</p> <p>Students will be able to create, analyze, and synthesize music as a means of supporting developing careers in music teaching and/or performance.</p> <p>Students will be able to recognize, classify, and interpret a common body of western literature and individual repertory by written and oral means.</p>
<b>BA-617</b>	<b>Paper-I (Theory) Paper-II (Practical)</b>	<p>The student will be learning about:</p> <ul style="list-style-type: none"> <li>• About the basic study of Indian Music along with historical study of instrumental music.</li> <li>• About various Vaadan Shaillies.</li> <li>• The knowledge about Notation system of Hindustani Music.</li> </ul>

**COURSE WISE CONTENT DETAIL**  
**B.A. PART - I, II & III MUSIC INSTRUMENTAL**  
**(SEMESTER SYSTEM)**  
**SESSION: 2023-24**

**TOTAL MARKS :100 MARKS**

**INTERNAL ASSESSMENT: 14 MARKS**

**THEORY PAPER: 36 MARKS**

**PRACTICAL PAPER: 50 MARKS**

The breakup of 14 marks for internal assessment (theory papers) is as below

50 percent weightage given to Mid Semester Test (7 marks)

20 percent weightage given to Attendance (3 marks)

20 percent weightage given to Assignments/Curriculum activities/Class test/ NSS/ NCC (3 marks)

10 percent weightage given to Class Behavior (1 mark)



# MATA GUJRI COLLEGE

FATEHGARH SAHIB

(AN AUTONOMOUS COLLEGE)  
Re-Accredited 'A' Grade by NAAC

## SYLLABI

SESSION: (2023-24)

MUSIC INSTRUMENTAL

DEPARTMENT OF MUSIC & GURMAT SANGEET

COURSE: B.A. (Semester I to VI)



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Website: [www.matagujricollege.org](http://www.matagujricollege.org) E-mail: mgcfsrediffmail.com

Phone no. 01763-232247, 01763-233715

**Mata Gujri College**  
**(An Autonomous College)**  
**Department of Music & Gurmat Sangeet**  
**Syllabus**  
**B.A. Music Instrumental 1<sup>st</sup> year**  
**Session: 2023-24**

**Semester I**

**Subject Code: BA-117**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

**Semester II**

**Subject Code: BA-217**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

**Semester - I**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-117**  
**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be Delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST = 7 Marks  
Attendance = 3 Marks  
Assignment = 3 Marks (Pass marks: 35% in the subject)  
Student behavior: = 1 Mark

**Note:** The students can opt any of the following Instruments : Sitar,Sarangi,Taus,Violin, Dilruba,Flute,Guitar,Srod

**Course objectives:**

- To enhance the student knowledge about the status of Indian music in medieval period.
- To introduce the students to basic terms in instrumental music like Sangeet, Naad, Swara, Saptak, Bols of Mizrab
- To enrich students about the various Musicologist of Hindustani Music.

**Course leaning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music.
- Further the students will also know about the different rags and taals, and how instruments are used.
- The students will also know about the analytical study of Raag system.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### **UNIT – I**

1. Historical development of Indian music in the Mughal period.
2. Definition and explanation of the following musical terms:  
Sangeet, Naad, Swara, Saptak, Bols of Mizrab.
3. Jatis of Raga.
4. Contribution of Pt. Ravi Shankar to Indian classical music.

### **UNIT – II**

1. Detailed knowledge of Vishnu Narayan Bhatkhande Notation system
2. Classification of Indian Musical Instruments.
3. Detailed description and notation of prescribed Ragas (Drut gat) and Talas given below:-  
Ragas: Bilawal, Yaman.  
Talas: Kehrva, Teen taal.
4. Elementary Knowledge of the following Ragas:  
Alaihya Bilawal, Maru Bihag.

**Semester - I**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-117(P)**  
**Paper-II (Practical)**

**Max Marks: 50**

**Lectures to be Delivered: 75%**

Pass Marks: 35% in the Subject

**Time Allowed: 20 minutes**

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

There should not be more than 12 students in a batch for practical examination.

**Marks Division**

- 1) One Drut Gat with Toras of the following Ragas:  
**Bilawal and Yaman** -20 Marks
- 2) Ability to demonstrate Teentaal and Keharva by in Ekgun and Dugun Layakarries.  
-05 Marks
- 3) Ability to play Ten Alankars on your Instrument with different Bols of Mizrabs.  
-05 marks
- 4) Dhun in any Raga. -05 marks
- 5) Ability to play Aaroh, Avroh and Pakar of the following Ragas.  
Alahiya Bilawal and Maru Bihag. -05 marks
- 6) Practical files with notation/project work with proper presentation -10 Marks

## BOOKS SUGGESTED

1. Sangeet Saar, Part-I - Veena Mankaran
2. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
3. Tabla vadan, Part-I - Dr. Jagmohan Sharma,  
Published by Punjabi University Patiala
4. Sangeet Roop Part: I - Dr. Davinder Kaur
5. Sangeet Kaumudi, Part-I, II - B.S. Nigam,  
Published by Punjabi University Patiala
6. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
7. Punjabi Sangeetkar - Dr. Gurnam Singh  
Published by Punjabi University Patiala
8. Sangeet Shastra Darpan - Shanti Goverdhan
9. Raag Parichya Part: I, II - Harish Chander Srivastva
10. Sangeet Visharad - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras

**Semester- II**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-217**

**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST = 7 Marks

Attendance = 3 Marks

Assignment = 3 Marks (Pass marks: 35% in the subject)

Student behavior: = 1 Mark

**Note:** The students can opt any of the following Instruments : Sitar,Sarangi,Taus,Violin,  
Dilruba,Flute,Guitar,Srod

**Course objectives:**

- To increase the knowledge about Historical development of Music in Ramayan Period and Mahabharat Period.
- To increase the knowledge about various musical terms, such as: Thaata, Raaga, Aaroh, Avroh, Taal, Laya, Gat.
- To impart knowledge about the Brief Life sketches and contribution towards Indian Music.

**Course leaning outcomes:**

- The student will be learning about the historical background, musical terms, role of music in human life and contribution of different musicologist in the field of music. Further the students will also know about the different raags and taals, and how instruments are used.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### UNIT – I

1. Historical development of Music in the following Period:  
(a) Ramayan Period (b) Mahabharat Period
2. Definition and explanation of the following musical terms:  
Thaat, Raag, Aaroh, Avroh, Taal, Laya, Gat.
3. Role of Music in Human Life.
4. Brief Life sketches and contribution towards Indian Music of:  
(a) Ustad Allauddin Khan (b) Ustad Vilayat Khan

### UNIT – II

1. Thaat Raag Padhati of Hindustani Music.
2. Origin and development of the following Musical Instruments:  
(a) Sitar (b) Tabla
3. Detailed description and notation of prescribed Ragas (Gat) and Talas:
  - i. Ragas: Kafi and Khamaj.
  - ii. Talas: Ektaal, Dadra.
4. Elementary Knowledge of the following Ragas:
  - i. Bhimpalasi, ii. Bhopali.



**Semester- II**  
**Subject Code: BA-217(P)**  
**Paper-II (Practical)**

**Max Marks: 50**

**Lectures to be Delivered: 75%**

Pass Marks: 35% in the subject

**Time Allowed: 20 minutes**

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination
- Knowledge of Previous Semester Taals are mandatory.

**Marks Division**

- 1) One Drut Gat with short alaps, toras and jhalas in each of the following ragas:  
**Kafi and Khamaj.** -20 Marks
- 2) One Slow Gatt with simple alap and toras in any of the prescribed ragas. -05 Marks
- 3) Ability to demonstrate Ektal and Dadra by hands in Ekgun and Dugun layakaris. -05 Marks
- 4) Ability to play Teental and Dadra on Tabla . -05Marks
- 5) Dhun in any Raga. -05 Marks
- 6) Practical files with notation/project work with proper presentation -10 Marks

## BOOKS SUGGESTED

1. Sangeet Saar, Part-I - Veena Mankaran
2. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
3. Tabla vadan, Part-I - Dr. Jagmohan Sharma,  
Published by Punjabi University Patiala
4. Sangeet Roop Part: I - Dr. Davinder Kaur
5. Sangeet Kaumudi, Part-I, II - B.S. Nigam,  
Published by Punjabi University Patiala
6. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
7. Punjabi Sangeetkar - Dr. Gurnam Singh  
Published by Punjabi University Patiala
8. Sangeet Shastra Darpan - Shanti Goverdhan
9. Raag Parichya Part: I, II - Harish Chander Srivastva
10. Sangeet Visharad - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
11. Raag Vigyan Part- I & II - V.N. Patvardhan
12. Sitar Malika - Bhagwat Sharan Sharma

**Mata Gujri College**  
**(An Autonomous College)**  
**Department of Music & Gurmat Sangeet**  
**Syllabus**  
**B.A. Music Instrumental 2<sup>nd</sup> year**  
**Session: 2023-24**

**Semester III**

**Subject Code: BA-317**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

**Semester IV**

**Subject Code: BA-417**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

**Semester-III**  
**Subject Code: BA-317**  
**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST = 7 Marks  
Attendance = 3 Marks  
Assignment = 3 Marks (Pass Marks: 35% in the subject)  
Student behavior = 1 Mark

**Note:** The students can opt any of the following Instruments : Sitar,Sarangi,Taus,Violin,  
Dilruba,Flute,Guitar,Srod

**Course objectives:**

- To enhance the Students knowledge about the status of Indian music in medieval period.
- To introduce the students to basic terms in instrumental music like Sangeet, Naad, Swara, Saptak, Bols of Mizrab
- To enrich students about the various Musicologist of Hindustani Music.

**Course leaning outcomes:**

- Students will gain skills in conducting both instrumental and choral ensembles, as well as knowledge and understanding of scores and techniques of score reading.
- Students will gain basic performance skills and knowledge of pedagogical techniques in specific performance mediums.
- Students will gain a basic understanding of the use of technology in music and music education.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### UNIT – I

1. Historical development of Indian Music upto 12<sup>th</sup> Century with special reference to:  
(i) Matang Munni (ii) Sharang Dev
2. Definition and explanation of the following:  
Jod- Alap, Krintan, Meend, Zamzama
3. Different Vadan Shailies of Sitar.
4. The life and contribution towards Music of the following:  
(i) Ustad Hafiz Ali Khan (Sarod player) (ii) Pandit Nikhil Banerjee (Sitar player)

### UNIT – II

1. Detailed Study of Senia Gharana and Maihar Gharana of Hindustani Music.
2. Knowledge of Sarod and Dilruba.
3. Description and Notation of the prescribed Ragas (Gats) and Talas:  
a. Ragas: (i) Bhairav (ii) Bageshri  
b. Talas: (i) Deepchandi (ii) Aada Chautaal
4. Knowledge of the following Ragas:  
(i) Kalingra (ii) Rageshwari

**Semester- III**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-317(P)**  
**Paper-II (Practical)**

**Max Marks: 50**

**Lectures to be delivered:75%**

**Pass Marks: 35% in the subject**

**Time allowed: 20 minutes**

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination
- Knowledge of Previous Semester Taals are mandatory.

**Marks Division**

- 1) One Drut Gat with short alaps, toras and jhalas in each of the following Ragas:  
**Bhairav and Bageshri.** -20 Marks
- 2) One Slow gat with simple alaps and toras in any of the prescribed ragas. -05 Marks
- 3) Ability to demonstrate Deepchandi and Aada Chautaal by hands in Ekgun and Dugun layakaris. -05Marks
- 4) Ability to play ten alankaras on your instrument with different bols of Mizrabs in prescribed Ragas. -05 Marks
- 5) Dhun in any raga. -05 Marks
- 6) Practical files with notation/project work with proper presentation -10 Marks

## BOOKS SUGGESTED

1. Sangeet Saar, Part-I - Veena Mankaran
2. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
3. Tabla vadan, Part-I - Dr. Jagmohan Sharma,  
Published by Punjabi University Patiala
4. Sangeet Roop Part: I - Dr. Davinder Kaur
5. Sangeet Kaumudi,Part-I,II - B.S. Nigam,  
Published by Punjabi University Patiala
6. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
7. Punjabi Sangeetkar - Dr. Gurnam Singh  
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8. Sangeet Shastra Darpan - Shanti Goverdhan
9. Raag Parichya Part:I, II - Harish Chander Srivastva
10. Sangeet Visharad - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
11. Raag Vigyan Part- I & II - V.N. Patvardhan
12. Sitar Malika - Bhagwat Sharan Sharma

**Semester- IV**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-417**  
**Paper-I (Theory)**

**Max Marks: 36**

**Internal Assessment: 14**

MST = 7 Marks

Attendance = 3 Marks

Assignment = 3 Marks (Pass Marks: 35% in the subject)

Student behavior: = 1 Mark

**Lectures to be Delivered:75%**

**Time Allowed: 3 Hours**

**Note:** The students can opt any of the following Instruments : Sitar, Sarangi,Taus,Violin, Dilruba,Flute,Guitar,Sarod

**Course objectives:**

- To enrich the students with knowledge about development of Indian music from ancient period to modern Period.
- To study brief life sketches of various music contributors.
- To impart knowledge about the various music terms and vadan shalies.

**Course leaning outcomes:**

- Students will gain skills in conducting both instrumental and choral ensembles, as well as knowledge and understanding of scores and techniques of score reading.
- Students will gain basic performance skills and knowledge of pedagogical techniques in specific performance mediums.
- Students will gain a basic understanding of the use of technology in music and music education.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.



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## INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### UNIT – I

1. Definition and explanation of the following Musical Terms:  
(i) Gamak (ii) Baaj (iii) Avirbhava - Tirobhava (iv) Alapatava-Bahutava
2. Music Therapy.
3. Importance of Taal and Laya in Music.
4. Brief Character Sketch and contribution towards Music of:  
(i) Ustad Shahid Parvez (ii) Ustad Zakir Hussain

### UNIT – II

1. Importance of Music in Society.
2. Knowledge of Folk Instruments of Punjab.
3. Description and Notation of the prescribed ragas (gats) and talas.  
Ragas: (i) Vrindavani Sarang (ii) Bhimplasi  
Talas: (i) Chautaal (ii) Jhaptaal (iii) Roopak  
Ek Gun, Dugun, Tigun, Chougun layakaris
4. Knowledge of the following ragas:  
(i) Des (ii) Dhanashri

**Semester- IV**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-417(P)**  
**Paper-II (Practical)**

**Max Marks: 50**

**Lectures to be delivered: 75%**

**Pass Marks: 35% in the subject**

**Time allowed: 20 minutes**

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination
- Knowledge of Previous Semester Taals are mandatory.

**Marks Division**

- 1) One Drut Gat with short alaps, toras and jhalas in each of the following Ragas:-  
**Vrindvani Sarang and Bhimplasi .** -20 Marks
- 2) One Slow gat with simple alaps and toras in any of the prescribed ragas. -05 Marks
- 3) Ability to demonstrate Chautaal and Jhaptaal by hands in Ekgun And  
Dugun layakaris. -05 Marks
- 4) Ability to play Chautaal on Tabla . -05 Marks
- 5) Dhun in any raga. -05 Marks
- 6) Practical files with notation/project work with proper presentation -10 Marks

## BOOKS SUGGESTED

1. Sangeet Saar, Part-I - Veena Mankaran
2. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
3. Tabla vadan, Part-I - Dr. Jagmohan Sharma,  
Published by Punjabi University Patiala
4. Sangeet Roop Part: I - Dr. Davinder Kaur
5. Sangeet Kaumudi, Part-I, II - B.S. Nigam,  
Published by Punjabi University Patiala
6. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
7. Punjabi Sangeetkar - Dr. Gurnam Singh  
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9. Raag Parichya Part: I, II - Harish Chander Srivastva
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Sangeet Karyalaya, Hathras
11. Raag Vigyan Part- I & II - V.N. Patvardhan
12. Sitar Malika - Bhagwat Sharan Sharma

**Mata Gujri College**  
**(An Autonomous College)**  
**Department of Music & Gurmat Sangeet**  
**Syllabus**  
**Semester V**  
**B.A. Music Instrumental 3<sup>rd</sup> year**  
**Session: 2023-24**

**Semester V**

**Subject Code: BA-517**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

**Semester VI**

**Subject Code: BA-617**

Paper I (Theory)

Max Marks- 50  
Theory Paper- 36  
Internal assessment-14

Paper II (Practical)

Max Marks- 50

**Semester-V**  
**B.A. Music Instrumental 3<sup>rd</sup> year**  
**Session: 2023-24**  
**Subject Code: BA-517**  
**Paper-I (Theory)**

**Max Marks: 36**

**Lectures to be delivered: 75%**

**Internal Assessment: 14**

MST	= 7 Marks
Attendance	= 3 Marks
Assignment	= 3 Marks (Pass Marks: 35% in the subject)
Student behavior:	= 1 Mark

**Time Allowed: 3 Hours**

**Note:** The students can opt any of the following Instruments : Sitar,Sarangi,Taus,Violin, Dilruba,Flute,Guitar,Sarod

**Course objectives:**

- To introduce the students to basic study of Indian Music along with historical study of instrumental music.
- To enrich the students with knowledge about development of Indian music from ancient period to modern Period.
- To enable students to become efficient in the practical field of Instruments in Indian Music Covering various styles i.e. Classical, Semi-Classical, Folk, Light Music.

**Course leaning outcomes:**

The student will be learning about:

- Music students will be able to perform as soloists, ensemble members, and chamber musicians at appropriate levels for entering graduate music study and for public school and studio teaching.
- Students will be able to create, analyze, and synthesize music as a means of supporting developing careers in music teaching and/or performance.
- Students will be able to recognize, classify, and interpret a common body of western literature and individual repertory by written and oral means.

**INSTRUCTIONS FOR THE PAPER-SETTER**

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### **Unit -1**

1. Development of Indian Music in Vedic Period.
2. Define the following musical terms: Vaadi, Samvadi, Vivadi, Anuvadi
3. Knowledge of the following Vaadan Shaillies: Us. Vilayat Khan style and Pt. Ravi Shankar Style.
4. Biographical sketches and contribution of the following musicians:  
a) Ustad Ali Akbar Khan b) Ustad Alla Rakha .

### **Unit-2**

1. Detailed knowledge of the following instruments: Pakhawaj, Sarangi.
2. Development and importance of Notation system of Hindustani Music, its merits and demerits.
3. Description and Notation of the following Ragas (Gats) and Talas.  
Ragas : Todi, Malkauns                      Talas : Deepchandi, Dhamar
4. Brief knowledge of the following Ragas: Gujri Todi, Chandarkauns.

**Semester V**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-517 (P)**  
**Paper-II (Practical)**

**Max Marks: 50**  
**Pass Marks: 35% in the subject**

**Lectures to be delivered: 75%**  
**Time allowed: 20 minutes**

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination
- Knowledge of Previous Semester Taals are mandatory.

**Marks Division**

- 1) One Drut Gat with short Alaps, Toras and Jhalas in each of the following Ragas:-  
**Todi and Malkauns.** -20 Marks
- 2) One Slow Gat with simple Alaps and Toras in any of the prescribed Ragas. -05 Marks
- 3) Ability to demonstrate Deepchandi and Dhamar by hands in Ekgun And Dugun layakaris. -05Marks
- 4) Ability to play ten Alankaras on your instrument with different Bols of Mizrabs in prescribed Ragas. -05 Marks
- 5) Dhun in any Raga. -05 Marks
- 6) Practical files with notation/project work with proper presentation -10 Marks

## BOOKS SUGGESTED

1. Sangeet Saar, Part-I - Veena Mankaran
2. Gayan Kala - Dr. Yashpal Sharma,  
Published by Punjabi University Patiala
3. Tabla vadan, Part-I - Dr. Jagmohan Sharma,  
Published by Punjabi University Patiala
4. Sangeet Roop Part: I - Dr. Davinder Kaur
5. Sangeet Kaumudi, Part-I, II - B.S. Nigam,  
Published by Punjabi University Patiala
6. Hamare Sangeet Ratan - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
7. Punjabi Sangeetkar - Dr. Gurnam Singh  
Published by Punjabi University Patiala
8. Sangeet Shastra Darpan - Shanti Goverdhan
9. Raag Parichya Part: I, II - Harish Chander Srivastva
10. Sangeet Visharad - Laxmi Narayan Garg,  
Sangeet Karyalaya, Hathras
11. Raag Vigyan Part- I & II - V.N. Patvardhan
12. Sitar Malika - Bhagwat Sharan Sharma



## Semester VI

### B.A. Music Instrumental

Session: 2023-24

Subject Code: BA--617

### Paper-I (Theory)

**Max Marks: 36**

**Lectures to be Delivered: 75%**

**Internal Assessment: 14**

**Time Allowed: 3 Hours**

MST = 7 Marks

Attendance = 3 Marks

Assignment = 3 Marks (Pass Marks: 35% in the subject)

Student behavior: = 1 Mark

**Note:** The students can opt any of the following Instruments : Sitar, Sarangi, Taus, Violin, Dilruba, Flute, Guitar, Sarod

#### Course objectives:

- To introduce the students to basic study of Indian Music along with historical study of instrumental music.
- To enrich the students with knowledge about development of Indian music from ancient period to modern Period.
- To enable students to become efficient in the practical field of Instruments in Indian Music Covering various styles i.e. Classical, Semi-Classical, Folk, Light Music.

#### Course leaning outcomes:

The student will be learning about:

- About the basic study of Indian Music along with historical study of instrumental music.
- About various Vaadan Shaillies.
- The knowledge about Notation system of Hindustani Music.

### INSTRUCTIONS FOR THE PAPER-SETTER

The question paper will consist of three Units: I, II & III. Unit I and II will have four questions from the respecting units of the syllabus and will carry 6 marks each and the candidates will have to attempt two questions from each unit. Unit III will consist of 6 short answer type questions, which will cover the entire syllabus uniformly and will carry 12 marks in all. Each question carries 2 marks. There will be no choice in this compulsory unit.

## **INSTRUCTIONS FOR THE CANDIDATES**

Candidates are required to attempt two questions each from the unit I and II of the question paper and entire Unit-III.

### **UNIT – I**

1. History of Indian Music after Independence to present period.
2. String Instruments used in Gurumat Sangeet.
3. Definition and explanation of following musical terms: Jhala, Ghaseet, Kan.
4. Brief Character Sketch and contribution towards Music of:  
(1) Pt. Onkar Thakur    (2) Pt. Vishva Mohan Bhatt

### **UNIT – II**

1. Define the following musical terms: Maseetkhani Gat, Razakhani Gat.
2. Knowledge of the following gayan shallies:  
Tarana, Tappa, Thumari.
3. Description and Notation of the prescribed Ragas (Gats) and Talas.  
Ragas:    (i) Miyan Malhar    (ii) Ahir Bhairav.  
Talas:    (i) Ek Taal            (ii) Jhumra Taal
4. Knowledge of the following Ragas:  
(i) Bahar    (ii) Nat Bhairav.

**Semester VI**  
**B.A. Music Instrumental**  
**Session: 2023-24**  
**Subject Code: BA-617 (P)**  
**Paper-II (Practical)**

**Max Marks: 50**

**Lectures to be delivered: 75%**

**Pass Marks: 35% in the subject**

**Time allowed: 20 minutes**

**INSTRUCTIONS FOR THE PRACTICAL EXAMINER**

- There should not be more than 12 students in a batch for practical examination
- Knowledge of Previous Semester Taals are mandatory.

**Marks Division**

- 1) One Drut Gat with short Alaps, toras and Jhalas in each of the following Ragas:-  
**Puriya Kalyan and Miyan Malhaar.** -20 Marks
- 2) One Slow Gat with simple Alaps and Toras in any of the prescribed Ragas. -05 Marks
- 3) Ability to demonstrate Ektaal and Jhumra Taal by hands in Ekgun And  
Dugun layakaris. -05 Marks
- 4) Ability to play Chautaal on Tabla . -05 Marks
- 5) Dhun in any Raga. -05 Marks
- 6) Practical files with notation/project work with proper presentation -10 Marks

## BOOKS SUGGESTED

1. Sangeet Saar, Part-I - Veena Mankaran
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