

SYLLABUS
MASTER OF MUSIC VOCAL
PROGRAM CODE: MAMUS -101
SESSION: 2023- 24



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

M.A. MUSIC VOCAL REVISED SYLLABUS AS APPROVED BY B.O.S. ON 04 MAY, 2023 AND ACADEMIC COUNCIL ON.

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ABOUT THE PROGRAMME

Post Graduation program in Music is a complete package of theoretical, academic, analytical, comparative and practical knowledge about various forms of Hindustani Music. It aims towards equipping the students with academic and professionals' expertise to engage themselves in an array of careers such as teaching and research in various institutions/academic, stage performance, playback singing, popular creative singing, studio recording and production and music criticism.

Program Outcomes (PO) For Post Graduate Program

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

PO 1. Have further study of music.

PO 2. Will have the eligibility to understand the classical Raag gayan 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.

PO 6. The students will have the enrichment of Raag 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 shellies of Hindustani music and study about the important Granths of Indian music.

PEO 4. The students will have the stage performance of various Raags in different Gayan shellies like Khayal, Dhrupad, Dhamar 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. T performance in Raags in khayal Gayaki and dhrupad 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.

ORDINANCE FOR MASTER OF MUSIC VOCAL

Short Title and Commencement:

- This ordinance may be called ordinance for admission of students in the Post Graduate courses in the University Departments/ Institutions.
- This ordinance shall be applicable for admissions from the academic year 2023 – 2024.

Applicability:

This ordinance shall be applicable to the admissions of the students to the post-graduate course in Music Vocal conducted in the Department/ Institution.

1. Programme:

M.A Music Vocal Will be a fulltime regular program of two years duration (Four semesters).

2. Eligibility Rules:

1. A candidate who has Graduate in any subject with 50%.
2. Every candidate seeking admission to these Course must have passed graduation course, required as per ordinance for annual/semester system of examination, from any recognized University/state government.
3. Admissions shall be made on the basis of merit.
4. Graduate in any Subject.
5. Academic Council shall have powers to amend the aforesaid marks and additional marks as per the need and requirement of time.
6. Candidates expelled from any other college or dismissed from Government Service on disciplinary grounds and those who are known to have been involved in acts of crime and of gross indiscipline or misbehavior will not be eligible for admission.

7. Firstly college/Institute shall be given 20 seats which may be increased on the recommendation of the Academic Council looking in to the requirement and facility.
8. Admission Shall be granted to the candidates on their own risk and responsibility on the basis of details furnished by them. If any time, it is noticed that admission has been obtained by any candidate by giving incorrect, false information, concealing information or by oversight, the admission granted shall be cancelled and the candidate shall be asked to leave the dept. forth with after testing the accounts.
9. There is no age bar for the admission in the course.
10. The medium of examination for M.A. Music Vocal shall be Punjabi or English or Hindi.

3. Admission

1. Rules regarding admission procedure shall be applicable as framed by Mata Gujri College, Fatehgarh Sahib.
2. Advertisement for the purpose of giving admissions to Post-Graduate course will be duly published every year by the competent authorities conducting the course.

4. Course Structure

- I. The course structure and detailed syllabus will be finalized by Board of studies under the faculty of Music & Gurmat Sangeet Dept.

5. Scheme of Examination

The Scheme of examination for the course & the program shall be prescribed/notified by the Institute from time to time. The examination of the course will be conducted as per Semester system of examination. The two year degree course leading to the Master Degree in Arts shall be of four semesters spreading over a period of two academic year. A candidate for the M.A course shall be required to pass four semesters examination. For details refer to ordinances and syllabi of respective courses. The candidate must pass in at least 50% of the total papers of semester I and II to become eligible for admission in III semester.

PROGRAMME STRUCTURE

The M.A. MUSIC VOCAL Programme is a two year Programme divided into four semesters. A student is required to complete 100 credits for the completion of Programme and the award of degree

		Semester	Semester
Part-I	First Year	Semester I	Semester II
Part-II	Second Year	Semester III	Semester IV

Course Credit Scheme

Semester	Core Courses			Elective Courses			Total Credits
	No. of Papers	Credit (L+T)	Total Credits	No. of Papers	Credit (L+T)	Total Credits	
I	4	16L+4T	20	1	2L+3P	5	25
II	4	16L+4T	20	1	2L+3P	5	25
III	4	40(H)P	20	1	2L+3P	5	25
IV	4	40(H)P	20	1	2L+3P	5	25
Total Credits for the Course			80			20	100

- For each Core and Elective Course, Inter disciplinary there will be 4 lecture hours of teaching per week (worth 4 credits) and hour tutorial class (worth 1 credit).

PAPER SCHEME

- Duration of examination of each paper shall be 3 hours
- Each paper will be of 100 marks and first two papers will carry 30 marks for internal assessment. 70 marks will be allocated for semester examination for core course.
- No internal assessment for 3rd and 4th papers for each sem.

DIVISION OF INTERNAL ASSESSMENT

The internal assessment of a student shall be marked according to the following pattern:

- 50 per cent weightage given to Mid Semester Tests (15 marks).
- 20 per cent weightage given to Attendance (6 marks).
- 20 per cent weightage given to Assignment/Seminar/ Curriculum activities/ Class test/ NSS/NCC (6 marks).
- 10 per cent weightage given to Class Behavior (3 marks)

COURSE OUTCOMES

Course Code	Course (M.A. Music Vocal)	Course Outcome
MAMUS -101	SCIENTIFIC AND ACOUSTIC STUDY OF HINDUSTANI MUSIC	<ul style="list-style-type: none"> • 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. • The students will have the enrichment of Raag elements and to define the notation system. • The students will be able to study the different terms of practical music like aroh-avaroh, kan, murki etc.
MAMUS -102	HISTORY OF INDIAN MUSIC	<ul style="list-style-type: none"> • 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. • The students will be able to know about the eminent music scholars and musicians. • To give the ability to understand the importance of shri guru granth granth sahib in Indian music and kirtan chownki parampara in Gurmat Sangeet.
MAMUS -103	STAGE PERFORMANCE	<ul style="list-style-type: none"> • The students will have the stage performance of various Raags in difeerent gayan shellies like Khayal,Dhrupad,Dhamar etc. • The ability to sing folk song from Punjab region with harmonium. • The ability to give the information of talas on hands as well as on tabla.
MAMUS -104	VIVA-VOCE	<ul style="list-style-type: none"> • The students will have the viva-voce with prescribed terms of Indian music. • The critical study of Raags will be taken in viva-voce.

		<ul style="list-style-type: none"> The students will have the ability to define the different Gayan shellies.
MAMUSE -105A	SUFI SANGEET	<ul style="list-style-type: none"> The students will learn about the origin and development of Sufi Sangeet. To know about the contribution of Sufi singers and various gayan shellies of Sufi Sangeet. To give the knowledge about short terms of Sufi Sangeet. To enable the students to understand the comparative study of poetry and music in reference to sufi Sangeet.
MAMUSE -105B	GURMAT SANGEET	<ul style="list-style-type: none"> The students will be able to study the technical terminology of Gurmat Sangeet. The students will be known about the importance of Shri Guru Granth Sahib in Hindustani music. The ability to study the Raags, talas and Gurmat stringed instruments.
MAMUS -201	SCIENTIFIC AND ACOUSTIC STUDY OF HINDUSTANI MUSIC	<ul style="list-style-type: none"> The detailed study of swaras, gramas and technical terms of music will be defined by students. The students will be able to learn about the comparative study of Hindustani and Karnataka styles of music. The student will be introduced to the cycle in the context of swara-samvada in Indian music. To give the understanding about melody and harmony, merits and demerits of gayak.

MAMUS -202	HISTORY OF INDIAN MUSIC	<ul style="list-style-type: none"> • The students will be introduced to the development of Indian music in different periods and contribution of Sikh Gurus. • The historical development of different gayan styles and khayal gharanas will be introduced to the students. • The students will be able to study the gharana tradition in Punjab and to know about the eminent musicians who are the Indian classical music legends.
MAMUS -203	STAGE PERFORMANCE	<ul style="list-style-type: none"> • The performance in Raags in khayal gayaki and dhrupad will enhance the quality of the students. • The students will be able to sing the bhajan or Shabad in classical style of music. • The students will have the ability to demonstrate the talas on hands and on table.
MAMUS -204	VIVA-VOCE	<ul style="list-style-type: none"> • The performance in Raags in khayal gayaki and dhrupad will enhance the quality of the students. • The students will be able to sing the bhajan or Shabad in classical style of music. • The students will have the ability to demonstrate the talas on hands and on table.
MAMUSE -205A	SUFI SANGEET	<ul style="list-style-type: none"> • The students will learn about the origin and development of Sufi Sangeet. • To know about the contribution of Sufi singers and various gayan styles of Sufi Sangeet.

		<ul style="list-style-type: none"> To give the knowledge about short terms of Sufi Sangeet.
MAMUSE -205B	GURMAT SANGEET	<ul style="list-style-type: none"> The students will be able to know the origin and development of Gurmat Sangeet during time period of guru sahibaan and about Shabad kirtan tradition in sikh religion. To know about the Rababi kirtan, Taksal tradition in Gurmat Sangeet. The students will be introduced to various life sketches like Prof. Tara singh and contribution of Vaaran of Bhai Gurdas.
MAMUS -301	AESTHETICAL STUDY OF HINDUSTANI MUSIC	<ul style="list-style-type: none"> The students will be able to know the importance of aesthetics and relation of music with other arts. The traditional system of music and role of electronic media in the promotion of Indian classical music will be introduced to the students. To give the knowledge about the various concepts of music like sufi music, semi-classical etc.
MAMUS -302	RAAG AND TALA: THEIR PHYSICS AND AESTHETICS	<ul style="list-style-type: none"> The students will study about Raags and ten Aashraya Raags. The detailed study of classical singing styles of shri Guru Granth Sahib will be introduced to the students. The students will be able to know the classification study of grama, dash-vidh Raag vargikaran and Raag –ragini calssification. The different talas with various layakaries will be introduced to the students.

MAMUS -303	SAGE PERFORMANCE	<ul style="list-style-type: none"> • The students will be able to perform with various Raags in different gayan shellies like dhrupad, dhamar. • The demonstration of dhamar tala, chautal, etc. with different layakaries will be performed by students. • The students will have the ability to define talas on hands as well as on tabla.
MAMUS -304	VIVA-VOCE	<ul style="list-style-type: none"> • The students will have the eligibility to perform from prescribed Raags. • The students will give the performance as well as critical study about the various Raags and talas. • The students will be introduced to the different gayn shellies.
MAMUSE -305A	LOK SANGEET	<ul style="list-style-type: none"> • To enable the students to know about Lok Kala, Lok Sangeet, main Lok geet etc. • To give the understanding about folk instruments. • To enable the students to know about famous folk artists like Dhadis, Kavishars . • To enable the students to play any folk instrument.
MAMUSE -305B	GURMAT SANGEET	<ul style="list-style-type: none"> • To understand the technical terminology of Gurmat Sangeet and classical singing style of Gurmat Sangeet. • The students will be able to know about the significance of Jodi vadan and string instruments of Gurmat Sangeet parampara.

		<ul style="list-style-type: none"> To understand Raags and talas as well as folk singing style of Gurmat Sangeet tradition with Hindustani Sangeet tradition.
MAMUS -401	AESTHETICAL STUDY OF HINDUSTANI MUSIC	<ul style="list-style-type: none"> The students will be able to define the concept of aesthetics, Raags and relation of music with religion. The importance and principles of accompaniment in classical music and relative study of music will be studied by students. A detailed study of different folk forms of Shri Guru Granth Sahib and study of stringed instruments used in Gurmat Sangeet will be defined by the students.
MAMUS -402	RAAG AND TALA: THEIR PHYSICS AND AESTHETICS	<ul style="list-style-type: none"> The students will be able to define the concept of aesthetics and Raag-dhayan. The students will be introduced to the modern system of Raag classification. The study of Raag contribution of Gurmat Sangeet to the Hindustani music will required. The study of samprakirtik Raags and principle of Raags and detailed study of classification of instruments.
MAMUS -403	STAGE PERFORMANCE	<ul style="list-style-type: none"> The students will have the stage performance of prescribed Raags in different gayan shellies. The students will be to know about the sufiana kafi Aand demonstration of talas with layakaries. The performance will be required as the students will define Raags on hands as well as on table.

MAMUS -404	VIVA-VOCE	<ul style="list-style-type: none"> • The students will have the eligibility to perform on stage in khayal,dhrupad gayan. • The students will give the critical study of Raags. • The prescribed talas will be defined by the students.
MAMUSE -405A	LOK SANGEET	<ul style="list-style-type: none"> • To enable the students to know about Music, Indian music having various Shellies like classical music, semi-classical and light music. • The students will learn about the tradition of Punjabi folk music. • The student will know about Punjabi culture, folk music. • To understand the various gayan shellies of Punjabi folk music.
MAMUSE -405B	GURMAT SANGEET	<ul style="list-style-type: none"> • To understand the technical terminology of Gurmat Sangeet and classical singing style of Gurmat Sangeet. • The students will be able to know about the significance of Jodi vadan and string instruments of Gurmat Sangeet parampara. • To understand Raags and talas as well as folk singing style of Gurmat Sangeet tradition with Hindustani Sangeet tradition.

COURSE WISE CONTENT DETAIL

CORE COURSES

Course Code	Course	Lectures	Tutorial	Practical	Credits
MAMUS -101	SCIENTIFIC & ACOUSTICAL STUDY OF HINDUSTANI MUSIC	4	1		5
MAMUS -102	HISTORY OF INDIAN MUSIC	4	1		5
MAMUS -103	STAGE PERFORMANCE			10(H)	5
MAMUS -104	VIVA-VOCE	4	1	10(H)	5
MAMUS -201	SCIENTIFIC & ACOUSTICAL STUDY OF HINDUSTANI MUSIC	4	1		5
MAMUS -202	HISTORY OF INDIAN MUSIC	4	1		5
MAMUS -203	STAGE PERFORMANCE			10(H)	5
MAMUS -204	VIVA-VOCE			10(H)	5
MAMUS -301	AESTHETICAL STUDY OF HINDUSTANI MUSIC	4	1		5
MAMUS -302	RAAG AND TAAL: THEIR PHYSICS AND AESTHETICS	4	1		5
MAMUS -303	STAGE PERFORMANCE			10(H)	5
MAMUS -304	VIVA-VOCE			10(H)	5
MAMUS -401	AESTHETICAL STUDY OF HINDUSTANI MUSIC	4	1		5
MAMUS -402	RAAG AND TAAL: THEIR PHYSICS AND AESTHETICS	4	1		5
MAMUS -403	STAGE PERFORMANCE			10(H)	5
MAMUS -404	VIVA-VOCE			10(H)	5
	Total Credits	64	16		80

* All the core courses are compulsory for the students

ELECTIVE COURSES

Groups	Course Code	Course	Theory	Practical	Credits
Group I	MAMUSE-105 A	Elementary Knowledge of Sufi Music	2	3	5
	MAMUSE-105 B	Musicology of Gurmat Sangeet			
	MAMUSE-105 C	Introduction to Computer And Digital Audio			
Group II	MAMUSE-205 A	Detailed Study of Punjabi Sufi Music	2	3	5
	MAMUSE-205 B	History of Gurmat Sangeet			
Group III	MAMUSE-305 A	Lok Sangeet: Mudhli Jankari	2	3	5
	MAMUSE-305 B	Musicology of Gurmat Sangeet			
	MAMUSE-305 C	Introduction to Internet			
Group IV	MAMUSE-405 A	Lok Sangeet: Vibhin Paripekh	2	3	5
	MAMUSE-405 B	History of Gurmat Sangeet			
	MAMUSE-405 C	Audio Production			
		Total Credits	8	12	20

*The student can opt any one course from each of the Group

Total Credits= (Core Courses) 80+ (Elective Courses) 20 = 100

**M.A MUSIC (VOCAL) PROGRAMME (SEMESTER WISE)
SYLLABUS
FOR THE ACADEMIC YEAR (2023-24)**

SEMESTER-I

Code	Core/ Elective	Title of Paper	Credits	Internal	External	Total
MAMUS-101	CORE	Scientific and acoustical study of Hindustani Music	5	30	70	100
MAMUS-102	CORE	History of Indian Music	5	30	70	100
MAMUS-103	CORE	Stage Performance	5	-	100	100
MAMUS-104	CORE	Viva-Voce	5	-	100	100
MAMUSE-105	ELECTIVE	Elementary knowledge of Sufi Music	5			
		Musicology of Gurmat Sangeet		12	38	50+50=100
		Introduction to Computer and Digital Audio		-	50	
		Theory -				
		Practical -				

SEMESTER-II

Code	Core/ Elective	Title of Paper	Credits	Internal	External	Total
MAMUS-201	CORE	Scientific and acoustical study of Hindustani Music	5	30	70	100
MAMUS-202	CORE	History of Indian Music	5	30	70	100
MAMUS-203	CORE	Stage Performance	5	-	100	100
MAMUS-204	CORE	Viva-Voce	5	-	100	100
MAMUS-205	ELECTIVE	Detailed study of Punjabi Sufi Music History of Gurmat Sangeet Theory – Practical -	5	 12 -	 38 50	 50+50=100

SEMESTER-III

Code	Core/ Elective	Title of Paper	Credits	Internal	External	Total
MAMUS -301	CORE	Aesthetical study of Hindustani Music	5	30	70	100
MAMUS -302	CORE	Raag and Taal: Their Physics and Aesthetics	5	30	70	100
MAMUS -303	CORE	Stage Performance	5	-	100	100
MAMUS -304	CORE	Viva-Voce	5	-	100	100
MAMUSE-305	ELECTIVE	Lok Sangeet: Mudhli jankari Musicology of Gurmat Sangeet Introduction to Internet Theory - Practical –	5	 12 - 	 38 50 	 50+50=100

SEMESTER-IV

Code	Core/ Elective	Title of Paper	Credits	Internal	External	Total
MAMUS -401	CORE	Aesthetical study of Hindustani Music	5	30	70	100
MAMUS -402	CORE	Raag and Taal: Their Physics and Aesthetics	5	30	70	100
MAMUS -403	CORE	Stage Performance	5	-	100	100
MAMUS -404	CORE	Viva-Voce	5	-	100	100
MAMUSE-405	ELECTIVE	Lok Sangeet: Vibhin Paripekh History of Gurmat Sangeet Audio Production Theory - Practical –	5	 12 -	 38 50	 50+50=100

MATA GUJRI COLLEGE

FATEHGARH SAHIB

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

SYLLABI

SESSION: (2023-24)

FACULTY OF ARTS

P.G. DEPARTMENT OF MUSIC VOCAL

COURSE: M.A.1st (Semester- I)



Website: www.matagujricollege.org E-mail: mgcfsrediffmail.com
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Mata Gujri College, Fatehgarh Sahib
(An Autonomous College)
Department of Music & Gurmat Sangeet
Syllabus for
M.A. 1ST year (Music Vocal)
Session: 2023-24 & 24-25
SEMESTER-I
Choice Based Credit System

S. No.	Core Paper	Paper-Code	Credits
1.	Scientific and acoustical study of Hindustani Music	MAMUS-101	4L+1T=5
2.	History of Indian Music	MAMUS-102	4L+1T=5
3.	Stage Performance	MAMUS-103	10(H) =5
4.	Viva-Voce	MAMUS-104	10(H) =5

Elective Papers:

1.	Elementary knowledge of Sufi Music	MAMUSE-105	A	2L+3P=5
2.	Musicology of Gurmat Sangeet	MAMUSE-105	B	2L+3P=5
3.	Introduction to computer and Digital Audio	MAMUSE-105	C	2L+3P=5
			Total Credits	25

SEMESTER-II
Choice Based Credit System

S. No.	Core Paper	Paper-Code	Credits
1.	Scientific and acoustical study of Hindustani Music	MAMUS-201	4L+1T=5
2.	History of Indian Music	MAMUS-202	4L+1T=5
3.	Stage Performance	MAMUS-203	10(H)=5
4.	Viva-Voce	MAMUS-204	10(H)=5

Elective Papers:

1.	Detailed study of Punjabi Sufi Music	MAMUSE-205	A	2L+3P=5
2.	History of Gurmat Sangeet	MAMUSE-205	B	2L+3P=5
3.	Social Psychology	MAMUSE-205	C	2L+3P=5
			Total Credits	25

**Mata Gujri College, Fatehgarh Sahib
(An Autonomous College)
Department of Music & Gurmat Sangeet
Syllabus for
M.A. 1st year (Music Vocal)
Session: 2023-24 & 24-25
Semester - I
Paper-I (Theory)
Paper Code-MAMUS-101**

Paper I: Scientific & Acoustical Study of Hindustani Music.

Time: 3 hours.

Maximum Marks: 70

Pass Marks: 35%

Total Teaching Hours: 65

Internal Assessment: 30 Marks

MST = 15 Marks

Assignment = 6 Marks.

Attendance = 6 Marks

Student Behavior = 3 Marks

Course objectives: 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.

Course Learning Outcomes:

- 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.
- The students will have the enrichment of Raag elements and to define the notation system.
- The students will be able to study the different terms of practical music like avaroh-avaroh, kan, murki, etc.

INSTRUCTIONS FOR THE PAPER – SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

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) Detailed study of Shruti and Views of different Scholars.
- (2) Study of following acoustical terms: Vibration, Frequency, Pitch, Intensity, Timbre.
- (3) Origin and development of Indian Musical scale in Music along with study of different music scales.
- (4) Voice Culture in the context of Hindustani Music.

UNIT – II

- (1) A Study of the following:
 - (i) Ancient Jati Lakshan (ii) Modern Raag Lakshan
- (2) Origin and development of Notation System, its merits, demerits and importance.
- (3) Correct intonation of Swaras.
- (4) A detailed study of technical terms of music with special reference to practical utility in various styles:
Avirbhav - Tirobhav , Alpatva – Bahutav, Kan , Meend, Gamak, Khatka, Murki.

BOOKS SUGGESTED

- | | |
|---------------------------------------|-----------------------|
| 1. Pranav Bharti | : Onkar Nath Thakur |
| 2. Introduction to Musical Scales | : Alan Danielou |
| 3. Psycho Acoustics of Music & Speech | : B.C. Deva |
| 4. Sensation of Tone | : Helmholtz |
| 5. Voice Culture | : S.S.K. Durga |
| 6. The Story of Indian Music | : O.Goswami |
| 7. Sangeet Shastra | : K. Vasuddev Shastri |
| 8. Hindustani Music | : G.H. Ranade |
| 9. Bhartiya sangeet sawroop ate sohj | :..... |
| 10. Sangeet Visharad | : Vasant |
| 11. Gayan Kala | : Dr. Yashpal Sharma |
| 12. Bhartiya Sangeet Mein Shruti | : Dr Yashpal Sharma |
| 13. Dhvani Aur Sangeet | : Lalit Kishore Singh |
| 14. Science and Music | : James Jeans |
| 15. Physics and Music | : G. Anfilov |
| 16. Awaz surili kaise kre | :Laxmi Narayan Garg |

Semester - I
Paper Code-MAMUS-102
Paper-II: HISTORY OF INDIAN MUSIC

Time: 3 hours.

Maximum Marks: 70

Pass Marks: 35%

Total Teaching Hours: 65

Internal Assessment: 30 Marks

MST = 15 Marks

Assignment = 6 Marks

Attendance = 6 Marks

Student behavior = 3 Marks

Course objectives:

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.

Course Learning Outcomes:

- 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.
- The students will be able to know about the eminent music scholars and musicians.
- To give the ability to understand the importance of Shri Guru Granth sahib in Indian music and kirtan chownki parampara in Gurmat Sangeet .
- The students will be able know about the various shellies of Hindustani music and study about the important granths of Indian music.

INSTRUCTIONS FOR THE PAPER – SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

INSTRUCTIONS FOR THE CANDIDATES

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

UNIT – I

1. Development of Indian Music in the following periods:
(i) Vedic Period (ii) Hindu Period (iii) Mughal Period
2. Origin, development and characteristics of the following Gharana's of Khayal Gayaki:
Gwalior, Agra, Delhi.
3. Life Sketch and contribution of the following music scholars and musician:
(i) Pandit V.N. Bhatkhande (ii) Ustad Bade Gulam Ali Khan (iii) Ustad Sohan Singh.

UNIT-II

1. Importance of Sri Guru Granth Sahib in Hindustani Music.
2. Detailed Study of Shabad Kirtan Chownki Parampara in Gurmat Sangeet.
3. Historical Development of the following Gayan shallies:-
(i) Parbandh (ii) Dhrupad (iii) Dhamar
4. Brief Study of the following Granthas
 - i. Natya Shastra - Bharata
 - ii. Brihaddeshi - Matang

BOOKS SUGGESTED

1. Bhartiya Sangeet Da Itihas : Yoginder Pal Sharma
2. Bhartiya Sangeet Ka Itihas : Thakur Jaidev Singh
3. Gurmat Sangeet Parbandh Te Pasaar : Dr. Gurnam Singh
4. Sangeet Chintamani : Acharya K.C.D. Brahspati
5. Hamare Sangeet Ratan : Laxmi Narayan Garg, Sangeet
Karyalaya Hathras
6. Bhartiya Sangeet Ka Itihas : Umesh Joshi
7. Bhartiya Sangeet Ka Itihas : Dr. Sharat Chander Pranjpe
8. Punjab Vich Sangeet Kala Da Nikas Te Vikas : Panna Lal Madan
9. Punjab Ki Sangeet Parampara : Dr. Geeta Paintal
10. Bhartiya Sangeet Ki Utpatti Evam Vikas : Dr. J.S Bawra
11. Punjabi Sangeetkar : Dr. Gurnam Singh
12. Pracheen Bharat Mein Sangeet : Dharamvati Srivastava
13. Hamara Adhunik Sangeet : Sushil Kumar Chaube
14. Bhartiya Sangeet Pandhtiyon Ka Tulnatamak Adhayan : V.N. Bhatkhande
15. Short Historical Survey of the Music of Upper India : V.N. Bhatkhande
16. Nibandh Sangeet : Laxmi Narayan Garg, Sangeet
Karalaya, Hathras
17. Shri Guru Garnth Sahib Raag Ratnawali : Prof. Tara Singh
18. Guru Nanak Sangeet Padti : Principal Sukhwant Singh

Semester - I
Paper Code-MAMUS-103

Paper-III: STAGE PERFORMANCE (MUSIC VOCAL)

Total Teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

Course objectives:

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.

Course Learning Outcomes:

- The students will have the stage performance of various Raags in different Gayan shellies like Khayal, Dhrupad, Dhamar etc.
- The ability to sing folk song from Punjab region with harmonium.
- The ability to give the information of talas on hands as well as on tabla.

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The practical examination will be conducted by a board of examiners consisting of head of the Department/Nominee, internal teacher and external expert.

Prescribed Raags:

The Candidate will choose any one raag for stage performance from the following raags:

Kalyan Ang: Yaman, Shudh Kalyan, Puriya Kalyan

Bilawal Ang: Alhaiya Bilawal, Devgiri Bilawal, Yamni Bilawal

Marks Division

- 1) Performance of Raags
 - 1) Vilambit khayal -Marks :30
 - 2) Drut khayal -Marks :25
- 2) A Tarana in any in any prescribed Raag. -Marks: 15
- 3) One folk song from Punjab region while playing harmonium. -Marks: 10
- 4) Demonstration of the following Talas on hand with Ekgun, Dugun and Chaugun Layakaries: Ek taal, Char taal, Tivra taal, Teen taal -Marks: 10
- 5) Ability to play Teen Taal and Ek Taal on Tabla. -Marks: 10

Semester - I
Paper Code- MAMUS-104
Paper-IV: (VIVA-VOCE)

Total Teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

Course objectives:

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.

Course Learning Outcomes:

- The students will have the viva-voce with prescribed terms of Indian music.
- The critical study of Raags will be taken in viva-voce.
- The students will have the ability to define the different Gayan shellies.

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The practical examination will be conducted by a board of examiners consisting of head of the Department/Nominee, internal teacher and external expert.

From the following Raags one Vilambit Khayal is compulsory, other than the Raag selected for Stage Performance. Drut Khayals have to be done in all the Raags. Marks should be awarded on the basis of performance and viva-voce.

Kalyan Ang: Yaman, Shudh Kalyan, Puriya Kalyan.

Bilawal Ang: Alhaiya Bilawal, Devgiri Bilawal, Yamni Bilawal.

BOOKS SUGGESTED

- | | |
|--|----------------------------|
| 1. Sangeetanjali (Parts I to VI) | - Onkar Nath Thakur |
| 2. Raag Vigyan (Parts I to VII) | - V. R. Patvardhan |
| 3. Kramik Pustak Malika (Parts I to VI) | - V. N. Bhatkhande |
| 4. Sangeet Vyas Kriti (Parts I to IV) | - S.G. Vyas |
| 5. Abhinav Geetanjali (Parts I to VI) | - Ramashray Jha |
| 6. Sangeet Ratnavali (Part I) | - Surinder Kapila |
| 7. Raag Praveen | - Ganesh Prasad Sharma |
| 8. Composition in Indian Music | - R.C. Mehta |
| 9. Dhrupad | - Indurama Srivastava |
| 10. Tabla Vigyan | - Lalmani Mishra |
| 11. Punjabi Bhashaee Shastri Gayan Bandishan | - Dr. Gurnam Singh |
| 12. Gayan Bandishawali | - Dr. Gurnam Singh |
| 13. Taal Parichya, Vol- I,II,III | - Garish Chander Srivastva |
| 14. Tabla Vadan Part -I | - Dr. Jagmohan Sharma |

ਸਮੈਸਟਰ- ਪਹਿਲਾ
ਇਲੈਕਟਿਵ ਪੇਪਰ- (MAMUSE-105)
ਸੁਫੀ ਸੰਗੀਤ ਦੀ ਮੁੱਢਲੀ ਜਾਣਕਾਰੀ

ਕੁੱਲ ਅੰਕ : 38

ਪੜ੍ਹਾਉਣ ਦੇ ਕੁੱਲ ਘੰਟੇ- 65

ਅੰਦਰੂਨੀ ਮੁਲਾਂਕਣ : 12

ਸਮਾਂ 3 - ਘੰਟੇ

ਐਮ.ਐਸ.ਟੀ =6 Marks

ਹਾਜ਼ਰੀ =3 Marks

ਅਸਾਈਨਮੈਂਟ =2 Marks

ਸਟੂਡੈਂਟ ਵਿਵਹਾਰ =1 Marks

Course objectives:

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.

Course Learning Outcomes:

- The students will learn about the origin and development of Sufi Sangeet.
- To know about the contribution of Sufi singers and various Gayanshellies of Sufi Sangeet.
- To give the knowledge about short terms of Sufi Sangeet.
- To enable the students to understand the comparative study of poetry and music in reference to sufi Sangeet.

ਪੇਪਰ ਸੈਟਰਜ਼ / ਪ੍ਰਿਖਿਅਕਾਂ ਲਈ ਹਦਾਇਤਾਂ

ਪੇਪਰ ਸੈਟਰ ਵੱਲੋਂ ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਕੁੱਲ ਤਿੰਨ ਭਾਗਾਂ ਵਿਚ ਸੈਟ ਕੀਤਾ ਜਾਵੇਗਾ। ਭਾਗ ਪਹਿਲੇ ਅਤੇ ਦੂਸਰੇ ਵਿਚ ਕੁੱਲ 4- 4 ਪ੍ਰਸ਼ਨ ਪਾਏ

ਜਾਣਗੇ ਹਰ ਪ੍ਰਸ਼ਨ 6 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ | ਉਮੀਦਵਾਰ ਹਰੇਕ ਭਾਗ ਵਿਚੋਂ ਕੋਈ 2 - 2 ਪ੍ਰਸ਼ਨ ਕਰੇਗਾ | ਭਾਗ ਤੀਸਰਾ ਸਬ ਲਈ ਲਾਜ਼ਮੀ ਹੋਵੇਗਾ | ਜਿਸ ਵਿੱਚ 7 ਸੰਖੇਪ ਉਤਰਾਂ ਵਾਲੇ ਪ੍ਰਸ਼ਨ ਹੋਣਗੇ ਹਰੇਕ ਪ੍ਰਸ਼ਨ 2 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ |

ਭਾਗ-1

1. ਸੂਫੀਮੱਤ : ਪਰਿਭਾਸ਼ਾ, ਉਤਪਤੀ ਅਤੇ ਵਿਕਾਸ
2. ਸੂਫੀ ਮੱਤ ਦੀਆਂ ਵਿਸ਼ੇਸ਼ਤਾਵਾਂ
3. ਸੂਫੀਸੰਗੀਤ : ਪਰਿਚੈ, ਵਿਕਾਸ ਅਤੇ ਵਿਸ਼ੇਸ਼ਤਾਵਾਂ
4. ਸੂਫੀ ਪ੍ਰੰਪਰਾ ਦਾ ਸੰਗੀਤ ਕਲਾ ਨੂੰ ਯੋਗਦਾਨ

ਭਾਗ -2

1. ਸੂਫੀ ਸੰਗੀਤ ਦੀਆਂ ਪ੍ਰਮੁੱਖ ਸ਼ੈਲੀਆਂ : ਕਵਾਲੀ , ਕੌਲ , ਕਲਬਾਨਾ , ਨਾਤ , ਮਨਕਵਤ , ਬਸੀਤ , ਰੰਗ, ਨਕਸ਼ – ਗੁਲ , ਨਕਸ਼ ਨਿਗਾਰ
2. ਸੂਫੀ ਸ਼ਬਦਾਵਲੀ ਦੀ ਜਾਣਕਾਰੀ :- ਨਫ਼ਸ , ਤਸਵੁੱਫ , ਮੁਰਸ਼ਦ , ਮੁਰੀਦ , ਇਸ਼ਕ-ਹਕੀਕੀ, ਇਸ਼ਕ-ਮਜਾਜ਼ੀ
3. ਸੂਫੀ ਸੰਗੀਤ ਦੇ ਵਿਕਾਸ ਵਿਚ ਪ੍ਰਮੁੱਖ ਭਾਰਤੀ ਸੂਫੀਆਂ ਦਾ ਸੰਗੀਤਕ ਯੋਗਦਾਨ |
4. ਸੂਫੀ ਮੱਤ ਦੇ ਵਿਭਿੰਨ ਤੱਤਾਂ ਦਾ ਕਾਵਿਆਤਮਕ ਅਤੇ ਸੰਗੀਤਾਤਮਕ ਸਬੰਧ |

ਸਮੇਸਟਰ I-

ਇਲੈਕਟਿਵ ਪੇਪਰ-(MAMUSE-105)

ਸੂਫੀ ਸੰਗੀਤ ਦੀ ਮੁਢਲੀ ਜਾਣਕਾਰੀ

ਮੰਚ ਪ੍ਰਦਰਸ਼ਨ

ਕੁੱਲ ਅੰਕ : 50

ਪੜ੍ਹਾਉਣ ਦੇ ਕੁੱਲ ਘੰਟੇ- 65

ਸਮਾਂ 20- ਮਿੰਟ

Course objectives:

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.

Course Learning Outcomes:

1. The students will perform SufianaKalaam in RaagDarbari, Sarang and Kalyan.
2. To enable the Students to sing Sufi Kafi.
3. To enable the students to demonstrate/play the taals on hands as well as on Tabla.

- | | |
|---|---------|
| 1. ਰਾਗ ਦਰਬਾਰੀ, ਸਾਰੰਗ, ਕਲਿਆਣ ਵਿਚ ਸੂਫੀਆਨਾਂ ਕਲਾਮ ਦਾ ਪ੍ਰਦਰਸ਼ਨ | -25 ਅੰਕ |
| 2. ਸੂਫੀ ਕਾਫੀ ਦਾ ਪ੍ਰਦਰਸ਼ਨ | -10 ਅੰਕ |
| 3. ਪੰਜਾਬੀ ਸੂਫੀ ਸੰਗੀਤ ਦੀਆਂ ਪ੍ਰਮੁੱਖ ਸ਼ੈਲੀਆਂ ਸੰਬੰਧੀ ਮੌਖਿਕ ਜਾਣਕਾਰੀ | -05 ਅੰਕ |
| 4. ਕਹਿਰਵਾ , ਰੁਪਕ , ਦਾਦਰਾ ਤਾਲਾਂ ਦੀ ਜਾਣਕਾਰੀ ਅਤੇ ਹੱਥ ਨਾਲ ਖਾਲੀ ਅਤੇ ਤਾਲੀ ਦਾ ਪ੍ਰਦਰਸ਼ਨ | - 10ਅੰਕ |

BOOKS SUGGESTED

1. ਸੂਫੀ ਜੀਵਨੀਆਂ :ਗੁਰਦੇਵ ਸਿੰਘ ਸਿੱਧੂ
2. ਸੂਫੀਮਤ ਅਤੇ ਪੰਜਾਬੀ ਸੂਫੀ ਕਾਵਿ :ਬਿਕਰਮ ਸਿੰਘ ਘੁੰਮਣ(ਸੰ)
3. ਸੂਫੀਆਨਾ ਅਦਬੀ ਰਿਵਾਇਤ :ਧਨਵੰਤ ਕੌਰ)ਡਾ,(.ਪੰਜਾਬੀਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ
4. ਇਸਲਾਮ ਅਤੇ ਸੂਫੀਵਾਦ :ਗੁਲਵੰਤ ਸਿੰਘ ,ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ
5. ਪੰਜਾਬੀ ਸੂਫੀ ਕਵਿਤਾ ਦਾ ਸਭਿਆਚਾਰਕ ਅਧਿਐਨ :ਕੁਲਦੀਪ ਕੌਰ ਦੁਸਾਂਝ
6. ਪੰਜਾਬੀ ਸੂਫੀ ਸਾਹਿਤ ਸੰਧਰਭ ਕੋਸ਼ :ਡਾ .ਗੁਰਦੇਵ ਸਿੰਘ ,ਪੰਜਾਬੀਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ
ਕਸ਼ਫੁਲ ਮਹਿਜੂਬ :ਹਜਰਤ ਸ਼ੇਖ ਮਖਦੂਮ ਹੁਜਵੀਰੀ) ਪੰਜਾਬੀ ਅਨੁਵਾਦ ,
ਪੰਜਾਬੀਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ

M.A. Semester I
Paper-(MAMUSE-105)
Elective Subject (Gurmat Sangeet)
PAPER -1 MUSICOLOGY OF GURMAT SANGEET

Max Marks: 38

Lectures to be delivered: 65

Pass Marks: 35% in the subject

Internal Assessment: 12

Time Allowed: 3 Hours

MST = 6 Marks

Attendance = 3 Marks

Assignment = 2 Marks

Student behavior = 1 Marks

Course objectives:

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.

Course Learning Outcomes:

- The students will be able to study the technical terminology of Gurmat Sangeet.
- The students will be known about the importance of Shri Guru Granth Sahib in Hindustani music.
- The ability to study the Raags, talas and Gurmat stringed instruments.

INSTRUCTIONS FOR THE PAPER– SETTER

The question paper will consist of three Units: 1,2 and 3. Unit -1 and 2 units will have 4 questions from the respecting units of the syllabus and will carry six marks each and the candidates will attempt two questions from each unit. Unit 3 will consist of 7 short questions Which will cover the entire syllabus uniformly and will carry 14 marks in all. Each question carries 2 marks. There will be no choice in this compulsory question

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two q uestions each from the unit 1 and 2 of the question paper and entire Unit 3.

Unit 1

1. Technical Terminology:
 - i) Gurmat Sangeet, Raag, Rahaoo, Ank, Ghar, Dhuni, Shaan, Manglacharan.
 - ii) Theka, Taali, Avartan, Sam, Khali.
2. Musicological study of Gurmat Sangeet.
3. Sri Guru Granth Sahib - An Introduction with special reference to Music.
4. Detailed Study of Kirtan Chauki.

Unit 2

1. Contribution of Gurmat Sangeet in the development of Raags.
2. Detailed study of following Raags:
Aasa, Bhairav, Bilawal, Ramkali.
3. Detailed study of Taal Parampra in the context of Gurmat Sangeet.
4. Detailed knowledge of Rabab and Saranda string Instrument in Gurmat Sangeet.

Semester - I
Paper Code- MAMUS-105
PAPER -II GURMAT SANGEET
Stage Performance

Max marks: 50
Pass marks: 35% in the subject

Total Teaching Hours: 65

Course objectives:

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.

Course Learning Outcomes:

- The students will be able to have Shabad Gayan on Raags based and chanting of Asa Di Vaar Di Chowunki.
- Ability to demonstrate/play the talas and presentation work.

The ability to sing different Gayan shallies.

INSTRUCTIONS FOR THE PAPER (PRACTICAL

Harmonium is allowed as an accompaniment but weightage will be given to the student reciting Shabad Kirtan along with string instruments of Gurmat Sangeet.

1. Shabad Gayan in the prescribed Raags in Dhrupad/Khayal singing style:
Aasa, Bhairav, Bilawal, Ramkali 20 marks
2. Aasa di Vaar di Chauki, Chhant 1-6. 10 marks
3. Ability to Demonstrate/Play the followings Taals on Hands or on Tabla:
1) Teentaal 2) Kaherwa 3) Pauri Taal 10 marks
4. Ability to Perform Anand di Chauki. 05 marks
5. Practical/ project file .with proper presentation. 05 marks

BOOKS SUGGESTED

1. Sri Guru Granth Sahib Raag Ratnavli - Prof. Tara Singh,
Published by Punjabi University, Patiala.
2. Gurmat Sangeet: Prabandh Te Pasaar - Dr. Gurnam Singh,
Published by Punjabi University Patiala
3. Gurmat Sangeet Vich Paryukt Lok Sangeetak Tat - Dr. Gurupratap Singh Gill,
Published by Punjabi University Patiala
4. Gurmat Sangeet Di Itihasik Vilakhanata - Dr. Jasbir Kaur,
Published by Bhai Chattar singh Jiwan singh, publication vera Amritsar.
5. Sangeet Sidhantte Sohaj Shaster - Dr. D.S. Narula,
Published by Punjabi University Patiala
6. Punjabi Sangeetkar - Dr. Gurnam Singh
Published by Punjabi University Patiala
7. Sri Guru Granth Sahib Raag Ratnakar - Dr. Gurnam Singh
Published by SGPC, Amritsar
8. Guru Nanak Sangeet Padti Granth Part I & II - Editor Sukhwant Singh,
Published by Gur Gian Prakash, Jawaddi, Kalan, Ludhiana.
9. Sangeet Visharad - Vasant,
Published by Sangeet Karyalaya, Hathras
10. Sangeet Roop Part: I,II&III - Dr. Davinder Kaur,
Published by Sangeetanjali Publications, Patiala
11. Gurmat sangeet Darpan - Prof. Kartar Singh,
Published by SGPC, Amritsar
12. Gurmat Sangeet: Vishesh Ank - Samajik Vigyan Pattar, Panjabi University,
Patiala.

MATA GUJRI COLLEGE

FATEHGARH SAHIB

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

SYLLABUS

SESSION: (2023-24)

FACULTY OF ARTS

P.G. DEPARTMENT OF MUSIC VOCAL

COURSE: M.A.1st (Semester-II)



Website: www.matagujricollege.org E-mail: mgcfsPrediffmail.com
Phone no. 01763-232247, 01763-233715

**Mata Gujri College, Fatehgarh Sahib
(An Autonomous College)
Department of Music & Gurmat
Sangeet Syllabus for
M.A. 1st year (Music Vocal)
Semester - II
Session: 2023-24 & 24-25**

Programme Objectives(PO)

- To impart intense knowledge of scientific and acoustic aspects of Hindustani Music.
- To enrich the students with knowledge about development of Indian music from ancient period to modern period along with the treatises, Gharanas various musical forms and prominent musicians.
- To enable students to become efficient in the practical field of Indian Music Covering various singing styles i.e. Classical, Semi-Classical, Folk, Light, Religious Music.
- To introduce the students to analytical and comparative study of the Raags. Thus enabling them to adopt Music as their future Profession, both in teaching and performance field.

Programme Specific Outcome (PSO)

After completing the course, the student will be able to

- Establish a solid foundation in various theories of music.
- To have further research in music.
- To understand the various concepts of music like scientific and historical etc.
- have the continuity in further disciplinary manner in various fields of music.
- The study will complete the basic need and students can make their in future in this field.

**Mata Gujri College, Fatehgarh Sahib
(An Autonomous College)**

**Department of Music & Gurmat Sangeet
Syllabus for**

M.A. 1st year (Music Vocal)

Session: 2023-24 & 24-25

Semester - II

Paper-I (Theory)

Paper Code-MAMUS-201

Scientific and acoustical study of Hindustani Music

Choice Based Credit System

S. No.	Core Paper	Paper-Code	Credits
1.	Scientific and acoustical study of Hindustani Music	MAMUS-201	4L+1T=5
2.	History of Indian Music	MAMUS-202	4L+1T=5
3.	Stage Performance	MAMUS-203	3(H) =5
4.	Viva-Voce	MAMUS-204	3(H) =5

Elective Papers: -

1.	Detailed study of Punjabi Sufi Music	MAMUSE-205	A	2L+3P=5
2.	History of Gurmat Sangeet	MAMUSE-205	B	2L+3P=5
3.	Social Psychology	MAMUSE-205	C	2L+3P=5
			Total Credits	25

Mata Gujri College, Fatehgarh Sahib
(An Autonomous College)
Department of Music & Gurmat Sangeet
Syllabus for
M.A. 1st year (Music Vocal)
Session: 2023-24 & 24-25
Semester - II
Paper-I (Theory)
Paper Code-MAMUS-201
Paper I: Scientific & Acoustical Study of Hindustani Music.

Time: 3 hours.

Maximum Marks: 70

Pass Marks: 35%

Total Teaching Hours: 65

Internal Assessment: 30 Marks

MST = 15 Marks

Assignment = 6 Marks.

Attendance = 6 Marks

Student Behavior = 3 Marks

Course objectives:

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.

Course Learning Outcomes:

- The detailed study of swaras, gramas and technical terms of music will be defined by students.
- The students will be able to learn about the comparative study of Hindustani and Karnataka styles of music.
- The student will be introduced to the cycle in the context of swara-samvada in Indian music.
- To give the understanding about melody and harmony, merits and demerits of gayak.

INSTRUCTIONS FOR THE PAPER – SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

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) A Detailed Study of Swaras in Ancient, Medieval and Modern Periods.
- (2) Study of following acoustical terms: Frequency, Echo, Resonance, Overtones.
- (3) Study of Gram and Murchana.
- (4) Comparative study of Hindustani and Karnataka styles of music with special reference to Swara, Raag and Taal system.

UNIT – II

- (1) Cycle of fourths & fifths in the context of Swar-Samvad in Hindustani Music.
- (2) Detailed study of time theory in context of Hindustani Music.
- (3) Study of Melody & Harmony and its application in Hindustani music.
- (4) Merits and demerits of Gayak.

BOOKS SUGGESTED

- | | | |
|-----|-------------------------------------|-----------------------|
| 1 | Pranav Bharti | : Onkar Nath Thakur |
| 2. | Sangeet Ratnakar | : Pt. Sharangdev |
| 3. | Psycho Accoustics of Music & Speech | : B.C. Deva |
| 4. | Sensation of Tone | : Helmholtz |
| 5. | Physics and Music | : G. Anklov |
| 6. | Dhawani aur Sangeet | : Lalit Kishore Singh |
| 7. | Sangeet Vishard | : vasant |
| 8. | Sangeet Bodh | : S.C. Pranjpe |
| 9. | The Study of Indian Music | : O. Goswami |
| 10. | Sangeet Shastra Vigyan | : Panna Lal Madaan |
| 11. | Gayan Kala | : Dr. Yashpal Sharma |
| 12. | Bhartiya Sangeet Mein Shruti | : Dr. Yashpal Sharma |
| 13. | Sitar As I Know | : Dr. Ravi Sharma |
| 14. | Science and Music | : James Jeans |

**Mata Gujri College, Fatehgarh Sahib
(An Autonomous College)
Department of Music & Gurmat Sangeet
Syllabus for
M.A. 1st year (Music Vocal)
Session: 2023-24 & 24-25
Semester - II
Paper Code-MAMUS-202
Paper – II: History of Indian Music**

Time: 3 hours.

Maximum Marks: 70

Pass Marks: 35%

Total Teaching Hours: 65

Internal Assessment: 30 Marks

MST = 15 Marks

Assignment = 6 Marks.

Attendance = 6 Marks

Student Behavior = 3 Marks

Course objectives:

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.

Course Learning Outcomes:

- The students will be interduced to the development of Indian music in different periods and contribution of Sikh Gurus.
- The historical development of difeerent gayan shellies and khayal gharanas will be introduced to the students.
- The students will be able to study the gharana tradition in punjab and to know about the eminent musicians who are the Indian classical music legends.

INSTRUCTIONS FOR THE PAPER – SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

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 the following periods:
 - i) British Period
 - ii) Post - independence Era
- (2) Contribution of Sikh Gurus in development of Gurmat Sangeet.
- (3) Historical development of the following Gayan Shaillies:
 - i) Khayal
 - ii) Tarana
 - iii) Tappa
- (4) Study of Gitis.

UNIT – II

- (1) Detailed study and importance of Gharanas of Khayal shailli.
- (2) Origin, development and characteristics of the following Gharanas of khayal gayan :
 - i) Kirana
 - ii) Jaipur
 - iii) Patiala Gharana
- (3) Life sketch and contribution of the following scholars and musicians:
 - i) Ustad Amir Khan Sahib
 - ii) Pandit Bhimsen Joshi
 - iii) Prof. Tara Singh
- (4) Essay on the following:
 - i) Contribution of music institutes
 - (a) Pracheen Kala Kendra.
 - (b) Paryag Sangeet smiti.
 - (c) Bhatkhande music institute.
 - (d) ITC
 - ii) Prominent Sangeet Samelan of Hindustani music

BOOKS SUGGESTED

1. Bharti Sangeet Da Itihas : Yoginder Pal Sharma
2. Gurmat Sangeet Parbandh Te Pasar : Dr. Gurnam Singh
3. Sangeet Chintamani : Acharya K.C.D. Brahspati
4. Hamare Sangeet Ratan : Sangeet Karyalaya Hathras
5. Bhartiya Sangeet Ka Itihas : Umesh Joshi
6. Bhartiya Sangeet Ka Itihas : Dr. Sharat Chander Pranjpe
7. Punjab Vich Sanageet kala Da Nikas Te Vikas : Panna Lal Madan
8. Prachin Bharat Mein Sangeet : Dharamvati Srivastava
9. Hamara Adhunik Sangeet : Sushil Kumar Chaube
10. Bhartiya Sangeet Pandhtiyon Ka Utpatti Evam
Vikas : Dr. J.S. Bawra
11. Punjabi Sangeetkar : Dr. Gurnam Singh
12. Prachin Bharat Mein Sangeet : Dharamvati Srivastava
13. Bhartiya Sangeet Pandhtiyon Ka Tulnatamak
Adhayan : V.N. Bhatkhande
14. Short Historical Survey of the Music of Upper India : V.N. Bhatkhande
15. Swar Vigyan Evam Ganit : Kantta Parshad Mishra

Semester - II
Paper Code-MAMUS-
203
Paper-III: STAGE PERFORMANCE (MUSIC VOCAL)

Total Teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

Course objectives:

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.

Course Learning Outcomes:

- The performance in Raags in khayal gayaki and dhrupad will enhance the quality of the students.
- The students will be able to sing the bhajan or Shabad in classical style of music.
- The students will have the ability to demonstrate the talas on hands and on table.

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The practical examination will be conducted by a board of examiners consisting of head of the Department/Nominee, internal teacher and external expert.

Prescribed Raags: The candidate will choose any one raag for stage performance from the following raags:

Sarang Ang: Brindavani Sarang, Madhmad Sarang, Shudh Sarang

Bhairav Ang: Nat Bhairav, Ahir Bhairav, Ramkali

i)Performance of Raags

a) Vilambit khayal

-Marks :30

b) Drut khayal

-Marks :25

1) A Dhrupad in any of the prescribed Raag with proper Gayaki.

-Marks:15

2) Shabad in any raag while playing harmonium.

-Marks:10

3) Demonstrate following Talas on hand with Ekgun, Dugun and Chaugun

Layakaries: Jhap Taal, Jhumra, Jat taal, Deepchandi and Roopak taal

-Marks:10

4) Ability to play Jhap Taal and Roopak on Tabla.

-Marks:10

Semester - II
Paper Code-MAMUS-204
Paper- IV (Viva-Voce)

Total Teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

Course objectives:

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.

Course Learning Outcomes:

- The students will have the viva-voce with prescribed terms of Indian music.
- The critical study of Raags will be taken in viva-voce.
- The students will have the ability to define the different Gayan shellies.

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The practical examination will be conducted by a board of examiners consisting of head of the Department/Nominee, internal teacher and external expert.

From the following Raags one Vilambit Khayal is compulsory, other than the Raag selected for Stage Performance. Drut Khayals have to be done in all the Raags. Marks should be awarded on the basis of performance and viva-voce.

Sarang Ang: Brindavani Sarang, Madhmad Sarang, Shudh

Sarang Bhairav Ang: Nat Bhairav, Ahir Bhairav, Ramkali

BOOKS SUGGESTED

- | | |
|--|----------------------------|
| 1. Sangeetanjali (Parts I to VI) | - Onkar Nath Thakur |
| 2. Raag Vigyan (Parts I to VII) | - V. R. Patvardhan |
| 3. Kramik Pustak Malika (Parts I to VI) | - V. N. Bhatkhande |
| 4. Sangeet Vyas Kriti (Parts I to IV) | - S.G. Vyas |
| 5. Abhinav Geetanjali (Parts I to VI) | - Ramashray Jha |
| 6. Sangeet Ratnavali (Part I) | - Surinder Kapila |
| 7. Raag Praveen | - Ganesh Prasad Sharma |
| 8. Composition in Indian Music | - R.C. Mehta |
| 9. Dhrupad | - Indurama Srivastava |
| 10. Tabla Vigyan | - Lalmani Mishra |
| 11. Punjabi Bhashaee Shastri Gayan Bandishan | - Dr. Gurnam Singh |
| 12. Gayan Bandishawali | - Dr. Gurnam Singh |
| 13. Taal Parichaya, Vol- I,II,III | - Garish Chander Srivastva |
| 14. Tabla Vadan Part -I | - Dr. Jagmohan Sharma |

ਸਮੈਸਟਰ- ਦੂਸਰਾ
ਪੇਪਰ-(MAMUSE-205)
ਇਲੈਕਟਿਵ ਪੇਪਰ-I
ਪੰਜਾਬੀ ਵਿੱਚ ਸੁਫੀ ਸੰਗੀਤ ਪ੍ਰੰਪਰਾ : ਬਹੁਪੱਖੀ ਅਧਿਐਨ

ਕੁੱਲ ਅੰਕ : 38

ਅੰਦਰੂਨੀ ਮੁਲਾਂਕਣ : 12

ਐਮ.ਐਸ. ਟ = 6 ਨੰਬਰ

ਹਾਜ਼ਰੀ = 3 ਨੰਬਰ

ਅਸਾਈਨਮੈਂਟ = 2 ਨੰਬਰ

ਸਟੂਡੈਂਟ ਵਿਵਹਾਰ = 1 ਨੰਬਰ

ਪੜ੍ਹਾਉਣ ਦੇ ਕੁੱਲ ਘੰਟੇ- 65

ਸਮਾਂ 3 – ਘੰਟੇ

Course objectives:

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 rag and taals, and how instruments are used.

Course Learning Outcomes:

- The students will learn about the origin and development of Sufi Sangeet.
- To know about the contribution of Sufi singers and various gayanshellies of Sufi Sangeet.
- To give the knowledge about short terms of Sufi Sangeet.
- To enable the students to understand the comparative study of poetry and music in reference to sufi Sangeet.

ਪੇਪਰ ਸੈਟਰਜ਼ / ਪ੍ਰਾਠਿਅਕਾਂ ਲਈ ਹਦਾਇਤਾਂ

ਪੇਪਰ ਸੈਟਰ ਵੱਲੋਂ ਪ੍ਰਸ਼ਨ ਪਤਰ ਕੁੱਲ ਤਿੰਨ ਭਾਗਾਂ ਵਿੱਚ ਸੈਟ ਕੀਤਾ ਜਾਵੇਗਾ। ਭਾਗ ਪਹਿਲੇ ਅਤੇ ਦੂਸਰੇ ਵਿੱਚ ਕੁੱਲ 4- 4 ਪ੍ਰਸ਼ਨ ਪਾਏ ਜਾਣਗੇ ਹਰ ਪ੍ਰਸ਼ਨ 6 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ। ਉਮੀਦਾਰ ਹਰੇਕ ਭਾਗ ਵਿੱਚੋਂ ਕੋਈ 2- 2 ਪ੍ਰਸ਼ਨ ਕਰੇਗਾ। ਭਾਗ ਤੀਸਰਾ ਸਭ ਲਈ ਲਾਜ਼ਮੀ ਹੋਵੇਗਾ। ਜਿਸ ਵਿੱਚ 7 ਸੰਖੇਪ

ਉਤਰਾਂ ਵਾਲੇ ਪ੍ਰਸ਼ਨ ਹੋਣਗੇ ਹਰੇਕ ਪ੍ਰਸ਼ਨ 2 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ।

ਭਾਗ- 1

1. ਪੰਜਾਬ ਦੀ ਸੂਫੀ ਗਾਇਨ ਪ੍ਰੰਪਰਾ
2. ਪ੍ਰਮੁੱਖ ਪੰਜਾਬੀ ਸੂਫੀ ਕਵੀ :ਬਾਬਾ ਬੁੱਲ੍ਹੇ ਸ਼ਾਹ , ਸ਼ਾਹ ਹੁਸੈਨ
3. ਪੰਜਾਬੀ ਸੂਫੀ ਕਾਵਿ ਦੀਆਂ ਸ਼ੈਲੀਆਂ
4. ਪੰਜਾਬ ਖੇਤਰ ਦੇ ਪ੍ਰਮੁੱਖ ਪੀਰਾਂ ਫ਼ਕੀਰਾਂ ਦੇ ਤਕੀਏ ,ਖਾਨਕਾਹਾਂ ਤੇ ਲੱਗਣ ਵਾਲੇ ਉਰਸ /ਮੇਲਿਆ ਦੀ ਗਾਇਨ ਪ੍ਰੰਪਰਾ ਬਾਰੇ ਜਾਣਕਾਰੀ

ਭਾਗ2-

1. ਪੰਜਾਬੀ ਸੂਫੀ ਗਾਇਕਾਂ ਦਾ ਜੀਵਨ ਪਰਿਚਯ ਅਤੇ ਸੰਗੀਤਕ ਯੋਗਦਾਨ:
 - i) ਨੁਸਰਤ ਫ਼ਤਿਹ ਅਲੀ ਖਾਨ
 - ii) ਬਰਕਤ ਸਿੰਧੂ
 - iii) ਸਰਦੂਲ ਸਿਕੰਦਰ
2. ਗੁਰਮਤਿ ਸੰਗੀਤ ਅਤੇ ਸੂਫੀ ਸੰਗੀਤ ਦੀ ਅੰਤਰ ਸੰਬੰਧਤਾ
3. ਫਿਲਮੀ ਸੰਗੀਤ ਵਿੱਚ ਪੰਜਾਬੀ ਸੂਫੀ ਸੰਗੀਤ ਦਾ ਪ੍ਰਭਾਵ
4. ਆਧੁਨਿਕ ਕਾਲ ਵਿੱਚ ਸੂਫੀ ਸੰਗੀਤ ਦਾ ਪ੍ਰਚਾਰ ਅਤੇ ਪ੍ਰਸਾਰ

ਸਮੈਸਟਰ II -
ਪੇਪਰਕੋਡ-MAMUSE-205
ਇਲੈਕਟਿਵ ਪੇਪਰ -I)
ਸੂਫੀ- ਸੰਗੀਤ ਪੇਪਰ-II
ਮੰਚ ਪ੍ਰਦਰਸ਼ਨ

ਕੁੱਲ ਅੰਕ : 50

ਪੜ੍ਹਾਉਣ ਦੇ ਕੁੱਲ ਘੰਟੇ- 65
ਸਮਾਂ 20- ਮਿੰਟ

Course objectives:

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.

Course Learning Outcomes:

- The students will perform sufianakalaam in RaagDarbari, Sarang and Kali gayan.
- To enable the students to sing Sufi Kafi.
- To enable the students to demonstrate/play the talas on hands as well as on Tabla.

1. ਸੂਫੀਆਨਾ ਕਲਾਮ ਦਾ ਪ੍ਰਦਰਸ਼ਨ : ਭੈਰਵੀ ,ਪਹਾੜੀ ,ਦੇਸ -25ਅੰਕ
2. ਕਵਾਲੀ ਜਾਂ ਨਾਅਤ ਦਾ ਪ੍ਰਦਰਸ਼ਨ -10ਅੰਕ
3. ਸੂਫੀ ਸੰਗੀਤ ਦੇ ਪ੍ਰਮੁੱਖ ਪੰਜਾਬੀ ਗਾਇਕਾਂ ਸੰਬੰਧੀ ਮੌਖਿਕ ਜਾਣਕਾਰੀ -05ਅੰਕ
4. ਪੰਜਾਬੀ ਠੋਕਾ ,ਰੂਪਕ ,ਖੇਮਟਾ ਤਾਲਾਂ ਦੀ ਜਾਣਕਾਰੀ ਅਤੇ ਹੱਥ ਨਾਲ ਤਾਲੀ ਖਾਲੀ ਦਾ ਪ੍ਰਦਰਸ਼ਨ -10 ਅੰਕ

BOOKS SUGGESTED

7. ਸੂਫੀ ਜੀਵਨੀਆਂ :ਗੁਰਦੇਵ ਸਿੰਘ ਸਿੱਧੂ
8. ਸੂਫੀਮਤ ਅਤੇ ਪੰਜਾਬੀ ਸੂਫੀ ਕਾਵਿ :ਬਿਕਰਮ ਸਿੰਘ ਘੁੰਮਣ(ਸੰ:
9. ਸੂਫੀਆਨਾ ਅਦਬੀ ਰਿਵਾਇਤ :ਧਨਵੰਤ ਕੌਰ)ਡਾ,(.ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ
10. ਇਸਲਾਮ ਅਤੇ ਸੂਫੀ ਵਾਦ :ਗੁਲਵੰਤ ਸਿੰਘ ,ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ
11. ਪੰਜਾਬੀ ਸੂਫੀ ਕਵਿਤਾ ਦਾ ਸਭਿਆਚਾਰਕ :ਕੁਲਦੀਪ ਕੌਰ ਦੁਸਾਂਝ
ਅਧਿਐਨ
12. ਪੰਜਾਬੀ ਸੂਫੀ ਸਾਹਿਤ ਸੰਰਭ ਕੋਸ਼ :ਡਾ .ਗੁਰਦੇਵ ਸਿੰਘ ,ਪੰਜਾਬੀਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ
ਕਸ਼ਫੁਲਮਹਿਜੂਬ :ਹਜਰਤ ਸ਼ੇਖ ਮਖਦੂਮਹੁਜਵੀਰੀ) ਪੰਜਾਬੀਅਨੁਵਾਦ ,
ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ,ਪਟਿਆਲਾ

Semester - II
ELECTIVE Paper Code-MAMUSE-202
HISTORY OF GURMAT SANGEET

Max Marks: 38

Pass Marks: 35% in the subject

Internal Assessment: 12

MST = 6 Marks

Attendance = 3 Marks

Assignment = 2 Marks

Student Behavior = 1 Marks

Lectures to be delivered: 65

Time Allowed: 3 Hours

Course objectives:

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.

Course Learning Outcomes:

- The students will be able to know the origin and development of Gurmat Sangeet during time period of guru sahibaan and about Shabad kirtan tradition in sikh religion.
- To know about the Rababi kirtan, Taksal tradition in Gurmat Sangeet.
- The students will be introduced to various life sketches .

INSTRUCTIONS FOR THE PAPER – SETTER

The question paper will consist of three Units: 1,2 and 3. Unit -1 and 2 units will have 4 questions from the respecting units of the syllabus and will carry six marks each and the candidates will attempt two question from each unit. Unit 3 will consist of 7 short questions Which will cover the entire syllabus uniformly and will carry 14 marks in all. Each question carries 2 marks. There will be no choice in this compulsory question

INSTRUCTION FOR THE CANDIDATES

Candidates are required to attempt two questions each from the unit 1 and 2 the question paper and entire Unit 3.

Unit -1

1. Origin & development of Gurmat Sangeet.
2. Contribution of Sri Guru Nanak Dev Ji Guru Angad Dev Ji, Guru Amardas Ji, Guru Ramdas Ji and Guru Arjan dev ji in the development of Gurmat Sangeet.
3. Historical development of Kirtan Chaunki tradition of Sri Harmandir Sahib.
4. Contribution of Rababi tradition in Gurmat Sangeet.

Unit-II

1. Kirtan Kendar of Guru Period.
2. Importance of Shabad Keertan Chauki in Sikh way of life.
3. Life sketch & contribution of Prof. Tara Singh and Prof. Kartar singh.
4. Detailed study of Nine Dhunis (Vaar Gayan) in Shri Guru Granth Sahib.

Semester - II
Paper Code MAMUS-205
PAPER -II GURMAT SANGEET (STAGE PERFORMANCE)

Max marks: 50

Total Teaching Hours: 65

Pass marks: 35% in the subject

Course objectives:

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.

Course Learning Outcomes:

- The students will be to do Shabad gayan of the prescribed Raags and chanting of Asa Di Vaar Di Chownki.
- The students will have the ability to demonstrate/play the following talas on hands as well as on tabla.
- The students will have the ability to perform with Sodar Di Chownki.

INSTRUCTIONS FOR THE PAPER (PRACTICAL)

Harmonium is allowed as an accompaniment but weightage will be given to the student reciting shabad kirtan along with string instrument of Gurmat Sangeet.

1. Shabad Gayan in the prescribed Raags in Dhrupad/ Khayal style:
Maajh, Todi, Tukhari, Dhanashri. -20 marks
2. Aasa di war di chauki chant 7-12. -10 marks
3. Ability to Demonstrate/Play the followings Taals on
Hands or on Tabla : Birtaal, Chaartaal, Matt taal -10 marks
4. Ability to Perform Sodar di Chauki. -05 marks
5. Practical/ project file with proper presentation. -05 marks

BOOKS SUGGESTED

1. Sri Guru Granth Sahib Raag Ratnavli - Prof. Tara Singh,
Published by Punjabi University, Patiala.
2. Gurmat Sangeet: Prabandh Te Pasaar - Dr, Gurnam Singh,
Published by Punjabi University Patiala
3. Gurmat Sangeet Vich Paryukt Lok Sangeetak Tat - Dr. Gurupratap Singh Gill,
Published by Punjabi University Patiala
4. Gurmat Sangeet Di Itihasik Vilakhanata - Dr. Jasbir Kaur,
Published by Bhai Chatter singh Jiwan singh, publication vera Amritsar.
5. Sangeet Sidhantte Sohaj Shaster - Dr. D.S. Narula,
Published by Punjabi University Patiala
6. Punjabi Sangeetkar - Dr. Gurnam Singh
Published by Punjabi University Patiala
7. Sri Guru Granth Sahib Raag Ratnakar - Dr. Gurnam Singh
Published by SGPC, Amritsar
8. Guru Nanak Sangeet PadtiGranth Part I & II - Editor Sukhwant Singh,
Published by GurGianPrakash, Jawaddi,
Kalan, Ludhiana.
9. Sangeet Visharad - Editer Laxmi Narayan Garg,
Published by Sangeet Karyalaya, Hathras
10. Sangeet Roop Part: I, II&III - Dr. Davinder Kaur,
Published by Sangeetanjali Publications,
Patiala
11. Gurmat sangeet Darpan - Prof. Kartar Singh,
Published by SGPC, Amritsar
12. Gurmat Sangeet: Vishesh Ank - Samajik Vigyan Pattar, Panjabi University,
Patiala.

MATA GUJRI COLLEGE

FATEHGARH SAHIB

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

SYLLABI

SESSION: (2023-24)

FACULTY OF ARTS
P.G. DEPARTMENT OF MUSIC VOCAL
COURSE: M.A.II (Semester-III)



Website: www.matagujricollege.org E-mail: mgcfsPrediffmail.com

Phone no. 01763-232247, 01763-233715

Mata Gujri College

(An Autonomous College)

Department of Music & Gurmat Sangeet

M.A. MUSIC (VOCAL)

SEMESTER-III

Syllabus

(Session: 2023-24)

Choice Based Credit System

S. No.	Core Paper	Paper-Code	Credits	Internal Marks	External Marks
1	Aesthetical study of Hindustani Music	MAMUS-301	4L+1T=5	30	70
2	Raag and Taal: Their Physics and Aesthetics	MAMUS-302	4L+1T=5	30	70
3	Stage Performance	MAMUS-303	10(H)=5	NA	100
4	Viva-Voce	MAMUS-304	10(H)=5	NA	100

Elective Papers:

Lok Sangeet: Mudhli jankari	MAMUSE A	2L+3 P=5	Th-12 Pr-NA	Th-38 Pr-50
Musicology of Gurmat Sangeet	MAMUSE B	”	Th-12 Pr-NA	Th-38 Pr-50
Introduction to Internet	MAMUSE C	”	Th-12 Pr-NA	Th-38 Pr-50
Total Credits		25		

Note: Pass percentage 35% (Theory and practical separately)

Semester- III

Paper I: Aesthetical Study of Hindustani Music (MAMUS-301)

Time 3 hours

Maximum Marks: 70

Pass Marks: 35%

Total Teaching hours: 65

MST = 15 Marks

Assignment = 6 Marks.

Attendance = 6 Marks

Student Behavior = 3 Marks

INSTRUCTIONS FOR THE PAPER SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

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.

Course objectives:

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.

LEARNING OUTCOMES: -

- The students will be able to know the importance of aesthetics and relation of music with other arts.
- The traditional system of music and role of electronic media in the promotion of Indian classical music will be introduced to the students.
- To give the knowledge about the various concepts of music like sufi music, semi-classical etc.
- The students will know the north west region folklore.

UNIT – I

- (1) Principles of Aesthetics with particular reference to Hindustani music.
- (2) Relation of Music with other fine Arts.
- (3) Various Systems of Teaching of Music.
- (4) Role of Electronic Media in promotion and propagation of Indian Classical Music.

UNIT – II

- (1) Essays on the following: -
 - i. Role of classical Music in film Music.
 - ii. Sufi Music of Punjab.
 - iii. Music Therapy
- (2) Characteristics of Folk Music with particular reference to Punjab.
- (3) Impact of Globalization on Indian Music.

BOOKS SUGGESTED

1. Nibandh Sangeet : Edited by Laxmi Narayan Garg.
2. Sangeet Chintamani : Acharya K.C.D. Brahaspati.
3. Hindustani Music : G.H. Ranade.
4. The Story of Indian Music : O. Goswami.
5. Sangeet Shastra Vigyan : Panna Lal Madaan.
6. Punjab Dian Lok Dhuna : Gurpartap Singh Gill.
7. Punjab Lok Sangeet : Vibhin Parpekh : Dr. Rajinder Singh Gill.
8. Folk Instrument of Punjab : Alka Pande .
9. Punjab De Lok Saaz : Dr. Anil Nirula.
10. Punjab Ki Sangeet Parampara : Geeta Paintal.
11. Punjab Vich Sangeet Kala Da Nikas Ate Vikas : Panna Lal Madaan.
12. Bhartiya Kanth aur Vadya Sangeet : Arun Mishra.
13. Shastriya Sangeet evm Sondarya Shastra.
14. Hindustani Sangeet: Vibhinn Paripekh: edited by Dr Alankar Singh
15. Punjabi Gayki : Vibhin Pasar : Dr. Harinder kaur sohal.

Semester- III
Syllabus
(Session: 2023-24)

Paper-II: Raag and Taal: Their Physics and Aesthetics (MAMUS-302)

Time 3 hrs		Maximum Marks: 70
Pass Marks: 35%		Total Teaching hours: 65
MST	= 15 Marks	
Assignment	= 6 Marks.	
Attendance	= 6 Marks	
Student Behavior	= 3 Marks	

INSTRUCTIONS FOR THE PAPER SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

INSTRUCTION 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.

Course objectives:

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.

LEARNING OUTCOMES: -

- The students will study about ragas and ten Aashraya ragas.
- The detailed study of classical singing styles of shri Guru Granth Sahib will be introduced to the students
- The students will be able to know the classification study of grama, dash-vidh raga vargikaran and raga –ragini classification.

The different talas with various layakaries will be introduced to the students

UNIT – 1

- (1) Raag: Definition, concept and characteristics.
- (2) Analytical study of Ten Ashray Raags.
- (3) Detailed study of classical singing styles of Sri Guru Granth Sahib.
- (4) Detailed study of Shudh and Mishrat Raags of Sri Guru Granth Sahib.

UNIT – II

- (1) Ancient and Medieval systems of Raag Classification: -
 - i. Grama Raag Classification.
 - ii. Dash- Vidh Raag Classification.
 - iii. Shudh Chhayalag Sankiran Raag Classification.
 - iv. Raag- Ragini classification.
 - v. Male Raag classification.
- (2) Tala - Definition, concept, various components and its importance in music.
- (3) Study of Laya and Layakaries and ability to write the following Taals in Aadd, Kuaadd, Beyadd laykaries: - Teen Taal, Ek Taal

BOOKS SUGGESTED

1. Hindustani Sangeet Mein Raag Ki Utpatti Evam Vikas : Sunanda Pathak.
2. Hindustani Sangeet Mein Raag Lakshan : Renu Rajan .
3. Raags in Indian Classical Music : Anupam Mahajan.
4. Raagan Da Vikas ate Vivechanatmak Adheyan : Anil Narula.
5. Hindustani Music - Its Physics and Aesthetyics G.H. Ranade.
6. Bhatkhande Sangeet Shastra (Part I to IV) : V.N. Bhatkhande.
7. Ten Volumes of 'Sangeet' (Thaata Ank Special) : Sangeet Karyalaya Hathras.
8. Nibandh Sangeet : Laxmi Narayan Garg (ed).
9. Taal Ank : Sangeet Karyalaya Hathras.
10. Tabla Vadan II: Manmohan Sharma .
11. Bharat Ka Sangeet Siddhant : Acharya Briohaspati.
12. Taal Prichay (Part I to IV) : Girish Chandra Srivastva.
13. Indian Concept of Rhythm : A.K. Sen.
14. Bhartiye Sangeet Mein Taal - Aur Roop Vidhan L Subhadra Chaudhary.
15. Bhartiye Taalon Ka Shastriye Vivechan : Arun Kumar Sen.
16. Pakhavaj Aur Tabla Ke Gharane Evam Paramparayen : Aban A. Mistry.
17. Tabla Ka Udgam , Vikas Evam Vadan Shailian : Yogmaya Shukl.
18. A Comparative Study of Selected Hindustani Raags : Patyrick Moutal.
19. Evolution of Raag And Taal in Indian Music : M.R. Gautam.
20. Pranav Bharti (part 1&2) : Omkarnath Thakur.

Semester- III
Syllabus
(Session: 2023-24)
Paper III: Stage Performance (MAMUS-303)

Total teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

INSTRUCTIONS FOR THE PRACTICAL EXAMINER

The practical examination will be conducted by a Board of Examiners consisting of Head of the Department/Nominee, Internal Teacher, and External Expert.

Course objectives:

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.

LEARNING OUTCOMES: -

- The students will be able to perform with various ragas in different gyan shells like dhrupad, dhamar.
- The demonstration of dhamar tala, chautal, etc. with different layakaries will be performed by students.
- The students will have the ability to define talas on hands as well as on tabla.

Prescribed Raags:

Todi Ang: Miyan ki Todi, Gujri Todi, Bilaskhani Todi.

Kanra Ang: Darbari Kanhra, Kaunsi Kanhra, Nayaki kanhra

1. Performance of Raag
 - i) Vilambit Khayal -30 Marks
 - ii) Drut Khayal -25 Marks
2. A Dhamar with proper Gayaki -15 Marks
3. A Ghazal/Geet while Playing Harmonium -10 Marks
4. Demonstration of Dhamaar, Aada Chautal, Sool Taal, Tilwara and Deepchandi on hands with Ekgun, Dugun and Chaugun Layalkaries: -10 Marks
5. Ability to play Dhamaar and Deepchandi on Tabla. -10 Marks

Semester- III

Syllabus

(Session: 2023-24)

Paper IV: Viva-Voce (MAMUS-304)

Total Teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

Course objectives:

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.

Course Learning Outcomes:

- The students will have the viva-voce with prescribed terms of Indian music.
- The critical study of Raags will be taken in viva-voce.
- The students will have the ability to define the different Gayan shellies.

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The practical examination will be conducted by a board of examiners consisting of head of the Department/Nominee, internal teacher and external expert.

From the following Raags one Vilambit Khayal is compulsory, other than the Raag selected for Stage Performance. Drut Khayals have to be done in all the Raags. Marks should be awarded on the basis of performance and viva-voce.

Prescribed Raags:

Todi Ang: Miyan ki Todi, Gujri Todi, Bilaskhani Todi.

Kanada Ang: Darbari Kanhra, Kaunsi Kanhra, Nayaki Kanhra.

BOOKS SUGGESTED

- | | |
|--|---|
| 1. Sangeetanjali (Parts I to VI) | - Onkar Nath tahkur |
| 2. Raag Vigyan (Parts I to VII) | - V. R. Patvardhan |
| 3. Kramik Pustak Malika (Parts I to VI) | - V. N. Bhatkhande |
| 4. Sangeet Vyas Kriti (Parts I to IV) | - S.G. Vyas |
| 5. Aprachalit Raags (Parts I and II) | - J.D. Pataki |
| 6. Abhinav Geetanjali (Parts I to IV) | - Ramashray Jha |
| 7. Sangeet Ratnawali (Part I) | - Surinder Kapila |
| 8. Raag Praveen | - Ganesh Prasad Sharma |
| 9. Malhar Ke Prakar | - Jai Sukh Lal |
| 10. Hindustani Sangeet Mein Ghazal Gayaki | - Prem Bhandari |
| 11. Composition in Indian Music | - R.C. Mehta |
| 12. Punjab dian Lok Dhunan | - Gurpartap Singh Gill |
| 13. Punjabi Lok Geet | - Devinder Styarathi |
| 14. Dhrupad | - Indurama Srivastava |
| 15. Tabla Vigyan | - Lalmani Mishra |
| 16. Punjabi Bhashaee Shastri Gayan Bandishan | - Dr. Gurnam Singh |
| 17. Gayan Bandishawali | - Dr. Gurnam Singh |
| 18. Ghazal Ank | - Sangeet Karyalaya, Hathras |
| 19. Taal Parichya, Vol- I,II,III | - Garish Chander Srivastva |
| 20. Tabla Vadan Part -I | - Dr. Jagmohan Sharma,
-Punjabi University Publication |

ਸਮੈਸਟਰ- ਤੀਜਾ
ਇਲੈਕਟਿਵ ਪੇਪਰ:(MAMUSE-305)ਲੋਕਸੰਗੀਤ
ਲੋਕ ਸੰਗੀਤ ਦੀ ਮੁਢਲੀ ਜਾਣਕਾਰੀ
(Session: 2023-24)

ਕੁੱਲਅੰਕ : 38
ਅੰਦਰੂਨੀਮੁਲਾਂਕਣ :12

ਕੁੱਲਲੈਕਚਰ:65
ਸਮਾਂ 3 :ਘੰਟੇ

ਪੇਪਰਸੈਟਰਜ਼ / ਪ੍ਰਖਿਅਕਾਂ ਲਈ ਹਦਾਇਤਾਂ

ਪੇਪਰ ਸੈਟਰ ਵੱਲੋਂ ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਕੁੱਲ ਤਿੰਨ ਭਾਗਾਂ ਵਿਚ ਸੈਟ ਕੀਤਾ ਜਾਵੇਗਾ। ਭਾਗ ਪਹਿਲੇ ਅਤੇ ਦੂਸਰੇ ਵਿਚ ਕੁੱਲ 4- 4 ਪ੍ਰਸ਼ਨ ਪਾਏ ਜਾਣਗੇ ਹਰ ਪ੍ਰਸ਼ਨ 6 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ। ਉਮੀਦਵਾਰ ਹਰੇਕ ਭਾਗ ਵਿਚੋਂ ਕੋਈ 2- 2 ਪ੍ਰਸ਼ਨ ਕਰੇਗਾ। ਭਾਗ ਤੀਸਰਾ ਸਬ ਲਈ ਲਾਜ਼ਮੀ ਹੋਵੇਗਾ। ਜਿਸ ਵਿੱਚ 7 ਸੰਖੇਪ ਉਤਰਾਂ ਵਾਲੇ ਪ੍ਰਸ਼ਨ ਹੋਣਗੇ ਹਰੇਕ ਪ੍ਰਸ਼ਨ 2 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ।

Course objectives:

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.

LEARNING OUTCOMES: -

- To enable the students to know about Lok Kala, Lok Sangeet, main Lok geet etc.
- The students will learn about Punjabi folklore shellies.
- To give the understanding about folk instruments.
- To enable the students to know about famous folk artists like Dhadis, Kavishars .

ਭਾਗ-1

1. ਲੋਕ ਕਲਾ : ਪਰਿਭਾਸ਼ਾ, ਮਾਧਿਅਮ ਮੰਤਵ ਅਤੇ ਵਿਸ਼ੇਸ਼ਤਾਵਾਂ
2. ਲੋਕ ਸੰਗੀਤ : ਪਰਿਭਾਸ਼ਾ , ਸਰੂਪ ਅਤੇ ਵਿਸ਼ੇਸ਼ਤਾਵਾਂ ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ ਦੇ ਵਿਸ਼ੇਸ਼ ਸੰਦਰਭ ਵਿੱਚ
3. ਪ੍ਰਮੁੱਖ ਪੰਜਾਬੀ ਲੋਕ ਗੀਤ ਅਤੇ ਲੋਕ ਗਾਇਕੀ ਵਿਚ ਨਿਭਾਏ ਜਾਂਦੇ ਲੋਕ ਕਾਵਿ ਰੂਪ : ਮਾਹੀਆ , ਢੋਲਾ , ਟੱਪੇ , ਜਿੰਦੂਆ , ਮਿੱਟੀ ਦਾ ਬਾਵਾ
4. ਪੰਜਾਬੀ ਲੋਕ ਸਾਜ਼ਾਂ ਦੀ ਮੁਢਲੀ ਜਾਣਕਾਰੀ :
ਸਾਰੰਗੀ , ਅਲਗੋਜ਼ੇ , ਤੂੰਬੀ, ਢੱਡ , ਬੁਘਦੂ

ਭਾਗ -2

1. ਪੰਜਾਬੀ ਲੋਕ ਨਾਚ : ਸੰਮੀ , ਮਲਵਈ ਗਿੱਧਾ ਅਤੇ ਇਹਨਾਂ ਨਾਲ ਸੰਬੰਧਿਤ ਲੋਕ ਗਾਇਨ ਸ਼ੈਲੀਆਂ।
2. ਮੇਲਿਆਂ ਅਤੇ ਤਿਉਹਾਰਾਂ ਨਾਲ ਸੰਬੰਧਿਤ ਲੋਕ ਗੀਤ ਅਤੇ ਗਾਇਕੀ।
3. ਹੇਠ ਲਿਖੀਆਂ ਲੋਕ ਵੰਨਗੀਆਂ ਦੀ ਜਾਣਕਾਰੀ:

ੳ ਕਵੀਸ਼ਰੀ

ਅ ਔਰਤਾਂ ਦੇ ਗੀਤ ਅਤੇ ਲੰਮੇ ਗਠ

4. ਪ੍ਰਮੁੱਖ ਲੋਕ ਗਾਇਕਾਂ /ਢਾਡੀਆਂ /ਕਵੀਸ਼ਰਾਂ ਦੇ ਜੀਵਨ ਪ੍ਰਿਚੇ ਅਤੇ ਯੋਗਦਾਨ:

(ੳ ਬੂ ਰਜਬ ਅਲੀ (ਅ ਸੁਰਿੰਦਰ ਕੌਰ

ਸਮੈਸਟਰ- ਤੀਜਾ
ਇਲੈਕਟਿਵ ਪੇਪਰ: MAMUSE-305)ਲੋਕਸੰਗੀਤ
ਪ੍ਰੈਕਟੀਕਲ
(Session: 2023-24)

Course objectives:

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 ragas and taals, and how instruments are used.

LEARNING OUTCOMES: -

- The students will perform ragas based traditional folk songs.
- To enable the students to play any folk instrument.

The ability to demonstrate/play the basic talas on hands as well as on tabla such as: Mirza, Dhamaal, jhoomar.

ਕੁੱਲ ਅੰਕ :50

- .1 ਰਾਗ ਸਾਰੰਗ ਅਤੇ ਭੈਰਵੀ ਤੇ ਅਧਾਰਿਤ ਪੰਜਾਬੀ ਪਪਰੰਪਰਾ ਗਤ ਗੀਤਾਂ ਦਾ ਪ੍ਰਦਰਸ਼
- .2 ਕੋਈ ਇੱਕ ਸਾਜ਼ ਵਜਾ ਕੇ ਲੋਕ ਗੀਤ ਵੰਨਗੀ ਦਾ ਵਿਧੀ ਵਤ ਪ੍ਰਦਰਸ਼ਨ
3. ਮੁਢਲੀਆਂ ਤਾਲਾਂ ਦੀ ਜਾਣਕਾਰੀ ਅਤੇ ਹੱਥ ਨਾਲ ਤਾਲੀ-ਖਾਲੀ ਦਾ ਪ੍ਰਦਰਸ਼ਨ:
ਮਿਰਜ਼ਾ , ਧਮਾਲ , ਝੂਮਰ

ਕੁੱਲ ਲੈਕਚਰ 65
ਸਮਾਂ 20- ਮਿੰਟ

-30ਅੰਕ

-10ਅੰਕ

-10ਅੰਕ

ਪ੍ਰਸਤਾਵਪੁਸਤਕਾਂ

1. ਲੋਕ ਧਾਰਾ- ਭਾਸ਼ਾ ਅਤੇ ਸਭਿਆਚਾਰ : ਭੁਪਿੰਦਰ ਸਿੰਘ ਖਹਿਰਾ
2. ਭਾਰਤੀ ਸੰਗੀਤ : ਸਰੂਪ ਅਤੇ ਸੁਹਜ : ਜੀ.ਐਚ .ਰਾਨਾਡੇ
3. ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ : ਸਿਧਾਂਤ ਤੇ ਸਰੂਪ : ਡਾ .ਗੁਰਨਾਮ ਸਿੰਘ
4. ਸੰਗੀਤ ਕਾ ਸਮਾਜ ਸ਼ਾਸਤਰ : ਸਤਯਵਤੀ ਸ਼ਰਮਾ
5. ਪੰਜਾਬ ਵਿਚ ਸੰਗੀਤ ਕਲਾ ਦਾ ਨਿਕਾਸ ਅਤੇ ਵਿਕਾਸ : ਪੰਨਾ ਲਾਲਮਦਾਨ) ਪੰਜਾਬੀਯੂਨਿਵਰਸਿਟੀ ਪਟਿਆਲਾ(
6. ਪੰਜਾਬੀ ਲੋਕ ਸਾਜ਼ : ਗੁਰਨਾਮ ਸਿੰਘ) ਗੁਰੂ ਨਾਨਕ ਦੇਵਯੂਨਿਵਰਸਿਟੀ ਅੰਮ੍ਰਿਤਸਰ(
7. ਪੰਜਾਬ ਕੀ ਸੰਗੀਤ ਪਰੰਪਰਾ : ਡਾ .ਗੀਤਾ ਪੇਂਤਲ
8. ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ ਵਿਭਿੰਨ ਪਰਿਪੇਖ : ਡਾ .ਰਾਜਿੰਦਰ ਸਿੰਘ ਗਿੱਲ
9. ਪੰਜਾਬਦੀਆਂ ਲੋਕ ਧੁਨਾਂ : ਗੁਰਪ੍ਰਤਾਪ ਸਿੰਘ ਗਿੱਲ) ਪੰਜਾਬੀ ਯੂਨਿਵਰਸਿਟੀ ਪਟਿਆਲਾ
10. ਪੰਜਾਬ ਦੀ ਲੋਕ ਧਾਰਾ : ਸੋਹਿੰਦਰ ਸਿੰਘ ਵਣਜਾਰਾ ਬੇਦੀ
11. ਸਭਿਆਚਾਰ ਤੇ ਲੋਕਧਾਰਾ ਦੇ ਮੂਲ ਸਰੋਕਾਰ : ਜੀਤ ਸਿੰਘ ਜੋਸ਼ੀ
12. ਸਭਿਆਚਾਰ ਤੇ ਪੰਜਾਬੀ ਸਭਿਆਚਾਰ : ਗੁਰਬਖਸ਼ ਸਿੰਘ ਫਰੈਂਕ
13. ਲੋਕਸੰਗੀਤ ਅੰਕ ,ਸੰਗੀਤਪੱਤਰਿਕਾ -ਜਨਵਰੀ1966 : ਸੰਗੀਤ ਕਰਿਆਲਿਆ ,ਹਾਥਰਸ
14. ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ ਵਿਸ਼ੇਸ਼ ਅੰਕ ,ਪੰਜਾਬੀ ਸਭਿਆਚਾਰ : ਪੰਜਾਬੀ ਯੂਨਿਵਰਸਿਟੀ ਪਟਿਆਲਾ ਪੱਤਰਿਕਾ
15. ਪੰਜਾਬ ਦੇ ਲੋਕ ਸਾਜ਼ : ਅਨਿਲ ਨਰੂਲਾ
16. ਸੁਰਾਂ ਦੇ ਸੁਦਾਗਰ : ਇਕਬਾਲ ਮਾਹਲ
17. ਪੰਜਾਬ ਦੇ ਲੋਕ ਗਾਇਕ : ਨਿੰਦਰ ਘੁਗਿਆਣਵੀ
18. ਸਾਡੀਆਂ ਲੋਕ ਗਾਇਕਾਵਾਂ : ਨਿੰਦਰ ਘੁਗਿਆਣਵੀ

M.A. Semester III

Paper-MAMUSE-305 B

Elective Subject (Gurmat Sangeet)

PAPER -MUSICOLOGY OF GURMAT SANGEET

Max Marks: 38

Pass Marks: 35% in the subject

Internal Assessment: 12

MST = 6 Marks

Attendance = 3 Marks

Assignment = 2 Marks

Student behavior = 1 Marks

Lectures to be delivered: 65

Time Allowed: 3 Hours

Course objectives:

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.

Course Learning Outcomes:

- The students will be able to study the technical terminology of Gurmat Sangeet.
- The students will be known about the importance of Shri Guru Granth Sahib in Hindustani music.
- The ability to study the Raags, Talas and stringed instruments used in Gurmat sangeet .

INSTRUCTIONS FOR THE PAPER–SETTER

The question paper will consist of three Units: 1,2 and 3. Unit -1 and 2 units will have 4 questions from the respecting units of the syllabus and will carry six marks each and the candidates will attempt two question from each unit. Unit 3 will consist of 7 short questions Which will cover the entire syllabus uniformly and will carry 14 marks in all. Each question carries 2 marks. There will be no choice in this compulsory question.

INSTRUCTIONS FOR THE CANDIDATES

Candidates are required to attempt two questions each from the unit 1 and 2 of the question paper and entire Unit 3.

Unit - 1

1. Technical Terminology:
 - a. Raagi, Rababi, Dhadi, Vaar, Dhuni, Shudh, Chhayalag and Sankeeran Raag.
 - b. Uthan, Peshkar, Kayada, Paran, Tehai.
2. Study of different Classical Singing styles of Gurmat Sangeet.
3. Study of different Folk Singing styles of Gurmat Sangeet.
4. Comparative study of Singing Styles in Gurmat Sangeet and Indian Classical Music.

Unit - 2

1. Detailed study of following Raags:
Basant, Devgandhaari, Wadhans, Saarang.
2. Analytical study of basic sources of Gurmat Sangeet in Suraj Parkash Granth.
3. Detailed study of Percussion Instrument Jodi (Tabla) in Gurmat Sangeet.
4. Detailed study of Taus, Sarangi and Dilruba String Instruments in Gurmat Sangeet.

M.A. Semester III
Paper Code- MAMUSE-305 B (P)
Elective Subject (Gurmat Sangeet)
Stage Performance

Max marks: 50
Pass marks: 35% in the subject

Total Teaching Hours: 65

Course objectives:

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.

Course Learning Outcomes:

- The students will be able to have Shabad gayan on Raags based and chanting of Asa Di Vaar Di Chownki.
- Ability to demonstrate/play the talas and presentation work.
- The ability to sing different gayan shallies.

INSTRUCTIONS FOR THE PAPER (PRACTICAL)

Harmonium is allowed as an accompaniment but weightage will be given to the student reciting Shabad Kirtan along with string instruments of Gurmat Sangeet.

1. Shabad Gayan of the prescribed Raags in Dhrupad/Khayal singing style:
Basant, Devgandhaari, Wadhans, Saarang, 20 marks
2. Aasa di Vaar di Chauki Chhant 13-18. 10 marks
3. Ability to Demonstrate/Play the followings Taals on Hands or on Tabla:
1) Jai taal 2) Amar taal 3) Mahesh taal 10 marks
4. Ability to Perform Basant di Chauki. 05 marks
5. Practical/ project file with proper presentation. 05 marks

BOOKS SUGGESTED

1. Sri Guru Granth Sahib Raag Ratnavli - Prof. Tara Singh,
Published by Punjabi University, Patiala.
2. Gurmat Sangeet: Prabandh Te Pasaar - Dr, Gurnam Singh,
Published by Punjabi University Patiala
3. Gurmat Sangeet Vich Paryukt Lok Sangeetak Tat - Dr. Gurupratap Singh Gill,
Published by Punjabi University Patiala
4. Gurmat Sangeet Di Itihasik Vilakhanata - Dr.Jasbir Kaur,
Published by Bhai Chattar singh Jiwan singh, publication vera Amritsar.
5. Sangeet Sidhant Sohaj Shaster - Dr. D.S. Narula,
Published by Punjabi University Patiala
6. Punjabi Sangeetkar - Dr. Gurnam Singh
Published by Punjabi University Patiala
7. Sri Guru Granth Sahib Raag Ratnakar - Dr. Gurnam Singh
Published by SGPC, Amritsar
8. Guru Nanak Sangeet PadtiGranth Part I & II - Editor Sukhwant Singh,
Published by GurGianPrakash, Jawaddi, Kalan, Ludhiana.
9. Sangeet Visharad - Laxmi Narayan Garg,
Published by Sangeet Karyalaya, Hathras
10. Sangeet Roop Part: I ,II&III - Dr. Davinder Kaur,
Published by Sangeetanjali Publications, Patiala
11. Gurmat sangeet Darpan - Prof. Kartar Singh,
Published by SGPC, Amritsar
12. Gurmat Sangeet: Vishesh Ank - Samajik Vigyan Pattar, Panjabi University, Patiala.

MATA GUJRI COLLEGE

FATEHGARH SAHIB

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

SYLLABI

SESSION: (2023-24)

FACULTY OF ARTS

P.G. DEPARTMENT OF MUSIC VOCAL

COURSE: M.A.II (Semester-IV)



Website: www.matagujricollege.org E-mail: mgcfsPrediffmail.com

Phone no. 01763-232247, 01763-233715

Mata Gujri College

(An Autonomous College)

Department of Music

M.A. MUSIC (VOCAL)

SEMESTER-IV

Syllabus

(Session - 2023-24)

Choice Based Credit System

S. No.	Core Paper	Paper Code	Credits	Internal Marks	External Marks
1.	Aesthetical study of Hindustani Music	MAMUS-401	4L+1T=5	30	70
2.	Raag and Taal: Their Physics and Aesthetics	MAMUS-402	4L+1T=5	30	70
3.	Stage Performance	MAMUS-403	4L+1T=5	NA	100
4.	Viva-Voce	MAMUS-404	4L+1T=5	NA	100

Elective Papers:-

1.	Lok Sangeet: Vibhin Paripekh	MAMUSE-405-A	2L+3PL=5	Th-12 Pr-NA	Th-38 Pr-50
2.	HISTORY OF GURMAT SANGEET	MAMUSE-405 B	”	Th-12 Pr-NA	Th-38 Pr-50
3	Audio Production	MAMUSE-405C	”	Th-12 Pr-NA	Th-38 Pr-50
Total Credits			25		

Note: Pass percentage 35% (Theory and practical separately)

Semester- IV
Syllabus
(Session- 2023-24)

Paper I: Aesthetical Study of Hindustani Music (MAMUS-401)

Time 3 hours

Maximum Marks : 70

Pass Marks: 35%

Total Teaching hours: 65

MST = 15 Marks

Assignment = 6 Marks.

Attendance = 6 Marks

Student Behavior = 3 Marks

Course objectives:

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.

LEARNING OUTCOMES: -

- The students will be able to define the concept of aesthetics, ragas and relation of music with religion.
- The importance and principles of accompaniment in classical music and relative study of music will be studied by students.
- A detailed study of different folk forms of Shri Guru Granth Sahib and study of stringed instruments used in Gurmat Sangeet will be defined by the students.

INSTRUCTIONS FOR THE PAPER SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

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

UNIT – II

- (1) Essays on the following: -
 1. Modern Trends in classical Music.
 2. Relationship of folk Music & classical Music.
 3. Rabindra Sangeet.
 4. Principles of Stage Performance.
- (2) A detailed study of different folk forms of Sri Guru Granth Sahib.
- (3) Study of String Instruments used in Gurmat Sangeet.

BOOKS SUGGESTED

1. Nibandh Sangeet: Edited by Laxmi Narayan Garg.
2. Sangeet Chintamani : Acharya K.C.D. Brahaspati.
3. Hindustani Music : G.H. Ranade.
4. The Story of Indian Music : O. Goswami.
5. Sangeet Shastra Vigyan : Panna Lal Madaan .
6. Punjab Dian Lok Dhuna : Gurpartap Singh Gill.
7. Punjab Lok Sangeet : Vibhin Parpekh : Dr. Rajinder Singh Gill.
8. Folk Instrument of Punjab : Alka Pande.
9. Punjab De Lok Saaz : Dr. Anil Nirula.
10. Punjab Ki Sangeet Parampara : Geeta Paintal .
11. Punjab Vich Sangeet Kala Da Nikas Ate Vikas : Panna Lal Madaan .
12. Bhartiya Kanth Aur Vadya Sangeet : Arun Mishra .
13. Shastriya Sangeet evm Sondarya Shastra.
14. Hindustani Sangeet : Vibhinn Paripekh, edited by Dr. Alankar Singh.

Semester- IV
Syllabus
(Session- 2023-24)

Paper-II: Raag and Taal: Their Physics and Aesthetics (MAMUS-402)

Time 3 hrs	Maximum Marks: 70
Pass Marks: 35%	Total Teaching hours: 65
MST = 15 Marks	
Assignment = 6 Marks.	
Attendance = 6 Marks	
Student Behavior = 3 Marks	

Course objectives:

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.

LEARNING OUTCOMES: -

- The students will be able to define the concept of aesthetics and raga-dhayan.
- The students will be introduced to the modern system of raga classification.
- The study of raga contribution of Gurmat Sangeet to the Hindustani music will required.
- The study of samprakirtik ragas and principle of ragas and detailed study of classification of instruments.

INSTRUCTIONS FOR THE PAPER SETTER

The question paper will consist of three Units I, II and III. Unit I and II will have four questions from the respective sections of the syllabus and will carry 10 marks each. Unit III will consist of 10 short - answer type questions which will cover the entire syllabus uniformly and will carry 30 marks in all. Each question carries 3 marks.

INSTRUCTION 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) Aesthetical study of Raag and Various elements of Raag - Vistar
- (2) Concept of Raag - Dhayan.
- (3) Modern systems of Raag classification.
(a) That Raag classification. (b) Raagang Padhati.
- (4) Contribution of Punjab to Raags of Hindustani Music with special reference to Gurmat Sangeet and Punjabi Folk Music.

UNIT – II

- (1) Distinction of Samprakirtik Raags.
- (2) Principles of Combination of Raags.
- (3) Physical study of Tabla and its various Gharanas (Baaj).
- (4) Detailed study of classification of Instruments with special reference to percussion Instruments.

BOOKS SUGGESTED

1. Taal Prichay: Girish Chandra Srivastva.
2. Indian Concept of Rhythm: A.K. Sen
3. Bhartiye Sangeet Mein Taal - Aur Roop Vidhan: Subhadra Chaudhary.
4. Bhartiye Taalon Ka Shastriye Vivechan: Arun Kumar Sen.
5. Pakhavaj aur Tabla Ke Gharane evam Paramparayen: Aban A. Mistry.
6. Table ka Udgam, Vikas evam Vadan Shalian: Yogamaya Shukla.
7. A Comparative Study of Selected Hindustani Raags: Patyrick Moutal.
8. Evolution of Raag and Taal in Indian Music: M.R. Gautam.
9. Punjabi Lok Sangeet Virasat (Part I & II): Dr Gurnam Singh.
10. Guru Granth Rag Ratnavali: Tara Singh.
11. Gurmat Sangeet - Prabandh ate Paasar _ Dr. Gurnam Singh.
12. Punjab Ki Sangeet Parampara _ Geeta Paintal.
13. Punjabi Lok Sangeet Vibhin Pripekh _ Dr. Rajinder Singh Gill.
14. Bhartiye Sangeet Vadya _ Lalmani Mishra.
15. Gurmat Sangeet Raag Ratnavali Dr. Yashpal Sharma And Dr. Gurnam Singh.

Semester- IV
Syllabus
(Session- 2023-24)

Paper III: STAGE PERFORMANCE (MAMUS-403)

Total teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

Course objectives:

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 ragas and taals, and how instruments are used.

LEARNING OUTCOMES: -

- The students will have the stage performance of prescribed ragas in different gayan shellies.
- The students will be to know about the sufiana kafi and demonstration of talas with layakarries.
- The performance will be required as the students will define ragas on hands as well as on table.
- A detaied study of talas will be studied by students.

INSTRUCTIONS FOR THE PRACTICAL EXAMINER

The practical examination will be conducted by a Board of Examiners consisting of Head of the Department/Nominee, Internal Teacher, and External Expert.

Prescribed Raags:

Malhar Ang: Miyan Ki Malhar, Megh Malhar, Sur Malhar.

Kauns Ang: Malkauns, Chanderkauns, Jogkauns.

1. Performance of Raag
 - i) Vilambit Khayal -30 Marks
 - ii) Drut Khayal -25 Marks
2. Thumri or Dadra -15 Marks
3. Sufiana Kafi while Playing Harmonium -10 Marks

4. Demonstration of the following Taals on hand with Ekgun, Dugun and Chaugun Layakaries: Punjabi Theka, Deepchandi, Teevra, Pancham Sawari -10 Marks
5. Ability to play following Taals on Tabla: Jhap Taal, Punjabi Theka -10 Marks

Semester- IV
Syllabus
(Session- 2023-24)

PAPER IV: VIVA-VOCE (MAMUS-404)

Total Teaching Hours: 65

Maximum Marks: 100

Pass Marks: 35%

Course objectives:

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.

Course Learning Outcomes:

- The students will have the viva-voce with prescribed terms of Indian music.
- The critical study of Raags will be taken in viva-voce.
- The students will have the ability to define the different Gayan shellies.

INSTRUCTIONS FOR THE PRACTICAL EXAMINERS

The practical examination will be conducted by a board of examiners consisting of head of the Department/Nominee, internal teacher and external expert.

From the following Raags one Vilambit Khayal is compulsory, other than the Raag selected for Stage Performance. Drut Khayals have to be done in all the Raags. Marks should be awarded on the basis of performance and viva-voce.

Prescribed Raags:

Malhar Ang: Miya Ki Malhar, Megh Malhar, Sur Malhar.

Kauns Ang: Malkauns, Chanderkauns, Jogkauns.

BOOKS SUGGESTED

- | | |
|--|--|
| 1. Sangeetanjali (Parts I to VI) | - Onkar Nath tahkur |
| 2. Raag Vigyan (Parts I to VII) | - V. R. Patvardhan |
| 3. Kramik Pustak Malika (Parts I to VI) | - V. N. Bhatkhande |
| 4. Sangeet Vyas Kriti (Parts I to IV) | - S.G. Vyas |
| 5. Aprachalit Raags (Parts I and II) | - J.D. Pataki |
| 6. Abhinav Geetanjali (Parts I to VI) | - Ramashray Jha |
| 7. Sangeet Ratnawali (Part I) | - Surinder Kapila |
| 8. Raag Praveen | - Ganesh Prasad Sharma |
| 9. Malhar Ke Prakar | - Jai Sukh Lal |
| 10. Hindustani Sangeet Mein Ghazal Gayaki | - Prem Bhandari |
| 11. Composition in Indian Music | - R.C. Mehta |
| 12. Punjab dian Lok Dhunan | - Gurpartap Singh Gill |
| 13. Punjabi Lok Geet | - Devinder Styarathi |
| 14. Dhrupad | - Indurama Srivastava |
| 15. Tabla Vigyan | - Lalmani Mishra |
| 16. Punjabi Bhashaee Shastri Gayan Bandishan | - Dr. Gurnam Singh |
| 17. Gayan Bandishawali | - Dr. Gurnam Singh |
| 18. Ghazal Ank | - Sangeet Karyalaya, Hathras |
| 19. Taal Parichya, Vol- I,II,III | - Garish Chander Srivastva |
| 20. Tabla Vadan Part -I | - Dr. Jagmohan Sharma,
Punjabi University Publication |

ਸਮੈਸਟਰ- ਚੌਥਾ
ਇਲੈਕਟਿਵ ਪੇਪਰ: MAMUSE-405) ਲੋਕਸੰਗੀਤ
ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ : ਵਿਭਿੰਨ ਪਰਿਪੇਖ
(Session- 2023-24)

ਕੁੱਲ ਅੰਕ : 38
ਅੰਦਰੂਨੀ ਮੁਲਾਂਕਣ : 12

ਕੁੱਲ ਲੈਕਚਰ: 65
ਸਮਾਂ 3 : ਘੰਟੇ

ਪੇਪਰ ਸੈਟਰਜ਼ / ਪ੍ਰੀਖਿਆਂ ਲਈ ਹਦਾਇਤਾਂ

ਪੇਪਰ ਸੈਟਰ ਵੱਲੋਂ ਪ੍ਰਸ਼ਨ ਪਤਰ ਕੁੱਲ ਤਿੰਨ ਭਾਗਾਂ ਵਿਚ ਸੈਟ ਕੀਤਾ ਜਾਵੇਗਾ। ਭਾਗ ਪਹਿਲੇ ਅਤੇ ਦੂਸਰੇ ਵਿਚ ਕੁੱਲ 4- 4 ਪ੍ਰਸ਼ਨ ਪਾਏ ਜਾਣਗੇ ਹਰ ਪ੍ਰਸ਼ਨ 6 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ। ਉਮੀਦਵਾਰ ਹਰੇਕ ਭਾਗ ਵਿਚੋਂ ਕੋਈ 2- 2 ਪ੍ਰਸ਼ਨ ਕਰੇਗਾ। ਭਾਗ ਤੀਸਰਾ ਸਭ ਲਈ ਲਾਜ਼ਮੀ ਹੋਵੇਗਾ। ਜਿਸ ਵਿਚ 7 ਸੰਖੇਪ ਉਤਰਾਂ ਵਾਲੇ ਪ੍ਰਸ਼ਨ ਹੋਣਗੇ ਹਰੇਕ ਪ੍ਰਸ਼ਨ 2 ਨੰਬਰ ਦਾ ਹੋਵੇਗਾ।

Course objectives:

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

LEARNING OUTCOMES: -

- To enable the students to know about music, indian music having various shellies like classical music, semi-classical and light music.
- The students will learn about the tradition of Punjabi folk music.
- The student know about Punjabi culture, folk music.
- To understand the various gayan shellies of Punjabi folk music.

ਭਾਗ-1

1. ਸ਼ਾਸਤਰੀ ਸੰਗੀਤ ਅਤੇ ਲੋਕਸੰਗੀਤ ਦਾ ਅੰਤਰ ਸੰਬੰਧ.
2. ਉੱਪ ਸ਼ਾਸਤਰੀ ਸੰਗੀਤ ਅਤੇ ਲੋਕ ਸੰਗੀਤ ਦਾ ਤੁਲਨਾਤਮਕ ਅਧਿਐਨ.
3. ਪੰਜਾਬ ਦੀ ਲੋਕ ਸੰਗੀਤ ਪਰੰਪਰਾ ਅਤੇ ਇਸਦੀਆਂ ਵਿਸ਼ੇਸ਼ਤਾਵਾਂ.
4. ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ ਦਾ ਬਦਲਦਾ ਸਵਰੂਪ.

ਭਾਗ -2

1. ਹੇਠ ਲਿਖੀਆਂ ਲੋਕ ਗਾਇਨ ਸ਼ੈਲੀਆਂ ਦੀ ਜਾਣਕਾਰੀ ਅਤੇ ਵੱਖ-ਵੱਖ ਵੰਨਗੀਆਂ:
(ੳ ਢੱਡ ਸਾਰੰਗੀ ਗਾਇਨ ਪਰੰਪਰਾ
(ਅ ਵਾਰ -ਗਾਇਨ ਪਰੰਪਰਾ
(ੲ ਕਿੱਸਾ -ਗਾਇਕੀ ਪਰੰਪਰਾ

2. 1947 ਤੋਂ ਬਾਦ ਚੜ੍ਹਦੇ ਪੰਜਾਬ ਵਿਚ ਲੋਕ ਸੰਗੀਤ ਦੀ ਸਥਿਤੀ ਅਤੇ ਇਸਦੀ ਸੰਭਾਲ ਲਈ ਕੀਤੇ ਜਾ ਰਹੇ ਯਤਨ.

3. ਲੋਕ ਧੁਨਾਂ ਤੋਂ ਵਿਕਸਿਤ ਰਾਗ ਪੰਜਾਬ ਦੇ ਵਿਸ਼ੇਸ਼ ਸੰਦਰਭ ਵਿੱਚ

4. ਪ੍ਰਮੁੱਖ ਲੋਕ ਗਾਇਕਾਂ/ ਢਾਡੀਆਂ/ ਕਵੀਸ਼ਰਾਂ ਦੇ ਜੀਵਨ ਪ੍ਰਿਚੇ ਅਤੇ ਯੋਗਦਾਨ:

(ੳ ਅਮਰ ਸਿੰਘ ਸ਼ੌਂਕੀ

(ਅ ਗੁਰਮੀਤ ਬਾਵਾ

ਸਮੈਸਟਰ- ਚੌਥਾ
ਇਲੈਕਟਿਵ ਪੇਪਰ: MAMUSE-405) ਲੋਕਸੰਗੀਤ
ਪ੍ਰੈਕਟੀਕਲ
(Session- 2023-24)

Course objectives:

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 ragas and taals, and how instruments are used

LEARNING OUTCOMES: -

- The students will perform ragas based traditional folk songs.
- To enable the students to play any folk instrument.

The ability to demonstrate/play the basic talas on hands as well as on tabla such as: dhaayiya, khemta, Punjabi theka.

ਕੁੱਲ ਅੰਕ 50 :

ਕੁੱਲ ਲੈਕਚਰ: 65
ਸਮਾਂ 20- ਮਿੰਟ

- | | |
|---|---------|
| 1. ਰਾਗ: ਪਹਾੜੀ ,ਦੇਸ ਤੇ ਅਧਾਰਿਤ ਪੰਜਾਬੀ ਪਰੰਪਰਾਗਤ ਗੀਤਾਂ ਦਾ ਪ੍ਰਦਰਸ਼ਨ | -30ਅੰਕ |
| 2. ਪਰੰਪਰਾਗਤ ਲੋਕ ਗਾਇਨ ਵਿਧੀਆਂ ਵਿਚੋਂ ਕਿਸੇ ਇੱਕ ਦੀ ਵਿਧੀਵਤ ਪੇਸ਼ਕਾਰੀ | -10 ਅੰਕ |
| 3. ਮੁਢਲੀਆਂ ਤਾਲਾਂ ਦੀ ਜਾਣਕਾਰੀ ਅਤੇ ਹੱਥ ਨਾਲ ਤਾਲੀ-ਖਾਲੀ ਦਾ ਪ੍ਰਦਰਸ਼ਨ:
ਢਈਆ , ਖੇਮਟਾ ,ਪੰਜਾਬੀਠੇਕਾ | -10 ਅੰਕ |

ਪ੍ਰਸਤਾਵਪੁਸਤਕਾਂ

- | | |
|--|--|
| 1. ਪੰਜਾਬੀ ਗਾਇਕੀ : ਵਿਭਿੰਨ ਪਾਸਾਰ | : ਡਾ .ਹਰਿੰਦਰ ਕੌਰ ਸੋਹਲ |
| 2. ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ ਵਿਰਾਸਤ) ਦੇ ਭਾਗਾਂ ਵਿੱਚ(| : ਡਾ .ਗੁਰਨਾਮ ਸਿੰਘ) ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ(|
| 3. ਪੰਜਾਬ ਲੋਕ ਢਾਡੀ ਕਲਾ | : ਹਰਦਿਆਲ ਬੁਹੀ |
| 4. ਪੰਜਾਬ ਦੀ ਢਾਡੀ ਪਰੰਪਰਾ | : ਡਾ .ਜਸਬੀਰ ਕੌਰ |
| 5. ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ ਵਿਭਿੰਨ ਪਰਿਪੇਖ | : ਡਾ .ਰਾਜਿੰਦਰ ਸਿੰਘ ਗਿੱਲ |
| 6. ਹਰਿਆਣਾ ਤਥਾ ਪੰਜਾਬ ਕੀ ਸੰਗੀਤ ਪਰੰਪਰਾ | : ਰੀਤਾ ਧਕਰ |
| 7. ਪੰਜਾਬੀ ਲੋਕ ਸੰਗੀਤ :ਇੱਕ ਅਧਿਐਨ | : ਧਰਮਵੀਰ ਸਿੰਘ ਨਾਗਰਾ |
| 8. ਪੰਜਾਬ ਦਾ ਸਮਕਾਲੀ ਸੰਗੀਤ | : ਨਵਜੋਤ ਕੌਰ ਕਮੇਲ |
| 9. ਰਾਜਸਥਾਨਕੀ ਸੰਗੀਤ ਪਰੰਪਰਾ | : ਡਾ .ਮੰਜੂ ,ਸ਼੍ਰੀ ਕਸ਼ੀਰ ਸਾਗਰ |
| 10. ਭਾਰਤੀ ਸੰਗੀਤ ਕੀ ਪਰੰਪਰਾਏਂ | : ਡਾ .ਰਾਮ ਸਰੂਪ ਸ਼ਾਂਡਿਲਯ |
| 11. ਲੋਕ ਸੰਗੀਤ ਮੌਸੀਮਾਵਰਤੀਕਸ਼ੇਤਰੋਂ ਕਾ ਯੋਗਦਾਨ | : ਡਾ .ਨਾਹਰ ਸਿੰਘ |
| 12. ਮਾਰਕਸੀ ਰੂਪ ਚਿੰਤਨ | : ਡਾ .ਨਾਹਰ ਸਿੰਘ |
| 13. ਕਲੀ ਛੰਦ ਨਿਕਾਸ ਤੇ ਵਿਕਾਸ | : ਡਾ .ਅਜਮੇਰ ਸਿੰਘ) ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ(|
| 14. ਮਾਲਵੇਦੀ ਕਵੀਸ਼ਰੀ ਪਰੰਪਰਾ | : ਅਜਮੇਰ ਸਿੰਘ) ਪੰਜਾਬੀਯੂਨੀਵਰਸਿਟੀਪਟਿਆਲਾ(|
| 15. ਤੂੰਬੇ ਨਾਲ ਜੋੜੀ ਵੱਜਦੀ | : ਹਰਦਿਆਲ ਬੁਹੀ |
| 16. ਪੰਜਾਬ ਦੇ ਲੋਕ ਗਾਇਕ | : ਨਿੰਦਰ ਘੁਗਿਆਣਵੀ |
| 17. ਸਾਡੀਆਂ ਲੋਕ ਗਾਇਕਾਵਾਂ | : ਨਿੰਦਰ ਘੁਗਿਆਣਵੀ |
| 18. ਤੂੰਬੀ ਦੇ ਵਾਰਿਸ | : ਨਿੰਦਰ ਘੁਗਿਆਣਵੀ |
| 19. ਸੁਰ ਦਰਿਆਓਂ ਪਾਰ ਦੇ | : ਸ਼ਮਸ਼ੇਰ ਸਿੰਘ ਸੰਧੂ |
| 20. ਲੋਕ ਸੁਰਾਂ | : ਸ਼ਮਸ਼ੇਰ ਸਿੰਘ ਸੰਧੂ |
| 21. ਸੁਰਾਂ ਦੇ ਸੁਦਾਗਰ | : ਇਕਬਾਲ ਮਾਹਲ |

Semester – IV
Paper-MAMUSE-405
Elective Subject (Gurmat Sangeet)
PAPER -HISTORY OF GURMAT SANGEET

Max Marks: 38

Lectures to be delivered: 65

Pass Marks: 35% in the subject

Internal Assessment:12

Time Allowed: 3 Hours

MST : 6 Marks

Attendance : 3 Marks

Assignment : 2 Marks

Student Behavior : 1 Marks

Course objectives:

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.

Course Learning Outcomes:

- The students will be able to know the origin and development of Gurmat Sangeet during time period of guru sahibaan and about Shabad kirtan tradition in sikh religion.
- To know about the Rababi kirtan, Taksal tradition in Gurmat Sangeet.
- The students will be introduced to various life sketches like prof. Tara singh and contribution of Vaaran of Bhai Gurdas.

INSTRUCTIONS FOR THE PAPER – SETTER

The question paper will consist of three Units: 1,2 and 3. Unit -1 and 2 units will have 4 questions from the respecting units of the syllabus and will carry six marks each and the candidates will attempt two question from each unit. Unit 3 will consist of 7 short questions Which will cover the entire syllabus uniformly and will carry 14 marks in all. Each question carries 2 marks. There will be no choice in this compulsory question.

INSTRUCTION FOR THE CANDIDATES

Candidates are required to attempt two questions each from the unit 1 and 2 the question paper and entire Unit 3.

Unit -1

1. Contribution of Guru Har Gobind ji, Guru Har Rai ji, Guru Harkishan Ji and Guru Tegh Bahadur Ji in the development of Gurmat Sangeet tradition. (Contribution from 6th Guru to 9th Guru)
2. Contribution of Guru Gobind Singh Ji in the development of Gurmat Sangeet tradition.
3. Taksal tradition in Gurmat Sangeet.
4. Evolution and Development of Gurmat Sangeet during period After independence.

Unit-II

1. Detailed study of following Raags- Jaitsri, Malhar, Kanhra, Jaijavanti.
2. Contribution of different scholars towards Gurmat Sangeet with special reference to the 19th and 20th century.
3. Historical development of prominent Gurmat Sangeet academic institutions in 20th Century.
4. Prominent Shabad Keertan Composers of Gurmat Sangeet.

Semester – IV
Paper-MAMUSE-405 B (P)
Elective Subject (Gurmat Sangeet)
PAPER -HISTORY OF GURMAT SANGEET

STAGE PERFORMANCE

Max marks : 50
Pass marks : 35% in the subject

Total Teaching Hours: 65

Course objectives:

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.

Course Learning Outcomes:

- The students will be to do Shabad gayan of the prescribed Raags and chanting of Asa Di Vaar Di Chownki.
- The students will have the ability to demonstrate/play the following talas on hands as well as on tabla.
- The students will have the ability to perform with Sodar Di Chownki.

INSTRUCTIONS FOR THE PAPER (PRACTICAL)

Harmonium is allowed as an accompaniment but weightage will be given to the student reciting shabad kirtan along with string instrument of Gurmat Sangeet.

1. Shabad Gayan of the prescribed Raags in Dhrupad/ Khayal style:
Jaitsri, Malhar, Kanra, Jaijavanti. -20 marks
2. Aasa di war di chauki chant 18-24. -10 marks
3. Ability to Demonstrate/Play the followings Taals on Hands or on Tabla:
1) Khdag taal 2) Atarhari taal 3) Shikar taal -10 marks
4. Partaal Gayan in following Raags: Malhar, Kanra. -05 marks
5. Practical/ project file with proper presentation. -05 marks

BOOKS SUGGESTED

1. Sri Guru Granth Sahib Raag Ratnavli - Prof. Tara Singh,
Published by Punjabi University, Patiala.
2. Gurmat Sangeet: Prabandh Te Pasaar - Dr, Gurnam Singh,
Published by Punjabi University Patiala
3. Gurmat Sangeet Vich Paryukt Lok Sangeetak Tat - Dr. Gurupratap Singh Gill,
Published by Punjabi University Patiala
4. Gurmat Sangeet Di Itihasik Vilakhanata - Dr.Jasbir Kaur,
Published by Bhai Chattar singh Jiwan singh, publication vera Amritsar.
5. Sangeet Sidhantte Sohaj Shaster - Dr. D.S. Narula,
Published by Punjabi University Patiala
6. Punjabi Sangeetkar - Dr. Gurnam Singh
Published by Punjabi University Patiala
7. Sri Guru Granth Sahib Raag Ratnakar - Dr. Gurnam Singh
Published by SGPC, Amritsar
8. Guru Nanak Sangeet PadtiGranth Part I & II - Editor Sukhwant Singh,
Published by GurGianPrakash, Jawaddi, Kalan, Ludhiana.
9. Sangeet Visharad - Laxmi Narayan Garg,
Published by Sangeet Karyalaya, Hathras
10. Sangeet Roop Part: I ,II&III - Dr. Davinder Kaur,
Published by Sangeetanjali Publications, Patiala
11. Gurmat sangeet Darpan - Prof. Kartar Singh,
Published by SGPC, Amritsar
12. Gurmat Sangeet: Vishesh Ank - Samajik Vigyan Pattar, Panjabi University, Patiala.