

**DEPARTMENT OF MUSIC**  
**PUNJABI UNIVERSITY, PATIALA**  
**M.A. Honours Music (Vocal)**  
**Semester-I**  
**Sessions : 2025-2026, 2026-2027**  
**Programme Code : MUVVM2PUP**

Course	Papers CBCS system	Name of Paper	Code	Credits	External	Internal	Total Marks	(Hours/ Week) L+T+P*
M.A. Honours Music (Vocal)	Paper-1	Scientific & Acoustical Study of Hindustani Music (Vocal)	MUVVM1101T	5	70	30	100	4+1+0
	Paper- 2	History of Indian Music (Vocal)	MUVVM1102T	5	70	30	100	4+1+0
	Paper-3	Stage Performance	MUVVM1103P	5	70	30	100	0+3+2
	Paper-4	Viva-Voce	MUVVM1104P	5	70	30	100	0+3+2
Total				20	280	120	400	20

\* 1 L = 1 hour

1 T = 1 hour

1 P = 2 hours

*Jyoti Shekhar*  
 Head, Dept. of Music  
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**M.A. Honours Music (Vocal)**  
**Semester-II**  
**Sessions : 2025-2026, 2026-2027**

Course	Papers CBCS system	Name of Paper	Code	Credits	External	Internal	Total Marks	(Hours/ Week) L+T+P*
M.A. Honours Music (Vocal)	Paper-1	Scientific & Accoustical Study Of Hindustani Music (Vocal).	MUVM1201T	5	70	30	100	4+1+0
	Paper-2	History of Indian Music (Vocal)	MUVM1202T	5	70	30	100	4+1+0
	Paper-3	Stage Performance	MUVM1203P	5	70	30	100	0+3+2
	Paper-4	Viva-Voce	MUVM1204P	5	70	30	100	0+3+2
	Paper-5 Qualifying	ਪੰਜਾਬ ਦੀ ਬਹੁਭਾਂਤੀ ਸੰਗੀਤ ਪਰੰਪਰਾ	MUVM1205T Q	4	70	30	100	3+1+0
Total				20	280	120	400	20

\* 1 L = 1 hour

1 T = 1 hour

1 P = 2 hours

*Holi Sheenu*

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**DEPARTMENT OF MUSIC**  
**PUNJABI UNIVERSITY PATIALA**  
**Syllabus**  
**M.A. Honours Music (Vocal) Semester-I**  
**Sessions : 2025-2026, 2026-2027**

**Program Specific Outcomes:**

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

Paper-I	Scientific & Accoustical Study of Hindustani Music (Vocal)
Paper-II	History of Indian Music (Vocal)
Paper-III	Stage Performance
Paper-IV	Viva-Voce

**Syllabus and courses of reading:**

**Paper-I : Scientific & Accoustical Study of Hindustani Music (Vocal)**

**Paper Code : MUV M1101T**

Maximum Marks : 100	Time : 3 hours
End Semester Exam : 70	Credits : 5
Pass Marks : 40%	Teaching hours per week
Internal Assessment : 30 Marks	L T P
(Attendance=5 Marks	4 1 0
Mid Semester Test=15 Marks	Total Teaching Hours : 65
Written Assignment/ Presentation=10 Marks)	

**Objectives :** The objective of this paper is to impart intense knowledge of Scientific aspects and accoustics of Hindustani music, enabling students to explore the Physics and other related aspects of the subject.

**Course Outcomes :**

1. Students get knowledge of various accoustical terms and accoustics of an auditorium.
2. Students gain knowledge about the origin and development of different musical scales, Swar Sthapna and importance of Notation system.
3. Students get an understanding about Voice Culture, correct intonation and various other techniques of vocal presentation.

**Instructions**

The question paper will consist of three sections: A, B & C. Section A & B will have four questions of 13 marks each from the respective sections of the syllabus and the

*Mohi Shauq*

*Head, Dept. of Music*  
*Punjab University, Patiala*

candidates will attempt two questions from each section. Section C will be compulsory and shall consist of nine short-answer type questions covering the entire syllabus and carrying two marks each (9x2=18 marks). The candidates are required to attempt all questions of Section C.

#### Section-A

1. An introduction to acoustics in the particular context of auditorium acoustics.
2. Study of the following acoustical terms: Vibration, Pitch, Intensity, Timbre.
3. Origin and development of Scale in music along with study of different music scales.
4. Swar Sthapna on the string of Veena as described by scholars of medieval period.

#### Section-B

5. Evolution of notation system, its merits, demerits and importance in music education with particular reference to Bhatkhande Notation System.
6. Voice Culture in the context of Hindustani Music.
7. Correct intonation of Swaras..
8. 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

Introduction to Musical Scales	:	Alan Danielou
Psycho Acoustics of Music & Speech	:	B.C. Deva
Sensation of Tone	:	Helmholtz
Voice Culture	:	S.A.K. Durga
Pranav Bharti	:	Onkar Nath Thakaur
The Story of Indian Music	:	O. Goswami
Sangeet Shastra	:	K. Vasudev Shastri
Hindustani Music	:	G.H. Ranade
Sangeet Visharad	:	Basant
Gayan Kala (Pbi.Uni.PTA)	:	Dr. Yashpal Sharma
Bhartiya Sangeet Mein Shruti	:	Dr. Yashpal Sharma
Sitar As I Know	:	Dr. Ravi Sharma
Dhwani Aur Sangeet	:	Lalit Kishore Singh
Science and Music	:	James Jeans
Physics and Music	:	G. Anfilov
Bharti Sangeet Swarlipi Paddhati	:	Devinder Kaur
Itihasak Sarvekhan	:	
Sangeet Chintamani	:	Acharya KCD Brahaspati

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## Paper-II : History of Indian Music (Vocal)

Paper Code : MUVM1102T

Maximum Marks : 100

End Semester Exam : 70

Pass Marks : 40%

Internal Assessment : 30 Marks

(Attendance=5 Marks

Mid Semester Test=15 Marks

Written Assignment/ Presentation=10 Marks)

Time : 3 hours

Credits : 5

Teaching hours per week

L T P

4 1 0

Total Teaching Hours : 65

**Objectives :** The objective of the paper is to appraise the students with development of Indian Music from Vedic to Muslim period along with the treatises, Gharanas, various musical forms and prominent musicians.

### Course Outcomes :

1. Students get knowledge about the historical development of Indian Music up to Mughal Period.
2. Students become familiar with contribution of prominent scholars and musicians.
3. They get an understanding about Gharana tradition and various Gayan Shailies.
4. Students also learn about contribution of Punjab to Classical music and musical references mentioned in Shri Guru Granth Sahib.

### Instructions

The question paper will consist of three sections: A, B & C. Section A & B will have four questions of 13 marks each from the respective sections of the syllabus and the candidates will attempt two questions from each section. Section C will be compulsory and shall consist of nine short-answer type questions covering the entire syllabus and carrying two marks each (9x2=18 marks). The candidates are required to attempt all questions of Section C.

### Section-A

1. Development of Indian Music in the following periods:  
(i) Vedic Period      (ii) Hindu Period      (iii) Mughal Period
2. Life sketch and contribution of the following music scholars and musicians:  
(i) Pandit V.N. Bhatkhande    (ii) Pandit V.D. Paluskar    (iii) Pt. Dilip Chander Vedi  
(iv) Pt. Bhimsen Joshi      (v) Ustad Sohan Singh
3. Analytical Study of musical references mentioned in Shri Guru Granth Sahib.

### Section-B

4. Contribution of Punjab in the field of Indian Classical Music.
5. Historical development of the following Gayan Shailies:  
(i) Prabandh    (ii) Dhrupad    (iii) Dhamar    (iv) Tarana
6. Origin, development and characteristics of the following Gharanas of Khayal Gayan:  
(i) Gwalior    (ii) Agra    (iii) Delhi

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*Yogi Sheenu*

### Books Suggested

Bharti Sangeet Da Itihas: Yoginder Pal Sharma (Pbi.Uni.Publication) Bachittar Singh  
Gurmat Sangeet Parbandh Te Pasaar : Dr.Gurnam Singh (Pbi.Uni.Publication)  
Sangeet Chintamani: Acharya K.C.D. Brahspati  
Hamare Sangeet Ratan : Sangeet Karyalaya Hathras  
Bhartiya Sangeet Ka Itihas : Umesh Joshi  
Bhartiya Sangeet Ka Itihas : Dr.Sharat Chander, Shridhar Pranjpe  
Punjab Vich Sangeet Kala Da Nikas Te Vikas : Panna Lal Madan (Pbi.Uni. PTA)  
Punjab Ki Sangeet Parampara : Dr. Geeta Paintal  
Bhartiya Sangeet Ki Utpatti Evam Vikas : Dr.J.S.Bawra  
Punjabi Sangeetkar: Dr.Gurnam Singh (Pbi.Uni.Pta.)  
Prachin Bharat Mein Sangeet : Dharamvati Srivastava  
Hamara Adhunik Sangeet : Sushil Kumar Chaube  
Bhartiya Sangeet Padhiyon Ka Tulnatamak Adhayan : V.N.Bhatkhande  
Short Historical Survey of the Music of Upper India: V.N. Bhatkhande  
Samajak Vigyan Pattar ( Parmukh Sangeetakar Vishesh- Ak Part I) Published Punjabi University, Patiala.  
Samajak Vigyan Pattar ( Sangeet Gharanass Vishesh-Ank) Published by Punjabi University, Patiala

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*Dharamvati Srivastava*

**Paper-III : Stage Performance**  
**Paper Code : MUVM1103P**

Maximum Marks : 100 Time : 30 min  
End Semester Exam : 70 Credits : 5  
Pass Marks : 40% Teaching hours per week  
Internal Assessment : 30 Marks L T P  
(Attendance=5 Marks) 0 3 2  
Mid Semester Test=15 Marks Total Teaching Hours : 90  
Written Assignment/ Presentation=10 Marks)

**Objectives :** The objective of the paper is to make student good stage performer covering all the aspects of Raag presentation, Semi Classical or Light forms along with the primary knowledge of Taal.

**Course Outcomes:**

1. The students improve their capability to present a Raag with proper elaboration and all the technicalities of Gayaki.
2. They also develop ability to perform Tarana Gayan Shaili.
3. They also get chance to learn and present folk music of Punjab while playing harmonium.
4. Students learn various Taals in different Layakaries.

**Instructions**

The examination will be conducted by a Board of examiners consisting of Head of the department/nominee, internal teacher and external expert as per decision of the Syndicate 25-10-91 (Para 2, 3).

**Prescribed Raags:**

Rageshri, Ahir Bhairav, Puriya Dhanashri, Bhimplasi, Alhaiya Bilawal, Bihag

**Note:** The candidate has to choose one Raag out of the prescribed Raags and prepare Vilambit & Drut Khayal with proper elaboration & all the technicalities of Gayan.

(A) Performance of Raag:

(i) Vilambit Khyal	Marks: 25
(ii) Drut Khyal	Marks: 15

(B) A Tarana in any Raag mentioned in Paper IV except the Raag selected for performance.

	Marks: 10
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(C) One folk song from Punjab region while playing Harmonium.

	Marks: 10
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(D) Demonstration of the following Taals on hand in Ekgun, Dugun and Chaugun  
Layakaries: Ek Taal, Teen Taal, Char Taal, Roopak.

	Marks: 10
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**Paper-IV : Viva-Voce**  
**Paper Code : MUVVM1104P**

Maximum Marks : 100  
End Semester Exam : 70  
Pass Marks : 40%  
Internal Assessment : 30 Marks  
(Attendance=5 Marks  
Mid Semester Test=15 Marks  
Written Assignment/ Presentation=10 Marks)

Time : 30 min  
Credits : 5  
Teaching hours per week  
L T P  
0 3 2  
Total Teaching Hours : 90

**Objectives :** The main aim of this paper is to introduce the student to analytical and comparative study of the Raags prescribed in the syllabus along with similar Raags. Also to equip them with compositions for further understanding and comparative study.

**Course Outcomes :**

1. The students learn various compositions in the prescribed Raags.
2. They learn to compare different aspects of the prescribed Raags and develop capability to analyse the Raags.
3. The students get equipped to demonstrate various features of the Raags in the course practically and orally.

**Instructions**

The examination will be conducted by a Board of examiners consisting of Head of the department/nominee, internal teacher and external expert as per decision of the Syndicate 25-10-91 (Para 2, 3).

**Prescribed Raags:**

Rageshri, Ahir Bhairav, Puriya Dhanashri, Bhimplasi, Alhaiya Bilawal, Bihag

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

*Jyoti Sheema*

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Head, Dept. of Music  
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### Books Suggested

Sangeetanjali (Part I to VI) : Onkar Nath Thakur  
Raag Vigyan (Parts I to VII) : V.R. Patvardhan  
Kramik Pustak Malika: V.N. Bhatkhande  
Sangeet Vyas Kriti (Part I to IV) : S.G. Vyas  
Aprachalit Raags : J.D. Pataki  
Abhinav Gitanjali: Ramashray Jha  
Sangeet Ratnavali (Part I): Surinder Kapila  
Raag Praveen: Ganesh Prasad Sharma  
Malhar Ke Prakar : J.T. Shah  
Kanhra Ke Parkar : J.T. Shah  
Sarang Ke Parkas : J.T. Shah  
Composition in Indian Music: R.C.Mehta  
Punjab Dian Lok Dhunan (Pbi.Uni.Pta.): Gurpartap Singh Gill  
Punjabi Lok Geet : Devinder Satyarthi  
Tabla Vigyan: Lal Mani Mishra  
Gayan Bandshanwali (Pbi.Uni.Pta.): Gurnam Singh  
Shri Guru Granth Raag Ratanawali: Prof. Tara Singh  
Tabla Vadan Part I(Pbi.Uni.Pta.) : Dr. Jagmohan Sharma  
Tabla Vadan Part II (Pbi.Uni.Pta.): Dr. Manmohan Sharma  
Swaranjali : Prabha Attre

*Yogesh Sharma*

Head, Deptt of Music  
Punjabi University, Patiala

*Yogesh*

**M.A. Honours Music (Vocal) Semester - II**  
Sessions : 2025-2026 & 2026-2027

Paper I	Scientific & Acoustical Study of Hindustani Music (Vocal)
Paper II	History of Indian Music (Vocal)
Paper III	Stage Performance
Paper IV	Viva-Voce
Paper V	ਪੰਜਾਬ ਦੀ ਬਹੁਤਾਂ ਤੀ ਸੰਗੀਤ ਪਰੰਪਰਾ

**Syllabus and courses of reading:**

**Paper-I : Scientific & Acoustical Study of Hindustani Music (Vocal)**  
**Paper Code :MUVVM1201 T .**

Maximum Marks : 100	Time : 3 hours
End Semester Exam : 70	Credits : 5
Pass Marks : 40%	Teaching hours per week
Internal Assessment : 30 Marks	L T P
(Attendance=5 Marks	4 1 0
Mid Semester Test=15 Marks	Total Teaching Hours : 65
Written Assignment/ Presentation=10 Marks)	

**Objectives :** The objective of this paper is to impart intense knowledge of Scientific aspects and acoustics of Hindustani music, enabling students to explore Physics and other related aspects of the subject.

**Course Outcomes:**

1. The students get knowledge about the various acoustical terms along with studio recording techniques.
2. They get in depth understanding of the concepts of Shruti, Swar, Samvad, Moorchhna, Melody, Harmony and comparative study of Hindustani and Karnatak systems of Music.
3. The students learn about usage of electronic gadgets in musical presentation.

**Instructions**

The question paper will consist of three sections : A, B & C. Section A & B will have 04 questions each from the respective sections of the syllabus and will carry 13 marks each. Section C is compulsory of 09 short answers type questions, covering the entire syllabus uniformly and will carry 18 (9x2) marks in all.

**Section - A**

1. Study of following acoustical terms: Frequency; Beats; Echo; Resonance; Overtones.
2. Study of sound with particular reference to the study of studio recording techniques with special reference to composing, editing and mixing.
3. Study of Moorchhna along with its relevance in modern times.

*R.P.S.*

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4. Comparative Study of Hindustani and Karnatka systems of music with special reference to Swar, Raag and Taal .

Section - B

5. Detailed study of Shruti from Ancient to Modern Period
6. Cycle of fourths & fifths in the context of Swar-Samvad.
7. Study of Melody & Harmony and its application in music.
8. Usage of Electronic gadgets in the presentation of music for public performances, their techniques and importance.

Books Suggested

Psycho Acoustics of Music & Speech	: B.C. Deva
Sensation of Tones	: Helmholtz
Physics and Music	: G. Anklov
Pranav Bharti	: Onkar Nath Thakaur
Dhawani aur Sangeet	: Lalit Kishore Singh
Sangeet Vishard	: Basant
Sangeet Bodh	: S.C. Pranje
The Study of Indian Music	: O Goswami
Sangeet Shastra Vidyan	: Panna Lal Madaan
Gayan Kala (Pbi.Uni.PTA)	: Dr. Yashpal Sharma
Bhartiya Sangeet Mein Shruti	: Dr. Yashpal Sharma
Sitar As I Know	: Dr. Ravi Sharma
Science and Music	: James Jeans

*H. H. Choudhary*

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**Paper- II : History of Indian Music (Vocal)**  
**Paper Code :MUVM1202T**

Maximum Marks : 100

Time : 3 hours

End Semester Exam : 70

Credits : 5

Pass Marks : 40%

Teaching hours per week

Internal Assessment : 30 Marks

L T P

(Attendance=5 Marks

4 1 0

Mid Semester Test=15 Marks

Total Teaching Hours : 65

Written Assignment/ Presentation=10 Marks)

**Objectives** : The objective of the paper is to appraise the students with development of Indian Music from British to Post- independence period along with the treatises, Gharanas various musical forms and prominent musicians.

**Course Outcomes:**

1. The students get knowledge about the development of Indian Music in British and Post- Independence Eras.
2. The students get familiar with contribution of prominent musicians and royal patrons.
3. They get an advanced understanding of Gharanass tradition and various Gayan Shailies along with Gharanasss of Punjab.

**Instructions**

The question paper will consist of three sections : A, B & C. Section A & B will have 04 questions each from the respective sections of the syllabus and will carry 13 marks each. Section C is compulsory of 09 short answers type questions, covering the entire syllabus uniformly and will carry 18 (9x2) marks in all.

**Section – A**

1. Development of Indian music in the following periods:  
(i) British Period (ii) Post-independence Era
2. Life sketch and contribution of the following scholars and musicians:  
(i) Ustad Amir Khan (ii) Ustad Bade Gulam Ali Khan  
(iii) Prof. Tara Singh (iv) Pandit Onkar Nath Thakaur (v) Acharya Brihaspati
3. Contribution of the following royal patrons in the development of Indian Music:  
(i) Allauddin Khilji (ii) Maan Singh Tomar  
(iii) Mohammad Shah Rangila (iv) Wajid Ali Shah

**Section – B**

4. Historical development of the following Gayan shaillies:  
(i) Khayal (ii) Thumri (iii) Tappa
5. Origin, development and characteristics of the following Gharanasss of khayal gayan:  
(i) Kirana (ii) Jaipur (iii) Rampur Sehaswan
6. Study of Gharana Tradition in Punjab with particular reference to Patiala Gharana.

*P.P.*

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### Books Suggested

Bharti Sangeet Da Itihas(Pbi. Uni. Publication)	: Yoginder Pal Sharma & Bachittar Singh
Gurmat Sangeet Parbandh Te Pasaar (Pbi. Uni. Publication)	: Dr. Gurnam Singh
Sangeet Chintamani	: Acharya K.C.D. Brahspati
Hamare Sangeet Ratan	: Sangeet Karyalaya Hathras
Bhartiya Sangeet Ka Itihas	: Umesh Joshi
Bhartiya Sangeet Ka Itihas	: Dr. Sharat Chander Pranje
Punjab Vich Sangeet Kala Da Nikas Te Vikas	: Panna Lal Madan (Pbi. Uni. PTA)
Punjab Ki Sangeet Parampara	: Dr. Geeta Paintal
Bhartiya Sangeet Ki Utpatti Evam Vikas	: Dr. J.S. Bawra
Punjabi Sangeetkar (Pbi. Uni. Pta.)	: Dr. Gurnam Singh
Prachin Bharat Mein Sangeet	: Dharamvati Srivastava
Hamara Adhunik Sangeet	: Sushil Kumar Chauhan
Bhartiya Sangeet Padhthiyon Ka Tulnatamak Adhayan	: V.N. Bhatkhande
Short Historical Survey of the Music of Upper India	: V.N. Bhatkhande
Khusro, Tansen Tatha Anya Kalakar	: Acharya Brihaspati
Sangeet Gharanas Ank	: Sangeet Karyalaya, Hathras, Prakashan
Sangeetak Gayan Shalies : Samajak Vigyan Pattar Gayan Shallies Vishesh Ank- Published by Punjabi University, Patiala	: Samajak Vigyan Pattar- Sangeetak
Parmukh Sangeetkar - I & II, Samajak Vigyan Pattar- Bharti Sangeet De Parmukh Sangeetkar Vishesh Ank- Part I (59, 2011) - Published by Punjabi University, Patiala Sangeet Gharanas Vishesh Ank (55, 2017) Published by Punjabi University, Patiala.	

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*Parbaty*  
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**Paper III : Stage Performance**  
**Paper Code : MUVM1203P**

Maximum Marks : 100  
End Semester Exam : 70  
Pass Marks : 40%  
Internal Assessment : 30 Marks  
(Attendance=5 Marks  
Mid Semester Test=15 Marks  
Written Assignment/ Presentation=10 Marks)

Time : 30 min  
Credits : 5  
Teaching hours per week  
L T P  
0 3 2  
Total Teaching Hours : 90

**Objectives** : The objective of the paper is to make student good stage performer covering all the aspects of Raag presentation, Dhrupad Gayan and devotional forms along with the primary knowledge of Taal.

**Course Outcomes:**

1. The students improve their capability to present a Raag with proper elaboration and all the technicalities of Gayaki.
2. They also develop ability to present lesser heard Dhrupad Gayaki and devotional forms Bhajan and Shabad.
3. The students learn various Taals in different Layakaries.

**Instructions**

The Examination will be conducted by a Board of Examiners consisting of Head of the Department/nominee, internal teacher and external expert as per decision of the Syndicate 25-10-91 (Para 2, 3).

**Prescribed Raags:**

Shudh Sarang, Darbari Kanhra, Bairagi, Chandra Kauns, Kalavati and Mian Ki Todi.

**Note :** The candidate has to choose one Raag out of the Raags prescribed in Paper-IV with Vilambit and Drut khyals, proper elaboration and all the technicalities of gayan.

(A) Performance of Raag:

- (i) Vilambit Khyal Marks 25
- (ii) Drut Khayal Marks 15

(B) Dhrupad in any one Raag prescribed in paper IV except the Raag selected for the stage performance Marks 10

(C) A Raag based Bhajan or a Shabad in Raag as prescribed in Sri Guru Granth Sahib while playing Harmonium Marks 10

(D) Demonstration of the following Taals on hand in Ekgun, Dugun and Chaugun Layakaries: Jhap Taal, Jat, Deepchandi and Tivra. Marks 10

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**Paper - IV : Viva-Voce**  
**Paper Code : MUVVM1204P**

Maximum Marks : 100  
End Semester Exam : 70  
Pass Marks : 40%  
Internal Assessment : 30 Marks  
(Attendance=5 Marks  
Mid Semester Test=15 Marks  
Written Assignment/ Presentation=10 Marks)

Time : 30 min  
Credits : 5  
Teaching hours per week  
L T P  
0 3 2  
Total Teaching Hours : 90

**Objectives :** The main aim of this paper is to introduce the student to analytical and comparative study of the Raags prescribed in the syllabus along with similar Raags. Also to equip them with compositions for further understanding and comparative study.

**Course Outcomes:**

1. The students learn various compositions in the prescribed Raags.
2. They learn to compare different aspects of the prescribed Raags and develop capability to analyse the Raags.
3. The students get equipped to demonstrate various features of the Raags in the course practically and orally.

**Instructions**

The Examination will be conducted by a Board of Examiners consisting of Head of the department/nominee, internal teacher and external expert as per decision of the Syndicate 25-10-91 (Para 2, 3).

**Prescribed Raags:**

Shudh Sarang, Darbari Kanhra, Bairagi, Chandra Kauns, Kalavati and Mian Ki Todi.

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

**Note :** Internship/training programme for M.A. Sem II (after End Semester exam) will be held during Summer vacation. Evaluation to be done in semester III, Paper-IV comprising of 20 marks. For details, refer syllabus of Sem-III.

*H. K. Chawla*

*Prof.*

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Punjabi University, Patiala

### Books Suggested

Sangeetanjali (Parts I to VI) : Onkar Nath Thakur  
Kramik Pustak Malika (Parts I to VI) : V.N. Bhatkhande  
Sangeet Vyas Kriti (Part I to IV) : S.G. Vyas  
Aprachalit Raags (Parts I to II) : J.D. Pataki  
Abhinav Gitanjali (Part I to IV) : Ramashray Jha  
Sangeet Ratnavali (Part I) : Surinder Kapila  
Raag Praveen : Ganesh Prasad Sharma  
Malhar Ke Prakar : J.T. Shah  
Kanhra Ke Parkar : J.T. Shah  
Sarang Ke Parkar : J.T. Shah  
Compositionn in Indian Music : R.C. Mehta  
Dhrupad : Indurama Srivastva  
Tabla Vigyan : Lal Mani Mishra  
Gayan Bandshanwali (Pbi. Uni. Pta.) : Gurnam Singh  
Shri Guru Granth Raag Ratanawali : Prof. Tara Singh  
Tabla Vadan Part I (Pbi. Uni. Pta.) : Dr. Jagmohan Sharma  
Tabla Vadan Part II (Pbi. Uni. Pta.) : Dr. Manmohan Sharma

*Partha*  
*Hari Sheewa*

M.A. Honours Music (Vocal) Semester -II

Paper V: ਪੰਜਾਬ ਦੀ ਬਹੁਤੀ ਸੰਗੀਤ ਪਰੰਪਰਾ

Sessions : 2025-2026 & 2026-2027

Paper Code : MUVM2305Q

Maximum Marks : 100

Time : 3 Hours

End Semester Exam : 70 Marks

Credits : 4

Pass Marks : 40%

Teaching hours per week

Internal Assessment : 30 Marks

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(Attendance = 5 Marks

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Mid Semester Test = 15 Marks

Written Assignment/ Presentation = 10 Marks)

### Objective

The objective of this paper is to prepare the students for writing about various traditions of music of Punjab in Punjabi language.

### Instructions

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. Each question will carry 13 marks. The students will attempt four questions selecting two from each section. Section C will be compulsory and will comprise 9 short answer type questions of 2 marks each, covering the entire syllabus.

### ਭਾਗ-ਓ (ਕੋਈ ਚਾਰ)

1. ਪੰਜਾਬ ਦੀ ਸਾਸਤਰੀ ਸੰਗੀਤ ਪਰੰਪਰਾ
2. ਪੰਜਾਬ ਦਾ ਸੂਫੀ ਸੰਗੀਤ
3. ਪੰਜਾਬ ਦਾ ਲੋਕ ਸੰਗੀਤ
4. ਪੰਜਾਬ ਦੀ ਗੁਰਮਤਿ ਸੰਗੀਤ ਪਰੰਪਰਾ
5. ਪੰਜਾਬ ਦਾ ਸੁਗਮ ਸੰਗੀਤ
6. ਪੰਜਾਬ ਦੇ ਲੋਕ ਸਾਜ਼
7. ਪੰਜਾਬੀ ਲੋਕ ਨਾਚ
8. ਪੰਜਾਬ ਦੀ ਸਮਕਾਲੀ ਸੰਗੀਤਕ ਸਥਿਤੀ

### ਭਾਗ-ਅ (ਕੋਈ ਛੇ )

9. ਪੰਜਾਬੀ ਸੰਗੀਤਕਾਰ:

ਗੁੱਜਰਾਮ ਵਾਸਦੇਵ ਰਾਗੀ, ਭਾਈ ਮਹਿਬੂਬ ਅਲੀ, ਮੀਆਂ ਕਾਦਰ ਬਖਸ਼, ਪਦਮ ਸ਼੍ਰੀ ਉਸਤਾਦ ਸੋਹਣ ਸਿੰਘ, ਬੀਬੀ ਨੂਰਾਂ, ਉਸਤਾਦ ਸਲਾਮਤ ਅਲੀ -ਨਜ਼ਾਕਤ ਅਲੀ, ਉਸਤਾਦ ਨੁਸਰਤ ਫ਼ਤਿਹ ਅਲੀ ਖਾਂ, ਵਿਦੁਸ਼ੀ ਸਰਬਜੀਤ ਕੌਰ (ਸਿਤਾਰ ਵਾਦਿਕਾ), ਪਦਮ ਸ਼੍ਰੀ ਭਾਈ ਨਿਰਮਲ ਸਿੰਘ ਖਾਲਸਾ, ਉਸਤਾਦ ਪਵਨ ਕੁਮਾਰ ਵਰਮਾ