

Faculty of Performing & Visual Arts

SYLLABUS

Of

MA Music Instrumental

(Semester I & II)

(Under Continuous Evaluation System)

Session: 2018-19



The Heritage Institution

**KANYA MAHA VIDYALAYA
JALANDHAR
(Autonomous)**

(Semester I)
Programme specific outcomes
M.A (Instrumental)
Session- 2018-19

Upon Successful completion of this course , students will be able to :

P.S.O .1 – Learn various ragas and taals for stage performance and having knowledge of viva voce .

P.S.O .2 – Raga is a specific ‘Mode’ used in Indian classical music. With daily learning and practice, the performer is capable to influence the listening ears.

P.S.O. 3 – There are some ragas with strict discipline , some of having influence of other ragas and few ragas are mixture of various ragas. All of these ragas create different type of melodies. During M.A. Programme students are capable to know the intricacies of music, as performing art, both theoretically and practically.

Scheme of Studies and Examination
M.A. (Music Instrumental)
Session 2018-19

Semester I							
Course Code	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-1351	Theoretical survey of Indian Music	C	100	80	--	20	3
MMIL-1352	Historical study of Indian Music	C	100	80	--	20	3
MMIP-1353	Stage Performance	C	100	--	80	20	30 mint
MMIV-1354	Viva	C	100	--	80	20	20 mint
Total			400				

M.A. Music Instrumental Semester-I
Session 2018-19
Theoretical survey of Indian Music
Course Code: MMIL-1351

Course Outcome

M.A Music Instrumental is a post graduate course of Dept of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – I** .

Upon Completion of this course , the students would be able to:

CO1: understand the basic knowledge of different Ragas and Taals .

CO2: To have a command on vadan shallies in music instrumental.

CO3: Students understand gram Morchana, Which is the Classical root to understand saptak, tan tora and variants used in ragas.

CO4: They Know the difference between Hindustani Sangeet padhati and karnataki Sangeet padhati.

CO5. They could also Know about the Classical Gayan Shallies.

M.A. Music Instrumental Semester-I
Session 2018-19
Theoretical survey of Indian Music
Course Code: MMIL-1351

Total Marks 100
Theory : 80
CA : 20

Time: 3 Hours

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks . Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. 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.

Unit -I

1. Use of Gayaki Ang in Tantarkari .
2. Define Swarit (drone).Importance of Swarit in Indian Classical Music.

Unit -II

3. Use and importance of VOCAL AND INSTRUMENTAL in Indian Classical in KATHAK.
4. Comparison between Hindustani and Karanatki music systems.
5. Detailed knowledge of Gram and Murchana.

Unit -III

6. Explain Melody and Harmony.
7. Describe various gayan shailies and its uses in Instrumental forms : Dharupad, Dhamar,Thumari and Tappa.

Unit -IV

8. Relation between folk and Classical music.
9. Description of ragas prescribed in practical paper IV .
10. Notration of Talas in Ekgun , Dugun , Tigun.,Chugun Prescribed in syllabus.

Books Recommended:

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet - Dr. Arun Mishra, Kanishka Publishers, New Delhi, 2002
2. Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
3. Dhvani aur Sangeet. Lalit kishor singh.
4. Sitar As i Know . Dr. Ravi Sharma
5. Bhartiya Sangeet ka Adyatmik Sawroop, Dr. Rajeev Verma and Neelam Parekh, Amar Granth Prakashan, 2004.
6. Indian Music In Professional And Academic Institution , Dr. Manju shree Chaudhri, Sanjay Prakashan, New Delhi, 1999.
7. Gyan Kala . Dr. Yashpal Sharma .
8. Hindustani Sangeet Padhatti, Vol-I and Vol- II, V N Bhatkhande
9. Shastriya Sangeet Vivechan, Dr. SL Mishra
10. Adhunik aterratriyakarn mein bhartiya Sangeet Ki Bhumika, dr. Neelam Bala Mehandru

M.A. Music Instrumental Semester-I
Session 2018-19
HISTORICAL STUDY OF INDIAN MUSIC

Course Code: MMIL-1352

Course Outcome

M.A Music Instrumental is a post graduate course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – I**.

Upon Completion of this course :

CO1: Students go through the Historical Development of Music and know the systematic evolution and growth of this classical art

CO2: To have a command on vadan shallies in music instrumental

CO3: Students go through the real shastra (Granthas) of Indian classical music and know the threads rooted in this of traditional art .

CO4: Students know about the gharans of classical music and which is the concept to evolve artistic delicacies in the generation wise understanding of this classical art.

CO5. Students know about the artists' life, contribution towards music and draw inspiration from their hard works.

M.A. Music Instrumental Semester-I
Session 2018-19
HISTORICAL STUDY OF INDIAN MUSIC
Course Code: MMIL-1352

Total Marks 100

Time: 3 Hours

Theory : 80

CA : 20

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks. Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. 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.

Unit -I

1. Life sketches: - Ustad Allaudeen Khan , Bade Ghulam Ali, Pandit Bheem Sen Joshi, Pandit Hari Prasaad Chaurasiya, .
2. Complementary role of vocal music towards instrumental music.

Unit -II

3. Devolvement of music during Ramayan and Mahabharat period.
4. Contribution of VN Bhatkhande and and VD Paluskar to institutionalised music learning.
5. Origin and development of Following singing \ Instrumental Styles – Dhrupad , Dhamar, Khyal , Masetkhani & Razakhani gat.

Unit -III

6. Role of Tanpura in Music.
7. Development of classical music after independence period with Special reference to Radio and Television.

Unit- IV

8. Ghrana parampara in Indian classical music
9. Classification of raga system, thatang and ragang system.
10. Detailed study of sufi Gyan Shalies in Indian music .

Books Recommended:

1. Bhartia Kanth Sangeet Avam Vadya Sangeet - Dr. Arun Mishra, Kanishka Publishers, New Delhi, 2002
2. Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
3. Punjab ki Sangeet Parampara – Dr. Geeta Paintal, Radha Publications, New Delhi, 1989
4. On Indian Music - Pt. Debu Chaudhri, Roshan Press, 2005
5. Sangeetayan- Seema Johri, Radha publications, New Delhi, 2003
6. Nibandh Sangeet – Laxmi Narayan Garg, Sangeet Karyala , Hathras, 1989
7. Hamare Sangeet Ratan- Sangeet Sangeet Karyala , Hathras, 1989
8. Gurumat Sangeet Prabandh te Prsaar, Dr. Gurnam Singh, Punjabi Univ. Patiala, 2002
9. Bhartiya Sangeet ke anmol mani : Dr. Lal Mani Mishar
10. A journey To Hindustani Music: Rajeev Nayar
11. Music Its Methods and Techniques of Teaching In Higher Education- Dr. Indrani Chakarvati, Mittal Publications.
12. Sangeet Manjusha- Dr. Indrani Chakarvati, Mittal Publication.

M.A. Music Instrumental Semester-I
Session 2018-19
Stage Performance
Course Code: MMIP-1353

Course outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental)** Sem –Ist .

Upon Completion of this course, the students would be able to:

CO1: Students understand the basic knowledge of different Ragas and Taals .

CO2: To have a command on vadan shallies in music instrumental.

CO3: Keeping notations of the ragas enable the students to do practice whenever they want and need to, for future endeavours .

CO4: In the modern scenario globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music, of which master of arts students become well aware.

M.A. Music Instrumental Semester-I
Session 2018-19
Stage Performance
Course Code: MMIP-1353

Total Marks 100
Practical: 80
CA: 20

Time: 30 Minutes

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners.

Note: Candidates are required to play A detailed Raga in proper gayan and vadan style.

1. One Vilambit Khayal/Maseetkhani Gat .(In proper Gayan Vadan styles)
2. One Drut Khayal/ Razakhani Gat. (In proper Gayan Vadan styles).
3. Five Alankars on The basis of Thatas(Bilawal, Klayan, Bhairav)
4. Tuning Of Tanpura/ Sitar.

Books Recommended:

1. Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanjankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanji Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

**M.A. Music Instrumental Semester-I
Session 2018-19**

Viva

Course Code: MMIV-1354

Course Outcome

M.A Music Instrumental is a post graduate course of Dept of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – I** .

Upon Completion of this course, the students would be able to:

CO1: Understand different Ragas and Taals .

CO2: To have a command on vadan shallies in music instrumental.

CO3: Keeping notations of the ragas enable the students to do practice whenever they want and need to, for future endeavors.

CO4: In the modern scenario globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music, of which Master of Arts students become well aware.

CO5: Folk music is a traditional music which is the rich source of Indian classical music. Now after this course, Students are able to understand the inter-relation of Folk music and classical music.

M.A. Music Instrumental Semester-I
Session 2018-19
Viva
Course Code: MMIV-1354

Total Marks 100

Time: 20 Minutes

Viva: 80

CA: 20

Note: Candidates are required to play a detailed Raga in proper gayan and vadan style.

1. One Vilambit Khayal/Maseetkhani Gat .(In proper Gayan Vadan styles)
2. One Drut Khayal/ Razakhani Gat. (In proper Gayan Vadan styles).
(Detailed Ragas: Madhuvanti, Ahir Bhairav, Bhimplasi, Shudh Sarang)
3. Non Detailed Ragas: Nut Bhairav, Patdeep, Shyamkalyan .
4. One Folk Song/Dhun
5. Teental, Tilwara, Kehrava, Dadra.

Books Recommended:

1. Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanjankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanji Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

(Semester II)

Programme specific outcomes

M.A (Instrumental)

Session- 2018-19

Upon Successful completion of this course, students will be able to :

P.S.O .1 – Learn various ragas and taals for stage performance and having knowledge of viva voce.

P.S.O .2 – Raga is a specific ‘Mode’ used in Indian classical music. With daily learning and practice, the performer is capable to influence the listening ears.

P.S.O. 3 – There are some ragas with strict discipline, some of having influence of other ragas and few ragas are mixture of various ragas. All of these ragas create different type of melodies. During M.A. Programme students are capable to know the intricacies of music, as performing art, both theoretically and practically.

Scheme of Studies and Examination

M.A. (Music Instrumental)

Session 2018-19

Semester II							
Course Code	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MMIL-2351	Critical and Aesthetic study of Indian Music	C	100	80	--	20	3
MMIL-2352	An Analytical study of Granthas	C	100	80	--	20	3
MMIP-2353	Stage Performance	C	100	--	80	20	30 mint
MMIV-2354	Viva	C	100	--	80	20	20 mint
Total			400				

M.A. Music Instrumental Semester-II
Session 2018-19
Critical and Aesthetic study of Indian Music
Course Code: MMIL-2351

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – II .**

Upon Completion of this course:

CO1: Students understand the different Ragas and Taals and their aesthetic elements.

CO2: To have a command on vadan shallies in music instrument.

CO3: Students Learn to Create Melody i.e. Gat, in different talas and various tunes while being in continuous practice.

CO4. Students understand the Rasa-theory involved in Indian classical music.

M.A. Music Instrumental Semester-II
Session 2018-19
Critical and Aesthetic study of Indian Music
Course Code: MMIL-2351

Total Marks 100
Theory: 80
CA: 20

Time: 3 Hrs.

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks. Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. 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.

Unit -I

1. Define Aesthetics and explain its principles in the context of Music.
2. The influence and impact of aesthetical elements in music performance.

Unit -II

3. Relevance of raag raagini chitran in strengthening the relationship of raga with emotions.
4. Raga and ras.

Unit- III

5. Relation of ragas with seasons and time.
6. Relation of raga with creativity and improvisation.

Unit- IV

7. Use of following raga in film music: Bahirav, Yaman, Malkauns, Todi Darbari
8. Critical and comparative study of ragas having same notes.
9. Swar Sthapna on strings of veena by shriniwas Ji.

Books Recommended:

1. Bhartiya Kanth Sangeet Avam Vadya Sangeet - Dr. Arun Mishra, Kanishka Publishers, New Delhi, 2002
2. Sangeet Visharad – Basant , Sangeet Karyalya , Hathras, 2004
3. On Indian Music - Pt. Debu Chaudhri, Roshan Press, 2005
4. Nibandh Sangeet – Laxmi Narayan Garg, Sangeet Karyala , Hathras, 1989
5. Bhartiya Sangeet main Vigyanik Upkarnon Ka Prayog- Dr. Anita Gautam, Kanishka Publishers, New Delhi, 2002
6. Bhartiya Taalon KA Shastriya Vivechan –Arun Kumar Sena9 Madhya Pradesh Academy, Bhopal,2002
7. Indian Music In Professional And Academic Institution , Dr. Manju shree Chaudhri, Sanjay Prakashan, New Delhi, 1999.
8. Indian Conceptof Rythem- A.K Sen, Kanishka Publishers, New Delhi, 1994
9. Man and Music In India- Rashmi Goswami Indian Institute of Advance Study 1992
10. Gurumat Sangeet Prabandh te Prsaar, Dr. Gurnam Singh, Punjabi Univ. Patiala, 2002

M.A. Music Instrumental Semester-II
Session 2018-19
An Analytical study of Granthas
Course Code: MMIL-2352

Course Outcome

M.A Music Instrumental is a post graduate course of Dept. of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – II**.

Upon Completion of this course students would be able to:

CO1: Students understand different Ragas and Taals .

CO2: To have a command on vadan shallies in music instrumental.

CO3: Students go through the real shastra (Granthas) of Indian classical music and know the threads rooted in this traditional art .

CO4: This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects. It also prepares them to do qualifying exams like : UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-II
Session 2018-19
An Analytical study of Granthas
Course Code: MMIL-2352

Total Marks 100
Theory: 80
CA: 20

Time: 3 Hrs.

Instructions given to the examiners are as follows:

The paper setter will set Eight questions of equal marks. Two in each of the four Sections (A-D). Questions of Sections A-D should be set from Units I-IV of the syllabus respectively. 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.

Unit -I

1. Natya Shastra-Bharat
2. Sangeet Ratnakar- Pt Sharang Dev

Unit -II

3. Sangeet Prijat- Ahobal
4. Swar Melakala Nidhi-Ramamatya

Unit -III

5. Rag Tatvvibhod- Shri Niwas
6. Sangeet Chintamani- Acharya Brihaspati

Unit-IV

7. Chaturdandi Prakashika -Pt. Vyankatmakhi
8. Brihaddeshi- Matang Muni

Books Recommended:

1. Sangeet Ratnakar- Pt Sharang Dev, Sangeet Karyalya , Hathras, 1964
2. Brighdeshi- Matang Publication Scheme, Jaipur, 1972
3. Uttar Bhartiya Sangeet- Paddatiyon Ka Tulnatamak Adhyayan (VN Bhatkhande, Sangeet Karyalya , Hathras,UP- 1965
4. Swar Male Kalanidhi- Ramamatya, Sangeet Karyalya , Hathras, 1967
5. Natya Shastra-Bharat, Chaukhambha Sanskrit Sansthan, Varanasi,UP 1985
6. Swar Aur Ragon Ke Vikas main Vadyon ka Yogdan – Prof. I Chakarvarti, Chaukhambha Parkashan, New Delhi
7. Works of Sharang dev-Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
8. Works of Matang Brighdeshi- Dr. Prem Lata Sharma, Sangeet Natak Academy New Delhi
9. Sangeet Ratnakar- Dr. Prem Lata Sharma and Dr. R.K.Shringi Moti Lal Banarsi dass, New Delhi
10. Bharat ke Sangeet Sidhant- Acharaya Brihaspati
11. Sangeet Chinta mani I- II, Acharaya Brihaspati
12. Bhartiya Sangeet- Thakur Jaidev Singh,
13. Indian Music Edited by Dr. Prem Lata Sharma, Sangeet Research Academy, Kolkata.
14. Tan Tantri Man Kinnari – Dr. Indrani Chakaravarti, Madhya Pradesh, Hindi Granth Academy, Bhopal

M.A. Music Instrumental Semester-II
Session 2018-19
Stage Performance
Course Code: MMIP-2353

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental) Sem – II**.

Students would be able to:

CO1: Understand different Ragas and taals.

CO2: To have a command on vadan shallies in music instrumental.

CO3: In the modern scenario, globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music, of which Master of Arts students become well aware.

CO4: Students are able to play ragas while understanding peculiarities of ragas both theoretically and practically.

CO5: This course prepares the students to learn and perform the art keeping in mind all the theoretical aspects. it also prepares them to do qualifying exams like : UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-II
Session 2018-19
Stage Performance
Course Code: MMIP-2353

Total Marks 100

Time: 30 Minutes

Practical: 80

CA: 20

Instructions for the paper setter: Question paper is to be set on the spot jointly by the Internal and External Examiners. Two copies of the same may be submitted for the record to COE Office, Kanya Maha Vidyalaya, Jalandhar.

Note: Candidates are required to play A detailed Raga in proper gayan and vadan style.

1. One Vilambit Khayal/Maseetkhani Gat .(In proper Gayan Vadan styles)
2. One Drut Khayal/ Razakhani Gat. (In proper Gayan Vadan styles).
3. Five Alankars on The basis of Thatas(Bilawal, Klayan, Bhairav)
4. Tuning Of Tanpura/ Sitar.

Books Recommended:

- 1.Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanankar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjli Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC

M.A. Music Instrumental Semester-II
Session 2018-19
Viva
Course Code: MMIV-2354

Course Outcome

M.A Music Instrumental is a post graduate music course of Deptt of Performing Arts. It is two years Program and the course includes a comprehensive and thorough study and Practice of Music as a discipline at an advanced level. After completion of **M.A (Music Instrumental)** Sem –II.

Students would be able to:

CO1: Understand different Ragas and Taals .

CO2: To have a command on vadan shallies in music instrumental.

CO3: Students mind is quite open now to grasp the raga structure.

CO4: In the modern scenario globalization is an important factor of our classical music spreading around the world pushing and encouraging a new feather of Fusion Music, of which Master of Arts students become well aware.

CO5: This course prepare the students to learn and perform the art keeping in mind all the theatrical aspects also it prepares them to do qualifying exams like: UGC (NET) , JRF and Entrance level exams for research career.

M.A. Music Instrumental Semester-II
Session 2018-19
Viva
Course Code: MMIV-2354

Total Marks 100

Time: 30 Minutes

Viva: 80

CA: 20

Note: Candidates are required to play a detailed Raga in proper gayan and vadan style.

1. One Vilambit Khayal/Maseetkhani Gat .(In proper Gayan Vadan styles)
2. One Drut Khayal/ Razakhani Gat. (In proper Gayan Vadan styles).
(Detailed Ragas: Puriya Kalyan, Maru Bihag, Bilaskhani Todi, Rageshwari)
3. Non Detailed Ragas: Puriya Dhanashree, Bageshwari, Bihag, Gujri Todi
4. One Gat/Bandish in Other than Teentaal
5. Teental, Tilwara, Kehrava, Dadra.

Books Recommended:

1. Hindustani Sangeet Kramik OPustak Malika-I –VI Bhag
2. Naveen Khyaal Rachnavali- Dr. Shankar Lal Mishra
3. Avhinav Geet Manjri Part I and II DR. Sn Rattanjanekar(Lkw)
4. Raag Parichay(I-IV) Sh. Harish Chandar Srivastava
5. Gurmat Sangeet Prabandh, Dr. Gurnam Singh
6. Avhinav Geetanjali Part I-V Pt. Ramashraya Jha
7. Raag Rehasya-Acharya Brehspati
8. Raag Parichy- Sh. Harish Chandar Srivastava
9. Gurmat Sangeet darpan Prof. Kartar Singh , Published by SGPC