

B.A- III MUSIC (VOCAL)
For 2022-23, 2023-2024 & 2024-2025, Session
SEMESTER - V
PAPER-A (THEORY)

Max Marks : 38

Internal Assessment : 12 Marks

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

Pass Marks : 35% in the subject
(Theory and Practical separately)

Lectures to be delivered :38

Time Allowed : 3 hours

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 each from the respective sections of the syllabus and will carry 06 marks each. Section C is compulsory and will consist of 07 objective type questions covering 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 from 18th Century to 1947 .
- (ii) Origin and development of the following Gayan Shailies :
Tappa, Thumri, Tarana.
- (iii) Development and importance of Indian Notation System of Hindustani music , its merits and demerits.
- (iv) Contribution and life sketch of the following :
 - a) Pt. Krishna Rao Shankar Pandit
 - b) Pt. Dalip Chander Vedi
- (v) Inter relationship of Folk Music and Classical Music.



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Section -B

- (vi) Define the following Musical terms in the context of Gurmat Sangeet:
a) Kirtaniya b) Dhuni c) Chowki d) Paudi
- (vii) Description and notation of the following Ragas and Talas :
a) Ragas : Bihag, Miyan Ki Todi
b) Talas : Jhumra, Teevra
- (viii) Elementary knowledge of the following Ragas : Maru Bihag, Multani.

by Mr. Sharma

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SEMESTER – V
PAPER- B (PRACTICAL)

Max Marks : 38
Internal Assessment : 12 Marks
(Internal 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

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|-------|------------------|---|----|-------|
| (i) | Performance/Viva | - | 25 | Marks |
| (ii) | Harmonium | - | 08 | Marks |
| (iii) | Tabla | - | 05 | Marks |

INSTRUCTIONS FOR THE PAPER-SETTER/ PRACTICAL EXAMINER

- i) There should not be more than 12 students in a batch for practical examination.
 - ii) Harmonium is not allowed as accompaniment in Music (Vocal) but it can be used while singing Alankars.
- 1) One Drut Khyal with Alaps and Tana in each of the following Ragas :
Bihag, Miyan Ki Todi
 - 2) One Slow Khayal in any of the prescribed Ragas with proper gayaki.
 - 3) Ability to recite the following Talas in Ek Gun, Dugun and Chaugun layakaries :
Jhumra, Teevra.
 - 4) Ability to play the following Talas on Tabla : Dadra, Kehrva, Teentala
 - 5) One Tarana with proper style in any of the Ragas prescribed in the syllabus.
 - 6) Ability to play any one Drut Khayal and of your course on harmonium alongwith four alankars in that Raga.
 - 7) Tuning of Tanpura.
 - 8) Ability to play & sing Aroh, Avroh and Pakar of the following Ragas :
Multani, Maru Bihag.

Joshi Shyam

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BOOKS RECOMMENDED FOR THEORY & PRACTICAL PAPERS

1. Dr. Yashpal Sharma : *Gayan Kala* (Published by Punjabi University, Patiala)
2. Shri Harish Chander Srivastava : *Raga Parichya Part II and III.*
3. Sangeet Karyalaya, Hathras : *Hamare Sangeet Ratan*
4. Vasant : *Sangeet Vishard* :Sangeet Karyalaya Hathras.
5. V.S. Nigam : Sangeet Kaumudi Part I to IV, Translation Publication , PUP
6. *Adduti Gurmat Sangeet Sammelan 1992 : Simrati Granth*, G.G.N, Parkashan, Jawaddi Kalan, Ludhiana.
7. Dr. Devinder Kaur :*Sangeet Roop Part III.*
8. Dr. Alankar Singh : *Hindustani Sangeet : Vibhin Paripekh*, Gracious Books, Patiala
9. Dr. Gurnam Singh : *Gurmat Sangeet Prabandh Te Paasar* , Published by Punjabi University, Patiala.
10. Dr. Gurnam Singh : *Punjabi Sangeetkar*, Published by Punjabi University, Patiala.

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B.A- III MUSIC (VOCAL)
For 2022-2023, 2023-24 & 2024-2025, Session
SEMESTER - VI
PAPER-A (THEORY)

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(Theory and Practical separately)

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Time Allowed : 3 hours

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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) Development of Indian Music from 1947 to present period.
- (ii) Origin and development of the following Gayan Shaillies :
Chaturang , Raagmala , Padtaal
- (iii) Contribution and life sketch of the following:
 - a) Ustad Bade Ghulam Ali Khan
 - b) Smt. Hira Bai Barodkar
- (iv) Evolution and development of Indian Musical Scale.
- (v) Essays on the following topics:
 - a) Sufi Music of Punjab
 - b) Indian Music in Global Perspective

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Section -B

- (vi) Inter relationship of Hindi Film Music and Classical Music.
- vii) Brief Introduction of Different Gayan Shailies of Gurmat Sangeet.
- (v) Description and Notation of the following Raags and Taals :
- a) Raags : Bhairavi , Ramkali , Miyan Malhar.
b) Taals : Ada Chautal , Jat, Tilwara
- (ix) Elementary knowledge of the following Raags : Kafi, Marva, Poorvi.

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SEMESTER – VI
PAPER- B (PRACTICAL)

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(ii)	Harmonium	-	08	Marks
(iii)	Tabla	-	05	Marks

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- iii) Harmonium is not allowed as accompaniment in Music (Vocal) but it can be used while singing Alankars.
- 1) One Drut Khyal with Alaps and Taans in each of the following Raags :
Bhairavi, Ramkali, Miyan Malhar.
 - 2) One Slow Khayal in any of the prescribed Raags with proper Gayaki.
 - 3) Ability to recite the following Taals in Ek Gun, Dugun and Chaugun Layakaries :
Ada Chautala, Jat, Tilwara
 - 4) Ability to play the following Taals on Tabla : Roopak, Ektaal.
 - 5) One Ghazal / Sufiana Kalam with proper Gayaki while playing Harmonium alongwith four Alankars.
 - 6) Ability to play any one Drut Khayal of your course on Harmonium.
 - 7) Tuning of Tanpura.
 - 8) Ability to play & sing Aroh, Avroh and Pakar of the following Raags :
Kafi, Marva, Poorvi.

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9. Dr. Gurnam Singh : *Punjabi Sangeetkar*, Published by Punjabi University, Patiala.

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