

B.A- II MUSIC (VOCAL)
For 2018-2019, 2019-2020, 2020-2021 Session
SEMESTER - IIIrd
PAPER-A (THEORY)

Max Marks : 38

Lectures to be delivered :38

Internal Assessment : 12 Marks

(Internal Test = 7 marks, Attendance = 5 marks)

Pass Marks : 35% in the subject

Time Allowed : 3 hours

(Theory and Practical separately)

Note: Along with Music (Vocal), the candidate can also take Music (Instrumental) and Tabla as elective subjects.

INSTRUCTIONS FOR THE PAPER-SETTER

- (i) The question paper will consist of three sections : A, B, & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 06 marks each. Section C will consist of 07 objective type questions which will cover the entire syllabus uniformly and will carry 14 marks in all.
- (ii) While sending the syllabus to Paper Setter the syllabus prescribed for Practical Paper should also be sent.

INSTRUCTIONS FOR THE CANDIDATES

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

SECTION –A

- (i) Historical development of Indian Music upto 12th century with special reference to
 - (a) Matang
 - (b) Sharangdev
- (ii) Origin and development of the Khyal Gayan Shailee .
- (iii) Definition of the following : Nyas , Apnyas, Grah, Ansh.
- (iv) Definition , concept & importance of Alap and Taan.
- (v) Biographical sketches and contribution of the following great masters :
 - (a) Ustad Faiyaz Khan
 - (b) Swami Harivallabh

SECTION –B

- (vi) Folk Music of Punjab
- (v) Contribution of Sri Guru Arjan Dev ji to Gurmat Sangeet
- (viii) Description and notation of following Ragas (Khayals) and Talas :
 - (i) Ragas : Bhairav, Malkauns.
 - (ii) Talas : Jhaptal, Deepchandi.
- (ix) Elementary Knowledge of the following Ragas : Gunkali, Chanderkauns

SEMESTER – IIIrd
PAPER- B (PRACTICAL)

Max Marks : 38

Internal Assessment : 12 Marks

(Internal Assessment Test = 7 Marks)

(Attendance = 5 Marks)

Pass Marks: 35% in the subject

(Theory and Practical separately)

Lectures to be delivered : 75

Time allowed : 20 minutes

(i)	Performance/Viva	-	30 marks
(ii)	Harmonium	-	04 marks
(iii)	Tabla	-	04 marks

INSTRUCTIONS FOR THE PAPER- SETTER/PRACTICAL EXAMINER

- (i) There should not be more than twelve students in a batch .
 - (ii) Harmonium is not allowed as accompaniment in vocal music, but it can be used while singing Alankars.
1. One Drut Khayal in each of the following ragas : Bhairav, Malkauns
 2. One Vilambit Khayal in any one of the Ragas prescribed in the syllabus with Alaps and Taans.
 3. One Shabad in prescribed Raga or Bhajan .
 5. Ability to perform the following Taals on hands : Jhap Taal, Deepchandi
 6. Aroh, Avroh , Pakar of the following Ragas : Gunkali , Chanderkauns
 7. Ability to sing Saraswati Vandana.

BOOKS RECOMMENDED FOR THEORY & PRACTICAL PAPERS

1. Harish Chander Srivastava : *Rag Parichya Part II* .
2. *Sangeet Kaumudi, IV* (Punjabi) : Published by Punjabi University, Patiala.
3. Sangeet Karyala, Hathras : Hamare Sangeet Ratan
4. Mrs. Veena Mankaran : Sangeet Sar (Part I)
5. Dr. Manmohan Sharma : *Tabla Vadan Part- II*, Punjabi University, Patiala.
6. Prof. Tara Singh , Surjit Kaur : *Vadan Kala*, Published by Punjabi University, Patiala.
7. Amrit Kirtan Trust, 422, 15-A, Chandigarh : *Gurmat Sangeet (Vishesh Ank)*.
8. G.G.K, Parkashan Javadhi Kalan Ludhiana : *Gurmat Sangeet (Vishesh Ank)* Vismad Nad.
9. Dr. Gurnam Singh : *Punjabi Sangeetkar*, Published by Punjabi University, Patiala.
10. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala.Dr.
11. Dr. Devinder Kaur : *Sangeet Roop Part II*.
12. Sharatchandra Shridhar Pranjpe : *Sangeet Bodh*

B.A- II MUSIC (VOCAL)
For 2018-2019, 2019-2020 & 2020-2021 Session
SEMESTER - IV
PAPER-A (THEORY)

Max Marks : 38

Lectures to be delivered :38

Internal Assessment : 12 Marks

(Internal Test = 7 marks , Attendance = 5 marks)

Pass Marks : 35% in the subject

Time Allowed : 3 hours

(Theory and Practical separately)

Note: Along with Music (Vocal), the candidate can also take Music (Instrumental) and Tabla as elective subjects.

INSTRUCTIONS FOR THE PAPER-SETTER

- (i) The question paper will consist of three sections : A, B, & C. Section A & B will have four questions from the respective sections of the syllabus and will carry 06 marks each. Section C will consist of 07 objective type questions which will cover the entire syllabus uniformly and will carry 14 marks in all.
- (ii) While sending the syllabus to Paper Setter the syllabus prescribed for Practical Paper should also be sent.

INSTRUCTIONS FOR THE CANDIDATES

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

SECTION –A

- (i) Historical development of Indian Music upto 12th century with special reference to Hindu Period .
- (ii) Origin and development of the following Gayan Shaillies : Dhrupad and Dhamar.
- (iii) Definition of the following: Khatka , Kan, Murki , Andolan
- (iv) Role of Computer & Internet in Music.
- (v) Biographical sketches and contribution of the following great masters :
 - (a) Pt. Onkar Nath Thakur
 - (b) Pt. Krishan Rao Shankar Pandit

Section –B

- (vi) Tanpura and Sahayak Nad
- (vii) Importance of Music in Sri Guru Granth Sahib.
- (viii) Description and notation of following Ragas (Khayals) and Talas :
 - (j) Ragas : Asawari, Bhimplasi
 - (ii) Talas : Chartala , Sooltala , Dhamar
- (ix) Elementary Knowledge of the following Ragas : Jaunpuri, Dhanshri.

SEMESTER – IV
PAPER- B (PRACTICAL)

Max Marks : 38

Internal Assessment : 12 Marks

(Internal Assessment Test=7 Marks)

(Attendance = 5 Marks)

Pass Marks: 35% in the subject

(Theory and Practical separately)

Lectures to be delivered : 75

Time allowed : 20 minutes

(i)	Performance/Viva	-	30 marks
(ii)	Harmonium	-	04 marks
(iii)	Tabla	-	04 marks

INSTRUCTIONS FOR THE PAPER- SETTER/PRACTICAL EXAMINER

- (i) There should not be more than twelve students in a batch .
 - (ii) Harmonium is not allowed as accompaniment in vocal music, but it can be used while singing Alankars.
1. One Drut Khayal in each of the following ragas : Asawari, Bhimplasi.
 2. One Vilambit Khayal in any one of the Ragas prescribed in the syllabus with Alaps and Taans.
 3. One Dhrupad or Dhamar with Dugun Layakari in any Raga.
 5. Ability to perform the following Tala on hands : Chartala, Sooltala, Dhamar
 6. One Folk Song.
 7. Aroh, Avroh , Pakar of the following Ragas : Jaunpuri, Dhanashri.

BOOKS RECOMMENDED FOR THEORY & PRACTICAL PAPERS

1. Harish Chander Srivastava : *Raga Parichya Part II* .
2. Published by Punjabi University, Patiala : *Sangeet Kaumudi - IV* (Punjabi).
3. Sangeet Karyala, Hathras : *Hamare Sangeet Ratan*
4. Mrs. Veena Mankaran : *Sangeet Sar (Part I)*
5. Dr. Yashpal Sharma : *Gayan Kala* , Pulbsihed by Punjabi University, Patiala
6. Dr. Manmohan Sharma : *Tabla Vadan Part- II*, Punjabi University, Patiala.
7. Prof. Tara Singh , Surjit Kaur : *Vadan Kala*, Published by Punjabi University, Patiala.
8. Amrit Kirtan Trust, 422, 15-A, Chandigarh : *Gurmat Sangeet (Vishesh Ank)*.
9. G.G.K Parkashan, Jawaddi Kalan, Ludhiana : *Gurmat Sangeet (Vishesh Ank) Vismad Nad*.
10. Dr. Alankar Singh : *Hindustani Sangeet : Vibhin Paripekh*, Gracious Books, Patiala
11. Dr. Gurnam Singh : *Punjabi Sangeetkar*, Published by Punjabi University, Patiala.
12. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala.Dr.
13. Dr. Devinder Kaur : *Sangeet Roop Part II*.
14. Sharatchandra Shridhar Pranjpe : *Sangeet Bodh*