

# SYLLABUS FOR THE BATCH FROM YEAR 2023 TO YEAR 2026

## **B.A. / B.Sc.** (12+3 SYSTEM OF EDUCATION) **Music (Instrumental)** (Credit Based Grading System) Examinations: 2023–26



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## **GURU NANAK DEV UNIVERSITY AMRITSAR**

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B.A./B.Sc. (Semester System) (12+3 System of Education) (CBGS) (Batch 2023-26)  
(Faculty of Visual Arts & Performing Arts)

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**SEMESTER-I**  
**MUSIC (INSTRUMENTAL)**  
**(THEORY)**

**Time: 3 Hours**

**L T P**  
**Credits 2 0 0**  
**Marks: 50**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION-A**

1. History of your own instrument.
2. Definition and Explanation of the following musical terms:- Sangeet, Shruti, Swar, Saptak, Aaroh, Avroh, Pakad and Thata.

**SECTION-B**

3. Define Raag, Explain its Rules and Jatis.
4. Define laya and taal, its types and features:- vibhag, matra, taali, khali, sam.
5. Life-Sketch and Contribution of the following musicians:- Allaudin khan, Pt. Vishnu Narayan Bhatkhande.

**SECTION-C**

6. Description of all and Notation of any of the following Ragas:- Kalyan and Bhopali.
7. Brief knowledge and notation of the following Talas:- Teen taal and Dadra taal.

**SECTION-D**

8. Contribution of Guru Nanak Dev ji towards Indian music.
9. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.

**Books Recommended:-**

1. Raag Parichey (Part 1, 2) by H.C.Shrivastava.
2. Sangeet Shastra Darpan (Part-1, 2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by Geeta Paintal.
6. Sangeet Subodh by Dr. Davinder Kaur
7. Gurmat Sangeet (Vishesh Ank) Amritkirtan Trust, Chandigarh.
8. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
9. Sitar di Vadan Prampara, Sharminder Kaur, Publication Bureau:- Punjabi University, Patiala.
10. Sangeet Sudarshini, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
11. Music for Life: Social and Psychological Objectives, Dr. Narendra kaur, Kanishka Publishers, New Delhi.

**SEMESTER-I**  
**MUSIC (INSTRUMENTAL)**  
**(PRACTICAL)**

**L T P**  
**Credits 0 0 2**  
**Marks: 50**

**Practical Exam: 20 Min. for each student**

1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with toras and jhalla:—Raag Kalyan & Bhopali.
3. Ability to recite Teen taal and Dadra taal on hand in ekgun and dugunlayakaries.
4. Ability to sing five alankars with harmonium.

**SEMESTER-II**  
**MUSIC (INSTRUMENTAL)**  
**(THEORY)**

**Time: 3 Hours**

**L T P**  
**Credits 2 0 0**  
**Marks: 50**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION-A**

1. History of Indian music during Vedic Period.
2. Definition and explanation of the following musical terms:—Bols of mizraab, Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi, Purvang and Uttrang.

**SECTION-B**

3. Classification of Indian Musical Instruments.
4. Life-sketch and contribution of the following musicians: Vidushi Annapurna Devi, Ustad Vilayat Khan.
5. Explain Alap, Jod and Jhalla.

**SECTION-C**

6. Description of all and Notation of any of the following Ragas: Bhairav, Kafi and Khamaj.
7. Brief knowledge and notation of the following Talas: Kehrva and Rupak.

**SECTION-D**

8. Contribution of Bhai Mardana towards music.
9. Detailed knowledge of the instruments used in Gurmat Sangeet: Rabab, Dilruba and Saranda.

**Books Recommended:-**

1. Raag Parichay (Part 1, 2) by H.C.Shrivastava.
2. Sangeet Shastra Darpan (Part-1, 2) by Shanti Gowardhan.
3. Sangeet Visharad, Sangeet Karyalaya Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Punjab Ki Sangeet Prampara by Geeta Paintal.
6. Sangeet Subodh by Dr. Davinder Kaur
7. Gurmat Sangeet (Vishesh Ank) Amrit kirtan Trust, Chandigarh.
8. GurmatSangeet, Prabandh ate Pasaar, Dr. Gurnam Singh.
9. Sitar Vadan Di Prampara, Publication Bureau :- Punjabi University Patiala.
10. Sangeet Sudarshini, Dr. Narendra kaur, Kanishka Publishers, New Delhi.

**SEMESTER-II**  
**MUSIC (INSTRUMENTAL)**  
**(PRACTICAL)**

**L T P**  
**Credits 0 0 2**  
**Marks: 50**

**Practical Exam: 20 Min. for each student**

1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument.
2. (i) One Razakhani Gat in each of the following ragas with toras and jhalla :-  
Bhairav, Kafi & Khamaj.  
(ii) Play only gat in other two ragas.
3. One Maseetkhani Gat in any of Ragas prescribed in the course.
4. Ability to recite Kehrva and RupakTaal by hand in Ekgun and Dugun Layakaries.
5. Ability to play One Dhun based on Folk music of Punjab on any instrument other than Sitar.

**SEMESTER–III**  
**MUSIC (INSTRUMENTAL)**  
**(THEORY)**

**Time: 3 Hours**

**L T P**  
**Credits 2 0 0**  
**Marks: 50**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION–A**

1. Historical development of Indian Music during medieval period i.e. from 12<sup>th</sup> to 15<sup>th</sup> century.
2. Detailed study of “Naad”
3. Brief knowledge of the following:– Meend, Ghaseet, Kan, Krintan, Khatka.

**SECTION–B**

4. Techniques and Methods of tuning of Sitar.
5. Life Sketch and Contribution of Ustad Inayat Khan & Ustad Abdul Halim Zafar Khan.

**SECTION–C**

6. Description and notation of the prescribed Ragas: Bhimplasi, Asawari and Des.
7. Brief knowledge of the following Ragas: Kafi, Jaunpuri and Sorath
8. Brief knowledge of the following Talas: Ektal & Sooltal.

**SECTION–D**

9. Classification of Instruments used in Gurmat Sangeet.
10. Contribution of Guru Arjun Dev Ji towards Indian Music.

**Books Recommended:**

1. Rag Parichay (Part 1,2,3) by H.C. Shrivastav.
2. Sangeet Shastar Darpan (Part I & II) by Shanti Govardhan.
3. Sangeet Visharad, Sangeet Karyala Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh
6. Sangeet ke Mool Tatva Part 2, Dr, Narendra Kaur, Kanishka Publishers, New Delhi.
7. Sangeet Subodh by Dr. Davinder Kaur.
8. Punjab kiSangeet Parampara by Geeta Paintal.
9. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, Chandigarh.
10. Sangeet Roop by Dr., Davinder Kaur, Patiala.
11. Bhartiya Sangeet kaItihas by Umesh Joshi.
12. Bhartiya Sangeetke Vadhya, Dr. Lal Mani Mishra.
13. Nibandh Sangeet, Sangeet Karyala, Hathras.

**SEMESTER–III**  
**MUSIC (INSTRUMENTAL)**  
**(PRACTICAL)**

**L T P**  
**Credits 0 0 2**  
**Marks: 50**

**Practical Exam: 20 Min. for each student**

1. Ability to play ten Alankars on Sitar in the swaras of KafiThaat.
2. One Maseetkhani Gat in any of ragas prescribed in the Course. (Bhimplasi, Asawari and Des)
3. One Razatkhani Gat in each of the prescribed raga with Toras and Jhaala.
4. Ability to recite on hand, the Talas, Ektal & Sooltal in Ekgun & Dugun Layakaris.
5. Ability to play theka of Rupak Tala on Tabla.
6. Ability to sing a Cinematic song with any instrument.
7. Brief Knowledge of the following Non–detailed Ragas: Kafi, Jaunpuri and Sorath.



**SEMESTER-IV**  
**MUSIC (INSTRUMENTAL)**  
**(THEORY)**

**Time: 3 Hours**

**L T P**  
**Credits 2 0 0**  
**Marks: 50**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION-A**

1. Historical development of Indian Music during medieval period i.e. from 15<sup>th</sup> to 18<sup>th</sup> century.
2. Formation of 484 Ragas from a Thata.
3. Brief knowledge of the following musical terms – Shuddha Rag, Chayalag Rag, Sankirna Rag, Ashraya & Janya Rag.

**SECTION-B**

4. Life Sketch and Contribution of Ustad Ali Akbar Khan & Mushtak Ali Khan.
5. Gharanas of Sitar.

**SECTION-C**

6. Description and notation of the prescribed Ragas: Malkauns, Sohni and Alahaiya Bilawal.
7. Brief knowledge of the following Ragas: Chandrakauns, Puriya and Bilawal.
8. Brief knowledge of the following Talas: Ada Chautal and Jhap Tal.

**SECTION-D**

9. Importance of Instrumental Music in Gurmat Sangeet.
10. Detailed knowledge of Folk singing styles used in Gurmat Sangeet.

**Books Recommended:-**

1. Rag Parichay (Part 1,2,3) by H.C. Shrivastav.
2. Sangeet Shastar Darpan (Part I & II) by Shanti Govardhan.
3. Sangeet Visharad, Sangeet Karyala Hathras.
4. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
5. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh
6. Sangeet Subodh by Dr. Davinder Kaur.
7. Sangeet Ke Mool Tatva, Part 2, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
8. Punjab ki Sangeet Parampara by Geeta Paintal.
9. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, Chandigarh.
10. Sangeet Roop by Dr.Davinder Kaur, Patiala.
11. Bhartiya Sangeet kaTihas by Umesh Joshi.
12. Bhartiya Sangeet ke Vadhya, Dr. Lal Mani Mishra.
13. Nibandh Sangeet, Sangeet Karyala, Hathras.

**SEMESTER–IV**  
**MUSIC (INSTRUMENTAL)**  
**(PRACTICAL)**

**L T P**  
**Credits 0 0 2**  
**Marks: 50**

**Practical Exam: 20 Min. for each student**

1. Ability to play ten Alankars on Sitar in the swaras of Bhairav Thaata.
2. One Masitkhani Gat in any of ragas prescribed in the Course. (Malkauns, Sohni and Alahaiya Bilawal).
3. One Razatkhani Gat in each of the prescribed raga with Toras and Jhaala.
4. Ability to recite on hand, the Talas, Ada Chautal and Jhap Tal in Ekgun & Dugun Layakaris.
5. Ability to play Ektal on Tabla.
6. Ability to play One Gat in RupakTala.
7. Brief Knowledge of the following Non–detailed Ragas: Chandrakauns, Puria and Bilawal.
8. Ability to sing a Merital song with Harmonium.

**SEMESTER-V**  
**MUSIC (INSTRUMENTAL)**  
**(THEORY)**

**Time: 3 Hours**

**L T P**  
**Credits 2 0 0**  
**Marks: 50**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION-A**

1. Development of Music during modern period.
2. Comparative study of Avirbhava & Tirobhava with illustrations.
3. Relevance of time theory in Music.

**SECTION-B**

4. Life & Contribution of the following Musicians.
  - a. Pt. Ravi Shankar (Sitar)
  - b. UstadBismillah Khan (Shehnai)
5. Study of Musical Electronic Instruments.

**SECTION-C**

6. Detailed description of the prescribed Ragas DarbariKanrha, Todi, PuriyaKalyan (with Notations).
7. Knowledge of the following Ragas:-
  - a. Multani
  - b. Adana
  - c. PuriyaDhanashri.
8. Detailed knowledge of following Talas :-
  - a. Deepchandi
  - b. Tilwara

**SECTION-D**

9. Study of Kirtan Chowkies in Gurmat Sangeet.
10. Inter relation between folk & classical music.

**Books Recommended:**

1. Bharatiye Sangeet KaItihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part – I, II, and III by Shri Harish Chnder Srivastava.
3. Sangeet Shastra Darpan Part – II (Punjabi) published by Punjabi University, Patiala.
4. Sangeet Vishard Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan Shanti Govardhan.
6. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
7. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh
8. Sangeet Ke Mool Tatva Part 3, Dr. Narendra kaur, Kanishka Publishers, New Delhi.
9. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
10. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
11. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.

**SEMESTER–V**  
**MUSIC (INSTRUMENTAL)**  
**(PRACTICAL)**

**L T P**  
**Credits 0 0 2**  
**Marks: 50**

**Practical Exam: 20 Min. for each student**

1. Ability to play 10 Alankars in Sitaar in the Swaras of Asawari That.
2. One Maseetkhani gat in any Raga prescribed in you course Darbari, Todi and PuriyaKalyan
3. One Rajakhani Gat in each Raga prescribed in your course.
4. Brief Knowledge of Non–detailed Raagas: PuriyaDhanashri., Adana and Multani.
5. Ability to recite on hand Deep chandi & Tilwara Tal with single & Double Layakarries.
6. Ability to play theka of Jhap Tal on Tabla.
7. Ability to play One gat in Ektal in any Raga prescribed in your Course.
8. Ability to sing national anthem with any instrument.

**SEMESTER–VI**  
**MUSIC (INSTRUMENTAL)**  
**(THEORY)**

**Time: 3 Hours**

**L T P**  
**Credits 2 0 0**  
**Marks: 50**

**Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

**SECTION-A**

1. Role of media in Indian Music.
2. Short notes of the following musical terms: Kan, Baaj, Jamjama, Murki
3. Life & contribution of the following Musicians:
  - i) Nikhil Benerji (Sitar)
  - ii) Panna lal Ghosh (Flute).

**SECTION-B**

4. Formation of 72 Thatas by Pt. Vyankat Mukhi
5. Relation of Raga with Season & Time.

**SECTION-C**

6. Detailed description and notations of prescribed Ragas:
  - i) Hameer ii) Vrindavani Sarang iii) Bhairavi
7. Detailed knowledge of following Ragas:–
  - i) Kedar ii) Madhmaadh Sarang iii) Bilaskhani Todi
8. Detailed knowledge of the following Talas:
  - i) Jhumra ii) Dhamar.

**SECTION-D**

9. Salient features of GurmatSangeet.
10. Folk instruments of Punjab.

**Books Recommended:**

1. Bharatiye Sangeet KaItihaas, Sharat Chandra Paranjpay.
2. Rag Parichya Part – I, II, and III by Shri Harish Chnder Srivastava.
3. Sangeet Shastra Darpan Part – II (Punjabi) published by Punjabi University, Patiala.
4. Sangeet Vishard Sangeet Karayalya, Hathras.
5. Sangeet Shastra Darpan Shanti Govardhan.
6. Hamare Sangeet Ratan, Luxmi Narayan Garg, Sangeet Karayalaya, Hathras
7. Gurmat Sangeet, Prabandh ate Pasaar, Dr. Gurnam Singh
8. Kramik Pustak Malika by Vishnu Narayan Bhathkhande.
9. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala.
10. Gurmat Sangeet (Vishesh Ank) Amrit Kirtan Trust, 422, 15/A, Chandigarh.
11. Sangeet ke Mool Tatva Part 2, Dr.Narendra Kaur, Kanishka publishers, New Delhi.

**SEMESTER–VI**  
**MUSIC (INSTRUMENTAL)**  
**(PRACTICAL)**

**L T P**  
**Credits 0 0 2**  
**Marks: 50**

**Practical Exam: 20 Min. for each student**

1. Ability to play 10 Alankars in the Swaras of BharaviThata.
2. One maseetkhani Gat in any Raga prescribed in your course Hameer, Vrindavni Sarang & Bhairvi.
3. Rajakhani Gat in each Raga.
4. One Gat in Dhammar Style in the prescribed Ragas.
5. Non detailed Raagas : Bilaskhani Todi, Kedar and Madhmaadh Sarang.
6. Recite Jhumra & Dhamar Tal in Ekgun & Dugan Layakaries.
7. Ability to play Theka of Ektaal on Tabla.
8. Ability to sing a shabad/Bhajan with Harmonium.