APPENDIX I

LIST OF COMMONALITIES

1. Singing of Vilambit Khayal in any one Raga prescribed in the syllabus with simple Alaps and Taans.
2. Singing of one Drut Khayal in each of Ragas prescribed in the syllabus with taans or Toras.
3. Playing of one Maseet Khani Gat in any one Raga prescribed in the syllabus with Alaps and Toras.
4. Playing one Drut Gat in each Raga prescribed in the syllabus with Toras and Jhallas.
5. Ability to play Alankaras on the Harmonium based on the Thatas of prescribed Ragas in the course or ability to play Alankaras on your instrument.
6. Ability to demonstrate Talas on Tabla and by hand showing Khali and Bhari with in single and double layakaries.
7. Singing or playing of Ragas with their short introduction prescribed in the syllabus.
8. Ability to sing or play Shudh and Komal swaras with the help of Harmonium or to play on your instrument.
9. To write notations of Ragas and Talas prescribed in the course and description of Ragas and Talas prescribed in the syllabus.
10. To sing or to play four Ragas in Drut laya.
11. Ability to demonstrate minimum two Talaas on hand with single and double layakaries.
12. Ability to demonstrate Ragas with their short introduction.
13. Singing of Shabad or playing of Alankaras on your instrument.

Commonalities-B.A. I (Instrumental)

1. Life Sketches and contribution towards music:
   (i) Alaudin-Khan, (ii) Pandit Ravi Shankar
2. Detailed knowledge of Ragas: (i) Yaman (ii) Kafi
3. Description and notation of Talaas: (i) Teental (ii) Thaptal
4. Ability to play Alankaras on Sitar.

**Commonalities-B.A I (Vocal)**
1. Detailed description and notation of Teental, Ektal, Keharva.
2. Singing of only one Vilambit Khayal.
3. Ability to sing Aroh Avroh and Pakar on Tanpura.

**Commonalities-B.A-II Music (Instrumental)**
1. Various Bols of Mizrab, Chal-Achal Tthata, Shudh, Chhayalag and Sankeeran Ragas.
2. Life sketches of Ustad Inayat Khan.
3. Use of one swara meend.

**Commonalities-B.A-II (Music Vocal)**
2. Importance of Tanpura and Sahayak Naad.
3. Life Sketch of Ustad Faiyaz Khan.
4. Tal-Tilwara on hand in dugun layakari.
5. One Dhrupad singing in single and double layakaries.

**Commonalities-B.A-III (Instrumental)**
1. Importance of Orchestra.
2. Five Ragas are to be studied in the syllabi.
3. Tal-Ada-Chautal with single and double layakaries.
4. Two slow Gats in practical with Toras.
5. Tuning of your instrument.

**Commonalities-B.A III (Vocal)**

**Origin, development of Gayan Shaillies:**
1. Tappa, (ii) Thumri.
2. Importance of Kanth Sadhma.
3. Lok Sangeet of Punjab.
5. Singing of one Tarana in any Rag prescribed in syllabus.
6. Taal Jhumra with single and double layakaries.
7. Tuning of Tanpura.

Commonalities-MA-I (Music Vocal)
1. Shruti, its importance and utility in Indian Classical music.
2. Shruti as defined by Bharat, Sharang Dev, Solution of Shruti problem by ancient, medieval and modern music scholars.
3. Five slow gats and ten drut gats with alaaps and taans.
5. Teental, Ektal, Jhaptal, Roopak and Chautal on hand in single and double layakaries.

Commonalities-MA-I (Instrumental)
1. Define Shruti, its importance and utility in Indian music.
2. Moorchnaha, its definition and utility.
3. History of Indian music.
4. Talas to play on Tabla- Jhaptal, Roopak.
6. Ten fast Gats.

Commonalities-MA II Music (Instrumental)
1. Scientific study of Indian music.
3. 5 Vilambit Gats with Alap, Jor and Toras in different layakaries selected by the candidate prescribed in syllabus.
4. Drut gats with Toras and Jhallas.
5. One Gat in Dhamar style and in Madhaya laya.
7. Playing of Talas on hand and Tabla.
8. Composition work and tuning of your instrument.
10. To sing Aroh, Avroh of the prescribed Ragas with the accompaniment of Harmonium.
11. Writing in notation Ragas and Talas in different layakaries.
Commonalities MA-II Music (Vocal)

1. Singing of Vilambit Khayals with Alaps, Bolalaps and various types of Taans.
2. Singing of Drut Khayals with alpas and Taans.
5. Capacity to play thekas of talas on tabla and hand.
6. Composition work.
7. Tuning of Tanpura.
APPENDIX-II

I) Names of institutions affiliated to Guru Nanak Dev University, Amritsar:
1. Music Department of Guru Nanak Dev University, Amritsar.
3. B.B.K. D.A.V College for Women, Lawrence Road Amritsar.
5. A.P.J. College of Fine –Arts, Jalandhar City.
7. K.M.V. Jalandhar City.
10. Saint Soldier College, Jalandhar.
11. Sant Hira Das Kannaya Mahavidyalaya, Kala Sangian, Kapurthala.

II) Names of Institutions affiliated to Punjab University, Chandigarh:
13. Music Department of Panjab University Chandigarh.
15. M.T.S. College Ludhiana.
18. Ramgaria College for Women, Ludhiana.
22. G.P.S. College Alour, Khanna.
23. S.G.H.R Sahib College for women Chabbewal (Hoshiarpur)
24. Shergill Memorial College, Mukandpur.

III) Names of institutions affiliated to Punjabi University Patiala
25. Music Department of Punjabi University, Patiala.
27. Khalsa College, Patiala.
29. Public College Samana.
30. Mata Gujri College, Fatehgarh Sahib.
31. Akal Degree College for Women, Sangrur.
33. Mata Sahib Kaur Girls College, Damdama Sahib, Bathinda.
34. Baba Farid College, Deon, Bathinda.
36. Gurukul College, Dehra Tapp, Bathinda.
APPENDIX-III

Objective-I

Name of Lecturer …………………………………………………………………………..
Name of Institution ………………………………………………………………………...
University ………………………………………………………………………………….
Mode of Teaching V/I ……………………………………………………………………….

Note: Please respond to each statement. Your response will be used only for research purpose.

Which of the following topics should be included in the syllabus at B.A I Level

Please tick (✓) cross (x) on each of the following topics

1. History of Indian music from Vedic period to Bharat period. □
2. History of Indian music from 18th to 20th century □
3. Classification of Indian musical instruments and their changing scenario in modern period □
4. Short Notes on-Krintan, Kan, Zamtama, Major Tone, Minor Tone, Semi Tone, Dhwani, Sangeet, Naad, Shruti, Saptak, Laya, Tal, Swara, Rag, Thhata, Jor, Meend, Murki, Andolan, Khata, Nayas, Apnayas, Grah, Ansh, □
5. Method of formation of 484 Rags from a Thhata □
6. Jaatis of Ragas □
7. Elementary Knowledge of Bhaatkhande’s Notation System □
8. Knowledge of Gram and moorchhana □
9. Definition of Maseetkhani Gat, Razakhani Gat, Tora, Jhala/Dhupad, Dhsmar, Khayal style of singing □
10. Knowledge of Bhaatkhande’s Thhata Padhati □
12. Detailed knowledge of ragas with Gats, Toras/Khayals Tans:- Yaman, Bhupali, Bilawal, Khamaj, Bihag, Kafi, Bageshwari.

13. Elementary knowledge of the following ragas:- Varindavani Sarang, Shudh Kalyan, Jaunpuri, Bhimplasi, Deshkar, Kalawati, Alhaya-Bilawal, Bhairav, Durga, Khamaj, Bageshwari, Bhairavi, Tilang, Shudh Kalyan.

14. Notation of Talas with their description:- Dadra, Roopak Ektal, Chautal, Sooltal

15. Ability to play Jhaptal, Teen Tal, Roopak, Dadra on Tabla.

16. Origin and development of Sitar, Flute, Violin/Tanpura, Tabla

17. Demonstration of five alankaras in music on sitar, or ten alankaras with different Bols of mizrab/singing the same on harmonium (for Vocal music students)

18. One Dhun in any Raga of your syllabus/ability to sing shabad or bhajan in any raga of your syllabus and singing shudh swaras with the help of harmonium

19. Method of formation of 72 Thatas from one Saptak

20. Importance of music in human life


22. Contribution of Guru Arjun Dev Ji towards Indian Music

23. Importance of Instrumental music in Gurmat Sangeet

24. Introduction and classification of different musical instruments used in Gurmat Sangeet

25. Origin and development of Gurmat Sangeet

26. Definition of the following in terms of Gurmat Sangeet: Raag, Mohalla, Rahao, Ank

27. Importance of Tal and Laya in instrumental music

28. To recognize ragas sung by the examiner

29. Essay on “Computer and music”

30. Role of electronic media in music
APPENDIX-IV
Objective-I

Name of the Lecturer …………………………………………………………………
Name of the Institution ……………………………………………………………….
Name of the University ……………………………………………………………….
Mode of Teaching: Music V/I ………………………………………………………..

Which of the following topics should be included at B.A II level

Note: Please respond to each statement. Your response will be used only for research purpose

No. Please tick (✓) or cross (✗)
1. History of Indian Music from 13th to 17th century
2. Historical Development of Indian Music from 12th to 15th century with Special Reference to Granths, Gharanas & Shaillies.
3. Historical Development of Indian Music from 1st to 12th century:-(a) Period of Gupta with reference to poetry of Kalidas.
   (b) Matang (c) Sharang Dev
4. Please tick (✓) or cross (✗)--- Various bols of mizrab, Chal- Achal Thhat, Baaj, Ashray and Jannaya Rag, Shudh, Chhayalag and Sankiran Rag, Tirobhav- Avirbhav, Alpatva-Bahutva.
5. Knowledge of the following: please tick (✓) or cross (✗)
   Alap, Jor, Kan Andolan, Thhat, Murki, Kampan, Nyas, Apnyas, Grah, Ansh.
6. General study of Alap and Tann
7. Meaning and definition of Gharana, its importance in Indian Classical Music with its merits and demerits.
8. Classification of Indian Musical Instruments
9. Knowledge of the following:-
   a) Youth and classical music
   b) Contribution of stage music towards the growth of popular music
   c) Role of music to control noise pollution
d) Importance of Vrind Vadan

e) Tanpura and Sahayak Nad

f) Tuning of your instruments

g) Place of Harmonium in vocal music in present period

h) Origin and development of Khayal, Dhurpad, Dhamar Gayan Shaillies

i) Importance of Laya and Taal in folk music

10. Biographical and Life Sketches of Ustad Vilayat Khan, Inayat Khan, Pandit Lal Mani Mishra, Abdul Halim Zafar, Ali Akbar Khan, Shiv Kumar Sharma, Pandit Omkar Nath Thakur, Ustad Faiyaz Khan, Swami Hariballabh,

11. Importance of Instrumental Music in Gurmat Sangeet

12. Contribution of Guru Tegh Bhadur ji towards Indian Music

13. Importance of Shri Guru Granth Sahib in Music

14. Importance of Ragas in Gurmat Sangeet

15. Description and notation of the following Ragas in detail:-
Chanderkaunce, Sohni, Asaawari, Pooriadhanashri, Bhairav, Poorvi, Vrindavani Sarang, Desh, Bageshwari, Malkaunce, Bahar, Bhimplasi

16. Ragas with short introduction: Shankra, Kaligra, Madhmad Sarang, Gunkali, Bhoopali, Rageshwari, Maarwa, Bhairvi, Poorvi, Jaunpuri, Malkaunce

17. One Gat in Madhya Laya in Roopak Taal/Ektaal

18. One Gat in Chautal in single and double layakaries in any one raga of your syllabus

19. Ability to play Ektal, Teental, Chautal, Dhamar, Jhaptal, Sultal, Roopak Tal Ada-Chautal, Jatt-tal, Tilwara by hand with single and double layakaries

20. Ability to play Ttevra, Dhamar, Tilwara on Tabla

21. One Dhun/four Alankaras/use of one or two swaras Meend, Kan

22. Ability to play Aroh, Avroh and Pakar on Harmonium in the prescribe Ragas from the syllabus

23. Tuning of Sitar

24. Definition of the following:-
Bol-Alap, Bol-Bant, Upaj, Murki, Khatka, Mukhra, Gamak,

i) Varieties of Taans,
ii) Teaching learning methods of music, gram and Moorghanna, Jaatigayan, 
Rag-Ragni Vargikaran,

25. Origin and development of Khayal, Dhrupad, Dhamar Gayan Shaillies

26. Life Sketches and contribution towards music by the following:-
Rajan-Saajan Mishra, Rashid Khan, Pandit Bhimsen Joshi, Kishori Amoorkar,

27. Folk Gayan Shaillies in Gurmat Sangeet

28. To Sing one Shabad or Bhajan

29. Ability to sing Meend, Kan, Khatka

30. Ability to sing Saraswati Vandhana

Full Signature
APPENDIX-V

Objective-I

Name of the Lecturer …………………………………………………………………..
Name of the Institution ………………………………………………………………
Name of the University ………………………………………………………………
Mode of Teaching …………………………………………………………………

Note: Please respond to each statement. Your response will be used only for research purpose.

Which of the following topics should be included in the syllabus at B.A. III level Level please tick (✓) or cross (×)

1. (a) History of Indian Music from Bharat to Sharang Dev
   (b) History of Indian Music from 18th Century to present period
   (c) Historical development of Indian Music in modern period
2. Future of Instrumental music
3. Vadan Shaillies
4. Indian Musical Scale
5. Notation System: Origin and development
6. Classification of Indian Musical Instruments
7. Interaction between folk music and classical music
8. Importance of Taal in music
9. Importance of Instruments in Indian Music
10. Raag and Ras
11. Folk Instruments of Punjab
12. Relation of ragas with season and time
13. Importance of Varind Vadan
14. Importance of Bandish in Sitar playing
15. Time Theory of Raga: Scientific or unscientific
16. Write the contribution of your favourite Bharat Ratan awarded musicians
   i) Pandit Ravi Shankar
   ii) Ustaad Bis-Millah Khan
   iii) Ustaad Hafiz Ali Khan
iv) Ustaad Abdul Halim Zaffer Khan
v) Shrimati Anna-poorna
vi) Dr. N. Rajam (Violinist)
vii) Pandit Nikhil Bannerji
viii) Ustaad Ali Akbar Khan
ix) Krishan Rao Shankar Pandit
x) Pandit Dalip Chander Vedi
xi) Pandit Onkar Nath Thakur
xii) Ustaad Bade Gulam Ali Khan
xiii) Hira Bai Barodekar

17. Detailed knowledge of the following instruments:-
   Rabab, Dilruba, Sarangi, Veena, Tabla, Pakhavaj

18. Description about different Kirtan Chowkis of Gurmat Sangeet

19. Sailient features of Gurmat Sangeet

20. Contribution of Rababi Musicians towards Gurmat Sangeet

21. Detailed knowledge of Ragas with Gats and Toras/Khayals and Tans:-
   Pooria Dhanashri, Chanderkaunce, Bhairvi, Hamir, Mian-Ki-Tori, Mian-Ki
   Malhaar, Jai-Jai Vanti, Rageshwari, Madhuvanti, Sohni, Ramkali, Multani,
   Darbari, Shudkalyan, Basant, Pooriakalyan

22. Ragas with short introduction:-Maarva, Chanderkaunce, Multani, Bhairvi,
   Poorvi, Khamaj, Bahar, Malkaunce, Pooria, Gurjri tori, Sham Kalyan,
   Asawari, Bhairav

23. One Dhun in any raag of your syllabus

24. One Gat in Madhya Laya in roopak Tal with toras

25. One Gat in Madhya Laya in Ektal with Toras

26. One Gat in Dhamar Style with Layakaries

27. Ability to play a few techniques on your instrument

28. Use of two or three Swaras in Meend and Kan

29. Use of four Swaras in Meend

30. Ability to sing Shudh, Komal and Teevra Swaras with the help of
   Harmonium
31. Ability to play National Anthem on your instruments

32. Ability to play following Talas by hand with single and double Layakaries—
   Jhumra, Ada-Chautal, Jattal, Sooltal, Dhamar, Tilwara, Deepchandi, Chautal

33. Ability to play talas on tabla:-Jhumra, Ada-Chutal, Jatt Tal, Sooltal, Ektal,
   Teental, Jhaptal, Kehrva_______

34. Ability to sing in Khatka, Murki, Meend

35. To sing one Shabad or Bhajan

36. Explain the following Gayan Shaillies:-
   Tappa, Thumri, Tarana, Dhamar, Sadra, Bhajan, Shabad_______

37. Essay on Jatti-Gayan

38. Rag Lakshan

39. Kanth Sadhna

40. Lok Sangeet of Punjab

41. Role of Akashwani towards the popularization of Indian classical music

42. Definition of Kirtaniya, Chowki, Paudi, Dhuni, Bandana, Alhaunanian

43. Kanth Sadhana

44. Detailed Knowledge of V.N. Bhaatkhande’s and V.D. Paluskar’s notation system

45. Project work based on computer-aided programme on any topic from the syllabus

Full Signature
APPENDIX-VI

Objective-I

Name of Lecturer: (In Capital Letters) ..........................................................

Name of the Institutions ..................................................................................

Name of the University ...................................................................................

Mode of Teaching: VI

Which of the following topics should be included at M.A. I level:-

Please Tick (√) or Cross (×)

Note: Please respond to each statement. Your response will be used only for research purpose.

Q1 Principles of aesthetic, Indian and Western theories regarding aesthetics and aesthetic of Ragas. [ ]

2 Define Shruti, Swara, Gram, Moorchhanna from ancient to medieval period with the relevance in modern system of music. [ ]

3 Development of Indian music from Vedic period to post independence era including the study of four Vedas and music in Ramayan and Mahabharat. [ ]

4 Study of Granths written by Indian music scholars. [ ]

5 Ras Sidhant with special reference to Bharat. [ ]

6 Origin and development of different music scales. [ ]

7 Descriptive and comparative study of different Gities, Gayan/Vadan shallies along with their origin and development. [ ]

8 Study of Jaatilakshan, Rag Lakshan and critical study of Rag Vergikaran with salient features of time theory in Indian music. [ ]

9 Historical development of Vrindgan/Vrindvadan from Bharat to Modern period with principles of composition of Vrindgan/Vrindvadan. [ ]

10 Historical development of solo singing/solo playing and changing scenario in music after independence. [ ]

11 Importance of composition and improvisation in Indian Classical music. [ ]

12 Svarsthapna on the string of Veena as described by scholars of medieval period. [ ]
| 13 | Historical development of Film Sangeet, development of instruments from theatre to films with special reference to Harmonium/Sitar/Tanupura. |
| 14 | Origin, development and classification of Indian musical instruments. |
| 15 | Origin and characteristics of Gharanas of Vocal music/Sitar with special reference to Sainia Gharana. |
| 16 | Interaction between vocal and instrumental music and importance of instruments in vocal music along with the difference between Tantarkari and Gayakiang. |
| 17 | Classical music is based on folk music. |
| 18 | A study of evolution of notation system with its merits and demerits and comparison of Bhattacharjee/Palusker's notation system with relevance of staff notation in Indian classical music and notation of Ragas in staff notation. |
| 19 | Correct intonation of Swaras. |
| 20 | Importance of Swarit (key-note) in music. |
| 21 | Cycle of forth and fifth. |
| 22 | New dimensions of music used in therapy and mental health along with the relation of music with psychology. |
| 23 | An introduction to acoustic musics particularly in the context of auditorium acoustics and study of acoustical terms. |
| 24 | Basic principles of fusion and its importance in modern period. |
| 25 | Gamak and its varieties along with the knowledge of technical terms used in music with special reference to practical utility in various styles of singing/playing. |
| 26 | Comparison of Uttri and Dakshini music system. |
| 27 | Historical development of music in Punjab from 15th century onwards and contribution of Punjab in the field of classical music. |
| 28 | Gayak/Vadak ke Gun Dosh. |
| 29 | Voice culture in context of Indian music. |
30 Contribution of Punjab in the field of instrumental music and folk instruments of Punjab.

31 Contribution of Namdhari Parampara towards Indian classical music.

32 Analytical study of different musical terms and their significance in Sri Guru Granth Sahib’s Sangeet Prabandh (system).

33 Study of Rababi Prampara and its contribution towards the development of devotional and classical music in Punjab.

34 Sikh religion and other contemporary music tradition of Punjab.


36 Salient features of Gurmat Sangeet and relation of Chhand with music in singing style of Gurmat Sangeet and critical study of instruments used in Gurmat Sangeet.

37 How many life sketches of music scholars should be included in the syllabus:
   (a) 10, (b) 15 (c) 20.

38 How many total Ragas should be included in the syllabus: (a) 20, (b) 25 (c) 30.

39 Capacity to sing/playing of different techniques in Gayan/Vadan Shaillies, Alankaras on harmonium/sitar with the tuning of Tanpura/Sitar.

40 Capacity to play different Talas with Layakaries on hand and capacity to play Thekas on Tabla with Vocalist/Instrumentalist.

Full Signature

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APPENDIX-VII

Objective-I

Name of the Lecturer (In Capital Letters) .................................................................
Name of the Institution ................................................................................................
Name of University ......................................................................................................
Mode of Teaching ........................................................................................................

Note: Please respond to each statement. Your response will be used only for research purpose.

Which of the following topics should be included in the syllabus at M.A. II Level in Music II.

1. Music, its relationship with other fine Arts.
2. Principles of Aesthetics with particular reference to Hindustani Music
3. Raag: definition, concept and characteristics.
6. Role of Instrumental/Vocal Music in Film Music.
7. Study of the following:
   i) Dhol
   ii) Algoza
   iii) Tumbi
   iv) Role of Akaashwani in the development of instrumental music.
   v) Dhad
   vi) Mirza
8. Various methods of Teaching Instrumental music/vocal Music with the help of audio-visual aids
9. Write short notes on the following in the context of Musicology:
   Creativity, Sangatkari, Importance of Tihai, Imagination.
10. Origin & development of percussion Instrument & their importance in music
11. Technique & sound production of your instrument.
12. Back ground instrumental music in the form of Music arrangement
13. Music as a commercial art.
15. Melody & Harmony & its implication in Music
16. The role of Instruments in various items.
17. Different fields in Instrumental Music.
18. Sangeet Subniksha
21. Scientific Study of Raga:
   i) Principles of combination of different Ragas
   ii) Distinction of Samprakritik Ragas
22. Principles of Indian Musical Drone (Tanpura)
23. Swar Sadhna, Kanth Sadhna.
25. Aesthetical Study of Ragas:-
   i) Relation of raga with emotion
   ii) Relation of Ragas with season and time
   iii) Expression in music and their importance with Dhyanas of ragas
26. Importance of Laya and Tala in Indian Classical Music.
27. Elementary Knowledge of Staff Notation.
28. Topic of Essay:
   i) Sangeet Shikshalya and Sangeet Shikshan
   ii) Indian Instruments and their parts
   iii) Impact of Gayan on Indian Classical Instrumental music
   iv) Historical Development of Instrumental Music and its future.
   v) Role of Music in National Integration
   vi) Role of Music in the development of personality
29. Salient features of Karnatak music:
   i) Swarsaptak
   ii) Mela
   iii) Raga
   iv) Tala

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32. Contribution of Rababies & Sikh keertankars in Gurmat Sangeet.


34. Historical development of Sufi Sangeet from medieval period to modern period.

35. Importance of stringed instruments in Gurmat Sangeet.

36. Essay on any one of the following topics:
   i) Music & mass Media
   ii) Uses of different layakaries
   iii) Acoustic Instrumental & their importance
   iv) Importance of different Tal vadhayas in classical and in folk music
   v) Traditional Folk Instruments of Punjab
   vi) Music, Man and Mind

37. Brief Study of the Granths:
   i) Sangeet Parijaat
   ii) Sangeet Raj
   iii) Pranav Bharti
   iv) Swarmelkalanidhi

38. One Thumri on any of the following ragas: Khamaj, Kafi, Desh

39. One Gat in Adachautala or Dhamar or Sitarkhani Gat in any of the prescribed ragas from the syllabus.

40. Singing & playing on Harmonium:
   i) Five Alankaas of Shudh & Vikrit Swaras
   ii) Saraswati Vandana
   iii) Playing Dhun, Thumri, Gats in different talas

41. Origin & development of Indian Orchestra (Vadya Vrind)

42. Principles and Importance of Jugalbandi

43. Origin and Development of Sitar, its method of tuning and various playing styles with particular reference to Tantrakari and Gayakiang
44. Gat Vadan Baaj & its various forms; Maseet Khani, Razakhani and Sitar Khani

45. Study of following Instruments:
   i) Sarod  ii) Santoor  iii) Tanpura  iv) Tabla

46. Study of percussion instruments with particular reference to Indian classical music.

47. Ability to demonstrate following Talas in different Layakaries with hand and on tabla: Teen Tal, Jhap Tal, Roopak, Adachautal, Jatt Tal, Rudra Tal, Dhamar Tal and Ek Tal.

48. Study of Tal, its evolution, definition, its various components, its importance in music and description of Dashvith (Ten parans).

49. How many Ragas should be studied with detail.
   a) (i) 10  (ii) 15  (iii) 20
   b) How many ragas should be studied with short introduction from your syllabus i) 5  (ii) 10  (iii) 15

50. Ability to play one Dhun & one Gat in Chautal (Dhrupad style with different layakaries.

51. Write short notes on the following in the context to musicology Aptitude, Interest, Learning, Memory.

52. Principles of Music direction & arranging in film music and light music

53. Terminology in relation to commercial music

54. Basic Principles of Thematic Music

55. Job Opportunity direction in music

56. The Art of sound recording.

57. The role of Laykaries in different Gayan Shaillies

58. Critical and comparative study of different singing styles of Gurmat sangeet

59. The contribution of Bhagtas’ bani towards music in the context of Guru Granth Sahib

60. The musicology of Gurmat Sangeet

61. Musical elements in Rag Mala (Guru Granth Sahib)

62. Contribution of Shri Guru Gobind Singh Ji towards music

63. Contribution of Punjab in the field classical music
64. Correct intonation of swaras
65. Study of the Jaati Gayan Systems of Raga, Rag-Classification
66. Place of music in choreography
67. The role of music in Bhakti
68. Place of music in choreography
69. Gazal Gayaki and its maestros in present period
70. The place of Indian classical and folk music in films
71. Light music composition and its place in modern period
72. Traditional and modern system of teaching music
73. Importance of Audio visual and electronic media in promotion and Propagation of music
74. Role of classical music in film music
75. Various forms of light music
76. Music Therapy
77. Impact of Globalization of Indian music
78. Characteristics of folk music with particular reference to Punjab
79. Notation of the following:-
   i) Mahia Di Dhun
   ii) Pattan Chanha Da
   iii) Dachi Wale Geet di Dhun
   iv) Mirza
80. Ancient & Medieval system of Rag-Classification:-
   i) Grama-Raga Classification
   ii) Shudh-Chhayalag Sankiran Raga Classification
   iii) Raga- Ragini Classification
   iv) Mela-Raga Classification
81. Time theory of Raga, its importance and relevance in contemporary Music with particular study of
   a) Sandhi Prakash Ragas
   b) Adava Darshak Swara
   c) Parmel Parveshak Ragas
   d) Uttar Ragas and Poorav Ragas
   e) Seasonal Ragas
82. Relation of Music with Religion and philosophy
83. Importance and principles of Accompaniment in Classical Music
84. Relation of folk music and classical music
85. Study of folk music of north west region (Punjab, Haryana, Himachal, Rajasthan).
86. Concept of Raag Dhyan
87. Physical Study of Tabla with its various styles
88. Detailed study of folk forms of Shri Guru Granth Sahib
89. Evolution and development of percussion instruments and their Importance in Indian Music
90. Modern Trends in Indian Classical Music
91. Importance of Audio visual and electronic media in promotion and Propagation of music
92. Voice culture, importance and larynx
93. Importance of composition and improvisation in Indian classical music
94. Elements and Gayan Shaillies of Folk music and classical music in Gurmat Sangeet
95. Analytical study of Ten Ashrya Ragas
96. Exploration of new possibilities in Rag classification system while doing Critical study of the following modern system:-
   i) Thhata Rag Classification   ii) Ragang Paddati
97. Contribution of Punjab towards Ragas of Hindustani music with special Reference of Gurmat Sangeet and Punjabi Folk Music
98. Detailed study of: Kaku, Sthai, Swasthan Niyam
99. Study of Ragang and it prachalit prakaras:-
   Kalayan, Bilawal, Kanhra, Todi, Malhar
100. Ability to play tabla with vocalist and instrumentalist

Full Signature

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APPENDIX-VIII
Objective-II

For Teachers
Please respond to each statement and do not leave any statement unanswered. Your response will be used only for research purpose.

Personal Data Blank

<table>
<thead>
<tr>
<th>No.</th>
<th>Question</th>
<th>Answer Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Name (In capital letters):</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Age (In years):</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Total teaching experience:</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Name of the institution:</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Name of University under Which your college is affiliated:</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Status of Institution:</td>
<td>Govt. ☐ Aided ☐ Unaided ☐</td>
</tr>
<tr>
<td>8</td>
<td>Number of years you have been teaching in this college.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Position in the staff:</td>
<td>Instructor ☐ Lecturer ☐ Senior lecturer ☐</td>
</tr>
<tr>
<td>10</td>
<td>Employment status:</td>
<td>Full time ☐ Adhoc ☐ Part-time ☐</td>
</tr>
<tr>
<td>11</td>
<td>Qualification you hold:</td>
<td>M.A ☐ NET (Music) ☐ M.Phil. ☐ Ph.D ☐</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Any other qualification ☐</td>
</tr>
</tbody>
</table>
To compare the Teaching-Learning of Theory and Practical separately in Govt. Colleges, Aided Colleges, Unaided colleges and in all the three universities of Punjab
Please express your views by making tick (✓) on any one of the best option of each question out of the following:-

1. Why is the knowledge of theories of learning essential for a music teacher?
   i) Teaching according to I.Q  
   ii) For effective teaching
   iii) Subject matter based teaching
   iv) To understand the psychology of students.

2. Why is the study of having musical aptitude of a student is essential?
   i) For paying individual attention.
   ii) For providing special education.
   iii) According to the requirement
   iv) To create interest among the students in learning of music.

3. What is the role of teacher towards student?
   i) As a guide
   ii) As a parents
   iii) As a friend
   iv) As a philosopher

4. How far does the curriculum of music play a constructive role in the social development?
   i) Too much
   ii) For shaping the society
   iii) To improve the behavior of students
   iv) To bring improvement in the society.

5. How far does the curriculum of music enlighten the teachers in framing the curriculum at various levels?
   i). Not at all
   ii). Curriculum is framed according to the requirement of the students.
   iii). Helps in framing the syllabus
   iv). To fulfill the future requirements of the students of music
6. What type of curriculum should be there for the students of music?
   i). According to the standard of students
   ii). Should be practical-oriented
   iii). Should be theory-oriented
   iv). According to the present demands of the society.

7. What methods of teaching do you adopt while teaching of music? Accord your
   priorities:-
   i) Lecture method
   ii) Team teaching
   iii) Demonstration method
   iv) Self-practice method

8. What type of discipline do you prefer in teaching practical music?
   i) Self-discipline
   ii) Discipline according to norms of the institution
   iii) Situational discipline
   iv) Total freedom to the students

9. In addition to music teaching do you give programmes of music in:
   i) By way of music concerts
   ii) By way of Radio broadcasts
   iii) By way of D.D.
   iv) By way of both Radio broadcasts and D.D.
   v) None of these

10. Have you written books on music or research in music
   i) Yes
   ii) No

Full Signature

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APPENDIX-IX

3rd and 5th objective Infrastructure for teachers and students

Name of the student ________________ Roll No. __________ Class __________

Name of teacher ________________________

Subject-Music-Vocal ________________ Instrumental ________________

Name of the institution ____________________________________________

Note

Please respond to each statement and do not leave any statement unanswered. Your response will be used only for research purpose.

**Instrumental Infrastructure- Please tick (√) Yes/No**

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Infrastructure:-</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Do you have the facility of sound proof music room in your college?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Is there a provision of music room separately for theory and practical?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Is there an extra music room available for students’ practice in their free period?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Is the proper place given to music in the college timetable?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Library**

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Infrastructure:-</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>Is there any separate section of music in the general library of your college?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Is there a facility of departmental library in your college?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Are there sufficient books on music available in the library?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Are you allowed to get old and rare books-sets issued to you?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Is there art books block in the library?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Are there rare books available in the library?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Instrumental infrastructure or material infrastructure:-
Q11. Which of the following instruments are available in music department. Please tick (√) or (×) cross.
   i. Sitar
   ii. Surbahar
   iii. Sarod
   iv. Santoor
   v. Vichitar Veena
   vi. Sarangi
   vii. Dilruba
   viii. Israj
   ix. Benjo
   x. Jaltrang
   xi. Guitar
   xii. Harmonium
   xiii. Shehnai
   xiv. Bansuri
   xv. Mouthorgan
Q.12 Which of the following instrument are available in your music department required for music Vocal.
   i. Tanpura
   ii. Harmonium
   iii. Swarmandal
   iv. Cassio
   v. Violin
Q.13. Which of the following instruments are available in your music department for music vocal and instrumental both. Please tick yes or cross
   i. Tabla
   ii. Mridang
   iii. Pakhawaj
   iv. Khol
   v. Nagara
   vi. Dhol
   vii. Dholak
   viii. Dholki
   ix. Damru
   x. Bongaas
   xi. Khartal
   xii. Jhanj
   xiii. Manjeere
   xiv. Kancian
   xv. Ghungru

Human resource (Non-Instrumental Infrastructure)

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q14. Are the teacher deputed to teach theory and practical separately?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Is there sufficient number of helpers to facilitate in teaching?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Is the harmonium player always available in music department?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

xxviii
<table>
<thead>
<tr>
<th>No.</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
<td>Is there a facility of repairing the instruments in music departments?</td>
</tr>
<tr>
<td>18.</td>
<td>Are you provided Attendant in music department?</td>
</tr>
<tr>
<td>19.</td>
<td>Audio-Visual Aids:- Which of the following items are available in music department?</td>
</tr>
<tr>
<td>I.</td>
<td>Discs and disc-recorder</td>
</tr>
<tr>
<td>II.</td>
<td>Radio/Transistor</td>
</tr>
<tr>
<td>III.</td>
<td>Tape recorder</td>
</tr>
<tr>
<td>IV.</td>
<td>Cassettes for tape recorder</td>
</tr>
<tr>
<td>V.</td>
<td>Recorded cassettes of well-known musicians</td>
</tr>
<tr>
<td>VI.</td>
<td>Record player</td>
</tr>
<tr>
<td>VII.</td>
<td>Long play record of well-known musicians</td>
</tr>
<tr>
<td>VIII.</td>
<td>D.V.D-V.C.D</td>
</tr>
<tr>
<td>IX.</td>
<td>Internet facility</td>
</tr>
<tr>
<td>X.</td>
<td>Music lab with film strips, photographs of musicians and musicologists, black-board, maps, models, charts</td>
</tr>
<tr>
<td>XI.</td>
<td>Over-head projector</td>
</tr>
<tr>
<td>XII.</td>
<td>Notice board in music department</td>
</tr>
<tr>
<td>XIII.</td>
<td>Photo board, Magnetic-board, Fennel board</td>
</tr>
<tr>
<td>XIV.</td>
<td>Display and advertisement board</td>
</tr>
<tr>
<td>XV.</td>
<td>Availability of microphone</td>
</tr>
<tr>
<td>XVI.</td>
<td>Provision of extra strings for sitar, tanpura, other stringed instruments</td>
</tr>
<tr>
<td>XVI</td>
<td>Television</td>
</tr>
<tr>
<td>I.</td>
<td></td>
</tr>
<tr>
<td>XVI</td>
<td>Telephone</td>
</tr>
<tr>
<td>II.</td>
<td></td>
</tr>
<tr>
<td>XIX.</td>
<td>Intercom in music department</td>
</tr>
<tr>
<td>XX.</td>
<td>Facility of Edu-sate in music department</td>
</tr>
<tr>
<td>No.</td>
<td>Furniture</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>I.</td>
<td>Almirahs in music room</td>
</tr>
<tr>
<td>II.</td>
<td>Provision of dias</td>
</tr>
<tr>
<td>III.</td>
<td>Provision of generator in music dept.</td>
</tr>
<tr>
<td>IV.</td>
<td>Theater is available in college</td>
</tr>
<tr>
<td>V.</td>
<td>Audio-visual lab in music dept.</td>
</tr>
<tr>
<td>VI.</td>
<td>Carpet for music room in winter</td>
</tr>
<tr>
<td>VII.</td>
<td>Room heater in music room</td>
</tr>
<tr>
<td>VIII.</td>
<td>Facility of seating arrangement in summer for music room</td>
</tr>
<tr>
<td>IX.</td>
<td>Room for music listening</td>
</tr>
<tr>
<td>X.</td>
<td>Facility of mike, and lecture-stand in music department</td>
</tr>
</tbody>
</table>

Full Signature
APPENDIX-X

4th Objective for Heads of Institutions

Name of the Institution: - ……………………………………………………………..
Year of establishment of Institution: - ………………………………………………
Name of the affiliating University: - …………………………………………………

Budget Allocation

Please mention the budget provided for the following items: Your response will be used only for research purpose.

<table>
<thead>
<tr>
<th></th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1. What is the total budget provided for music in your college?</td>
<td>________</td>
</tr>
<tr>
<td>Q2. What is the total expenditure on salaries of music teachers/instructors/accompanists/ helpers?</td>
<td>________</td>
</tr>
<tr>
<td>Q3. What is the total expenditure on the purchase of musical instruments for vocal music as well as for instrumental music?</td>
<td>________</td>
</tr>
<tr>
<td>Q4. What is the total expenditure on the maintenance of music room?</td>
<td>________</td>
</tr>
<tr>
<td>Q5. What is the total expenditure on the music department for smooth functioning?</td>
<td>________</td>
</tr>
<tr>
<td>Q6. What is the total yearly expenditure on the outdoor music functions like youth festivals, inter-colleges music competitions?</td>
<td>________</td>
</tr>
<tr>
<td>Q7. How much do you spend yearly on refreshment to the teachers and other staff for outdoor functions as well as for indoor music functions?</td>
<td>________</td>
</tr>
<tr>
<td>Q8. What is the total yearly expenditure on indoor music function etc?</td>
<td>________</td>
</tr>
<tr>
<td>Q9. What is the total expenditure done on the repair of the instruments of music department?</td>
<td>________</td>
</tr>
</tbody>
</table>
Q10. How much do you spend on transport for performing different music functions like youth festivals, inter-college music competitions?

Q11. How much budget do you provide to the music department for extension lectures or inviting the resource persons or music experts?

Q12. How much budget do you provide for teacher exchange programme?

Q13. How much budget do you provide for logistic arrangement to music department?

Q14. How much budget do you provide for the establishment of departmental library?

Q15. How much budget is provided for the purchase of Books on Music for the departmental library?

Q16. How much yearly additional budget is provided to the music department for the purchase of books?

Q17. How much expenditure is done or provided to the departmental library for internet facility?

Q18. How much do you spend on the establishment of sound proof system for music room?

Q19. How much do you spend on the establishment of music listening lab?

Q20. How many reputed artists your institution has produced?

Signature of Principal
With Stamp

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