

CHAUDHARY RANBIR SINGH UNIVERSITY JIND

(Established by the State Legislature Act  
recognized by UGC Act 1956 U/S 12-B & 2(F))



**Scheme of Examination for  
Under Graduate Programme**

**B.A. MUSIC (Vocal & Instrumental)**

DEPARTMENT OF MUSIC & DANCE  
FACULTY OF INDIC STUDIES

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CHAUDHARY RANBIR SINGH UNIVERSITY  
JIND- 126102, HARYANA, INDIA

**Department of Music & Dance**  
**B.A in Music (Vocal & Instrumental)**  
**SYLLABUS STRUCTURE of 1st Year**  
**(Based on NEP – 2020) Scheme-C**

Given Scheme & Syllabi applied on B.A Music Vocal and Instrumental both. Theory of Music is common, but Practical is separate therefore, it should be mentioned on degree separately (Vocal/ Instrumental) of concerned.

Semester-1									
Remarks	Course Type	Course Code	Course Title	Credits	Theory + Practical	Cont. Hours/Week	Internal & External Marks	Total Marks	Exam Duration
Scheme-c	MCC-1 4 Credits	B24-MUS-101	Introduction of Indian Music	02	2	2	15+35	50	2 Hrs.
			Practical-Stage Performance-1	02	2	4	15+35	50	4 Hrs.
Scheme-c	MCC-1 4 Credits	B24-MUS-102	Origin of Indian Music	02	2	2	15+35	50	2 Hrs.
			Practical Viva-Voce-1	02	2	4	15+35	50	4 Hrs.
Scheme-C	MCC-MI-1 4 Credits	B24-MUS-103	Musicology	02	2	2	15+35	50	2 Hrs.
			Analysis of Practical-1	02	2	4	15+35	50	4 Hrs.
Scheme-c	MDC-1 3 Credits	B24-MUS-104	Introduction of Indian Music (MDC)	02	2	2	15+35	50	2Hrs.
			Basic of Practical-1	01	1	2	5+20	25	2 Hrs.

Note;- CC-1 Paper in B.A (Scheme-A) will be considered as Minor Paper in (Scheme-C)

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Semester-2

Remarks	Course Type	Course Code	Course Title	Credits	Theory + Practical	Cont. Hours/Week	Internal & External Marks	Total Marks	Exam Duration
Scheme-c	MCC-3 4 Credits	B24-MUS-201	History of Indian Music	02	2	2	15+35	50	2 Hrs.
			Practical-Stage Performance-2	02	2	4	15+35	50	4 Hrs.
Scheme-c	MCC-4 4 Credits	B24-MUS-202	Applied Knowledge of Indian Music	02	2	2	15+35	50	2 Hrs.
			Practical Viva-Voce-2	02	2	4	15+35	50	4 Hrs.
Scheme-C	MCC-MI-2 4 Credits	B24-MUS-203	Historical study of Indian Music (Minor)	02	2	2	15+35	50	2 Hrs.
			Analysis of Practical-2	02	2	4	15+35	50	4 Hrs.
Scheme-c	MDC-2 3 Credits	B24-MUS-204	Terminology of Indian Music (MDC)	02	2	2	15+35	50	2Hrs.
			Basic Practical-1-2	01	1	2	5+20	25	2 Hrs.

Note;- MDC Paper in B.A (Scheme-A) will be considered as MDC-2 in (Scheme-C)

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**B.A in Music (Vocal & Instrumental)**

**SEMESTER-I**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 1<sup>st</sup> Year</b>	<b>Semester: 1<sup>st</sup></b>
Course Code: BA24-MUS-101		Course/Paper Title: <b>Introduction of Indian Music</b>	
Course Outcomes: On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 35+15=50		Min. Passing Marks : 20	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Unit	Topic	No. of Lectures	
I	Definition of Music, Sound(Dhwani) and its origin, Andolan and its types. Naad and its quality, Shruti, Swar and its kinds and sign, Vibration and Frequency, Sahayak Naad.	30	
II	10Thats of Bhatkhande Ji, Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, knowledge of Taanpura and its parts, Ghaseet, Gitkari.		
III	Brief knowledge of the Concept of Raga, Gram, Moorchna. Definition of Swar and Shruti, Relationship between Swar and Shruti.		
IV	Writing of Taals in notation with Dugun laykari and notations of Bandish from the Ragas of course.		
V	Comparative study of Ragas and Taals of course, Identification of Ragas by given Swar Samooh.		
<b>Suggested Readings:</b>			
1. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Etihashik Vishleshan</b> . Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> . Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> . Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> . Publisher: Kanishka Publishers and Distributors, New Delhi.			
5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> . Publisher: Kanishka Publishers and Distributors, New Delhi.			
6. Sharma, Dr. Swatantra, <b>Paschatya Swarlipi &amp; Bhartiya Sangeet</b> , Publisher: Anubhav Prakashan, Prayagraj.			
<b>Suggested continuous E-Evaluation Methods –</b>			
<b>Max. Marks: 100 (50+50*)</b>			
<b>Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)</b>			

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B.A. in Music (Vocal & Instrumental)		Year: B.A. 1 <sup>st</sup> Year	Semester: 1 <sup>st</sup>
Course Code: BA24-MUS-101P		Course/Paper Title: Stage Performance - 1	
Course Outcomes: On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
Credit (L+T+P): 0+0+2		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 35+15=50		Min. Passing Marks : 20	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+60			
Unit	Topic	No. of Lectures	
I	<b>Swara and Alankar</b> <ul style="list-style-type: none"> <li>• Identification and practice of basic swaras (notes) in Indian music.</li> <li>• Exercises in swara patterns and scales.</li> <li>• Introduction to simple alankar (ornamental) patterns.</li> <li>• Practical singing of swara and alankar patterns.</li> </ul>	60	
II	<b>Introduction to Ragas</b> <ul style="list-style-type: none"> <li>• Introduction to the concept of ragas in Indian music: Raag Yaman: Raag Bhopali</li> <li>• Practice of a few fundamental ragas and their arohana-avarohana (ascending-descending scales).</li> </ul>		
III	<b>Swara and Ragas</b> <ul style="list-style-type: none"> <li>• Learning to differentiate between different ragas.</li> <li>• Practical singing of swara patterns in the context of ragas.</li> </ul>		
IV	<b>Tala</b> <ul style="list-style-type: none"> <li>-Introduction to tala (rhythmic cycle) and laya (tempo) in Indian music.</li> <li>-Learning basic tala patterns (e.g., Teentaal, Dadra).</li> </ul>		
V	<b>Rhythm</b> <ul style="list-style-type: none"> <li>• Exercises in clapping and playing tala on percussion instruments (e.g., tabla).</li> <li>• Practical application of rhythm in singing and clapping tala.</li> </ul>		
<b>Suggested Readings:</b>			
<ol style="list-style-type: none"> <li>1. Sangeet Visharad- Basant, Sangeet Karyalay, Hathras (UP)</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande, Sangeet Karyalay, Hathras (UP)</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee, Madhaypradesh Hindi Granth Academy, 1972.</li> <li>4. Bhartiya Sangeet ka Itihaas – Thakur Jaidev Singh, Vishvavidhyalay Prakasha Varanasi.</li> <li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan</li> </ol>			
<b>Suggested continuous E-Valuation Methods –</b>			
Max. Marks: 100 (50+50*)			
Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)			

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Programme: B.A in Music (Vocal & Instrumental)

Year: B.A.  
1st Year

Semester: 1st

Course Code: BA24-MUS-102

Course/Paper  
Title:

Origin of Indian Music  
(Major-2)

Course Outcomes: After completing this course, the students will be able to -

- Develop a foundational understanding of Indian Knowledge Systems and their connection to music.
- Enabling them to appreciate and contextualize the rich cultural heritage of Indian music.
- Develop a deep understanding of the concept of Raga and Rasa in music and their role in conveying and evoking emotional expressions, enabling them to appreciate the intricacies of musical emotions.
- Develop the ability to integrate Indian music aesthetics into modern composition, enabling them to create original compositions that blend traditional and contemporary elements while respecting the essence of Indian musical traditions.

Credit (L+T+P): 2+0+0

Paper (Core Compulsory / Elective): Core Compulsory  
Min. Passing Marks : 20

Max. Marks : 35+15=50

Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0

Units:	Topics:	No. of Lectures
I	<b>Unit 1: Introduction to Indian Knowledge Systems with Music</b> <ul style="list-style-type: none"><li>• Overview of Indian knowledge systems: Vedas, Upanishads, Natyashastra, etc.</li><li>• Historical development of Indian music and its connection to cultural and spiritual traditions.</li></ul>	30
II	<b>Unit 2: Raga and Rasa: Emotional Expressions in Music</b> <ul style="list-style-type: none"><li>• Understanding the concept of Raga as a melodic framework.</li><li>• Exploring the concept of Rasa and its application in music.</li></ul>	
III	<b>Unit 3: Integrating Indian Music Aesthetics in Modern Composition</b> <ul style="list-style-type: none"><li>• Overview of Indian music aesthetics: Rasa, Bhava, Alankara.</li><li>• Applying these aesthetic principles in contemporary music composition.</li></ul> Analysis of popular songs and compositions using Indian aesthetic frameworks.	
IV	<b>Unit 4: Music</b> <ul style="list-style-type: none"><li>• Comparative analysis of Western and Indian music paradigms.</li><li>• Analyzing different Ragas to evoke specific emotional responses in listeners.</li></ul>	

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Suggested Readings:

1. "The Ragas of South India: A Catalogue of Scalar Material" by Walter Kaufmann  
This book delves into the intricate system of South Indian classical music (Carnatic music) and its scalar structures, providing a solid foundation for understanding the melodic aspect of Indian music.
  2. "The Raga Guide: A Survey of 74 Hindustani Ragas" by Joep Bor and others  
This guide offers an in-depth exploration of Hindustani classical music, introducing readers to various Ragas, their characteristics, and the emotional moods they evoke.
  3. "Indian Music: History and Structure" by Bonnie C. Wade  
Wade's book provides a comprehensive introduction to the history, structure, and cultural context of Indian music, covering both Hindustani and Carnatic traditions.
  4. "Ragas in Indian Music: A Complete Reference Source for Carnatic Ragas" by P. Subba Rao  
For a detailed reference on Carnatic music, this book offers insights into the Ragas and their usage in classical compositions.
  5. "Indian Music and the West" by Gerry Farrell  
This text explores the influence of Indian music on Western music and how cross-cultural interactions have shaped modern compositions. It provides a broader perspective on the topic.
  6. "Indian Philosophy and Music" by S. Radhakrishnan  
Radhakrishnan's work is a valuable resource for understanding the philosophical underpinnings of Indian music and its connection to Indian knowledge systems.
- "Musical Instruments of India: Their History and Development" by B.C. Deva

Suggested continuous E-Valuation Methods -

**Continuous Internal Evaluation (CIL)**

**Max. Marks: 100 (50+50\*)**

**Internal Assessment Marks: 30 (15+15\*) End Term Exam Marks: 70 (35+35\*)**

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<b>Programme: B.A in Music (Vocal &amp; Instrumental)</b>	<b>Year: B.A.</b>	<b>Semester: Ist</b>
Course Code: BA24-MUS-102P	<b>1st Year</b>	
	Course/Paper	<b>Viva –Voce-I (P)</b>
Title:		
<b>Course Outcomes:</b> After completing this course, the students will be able to -		
•		
Credit (L+T+P):0 +0+2	Paper (Core Compulsory / Elective): CoreCompulsory	
Max. Marks : 35+15=50	Min. Passing Marks : 20	

Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+60		
Units:	Topics:	No. of Lectures
	<b>Practical</b>	
I	<ul style="list-style-type: none"> <li>Practical singing/playing of popular devotional songs and bhajans.</li> <li>Learning the art of expression and devotion in singing/playing.</li> </ul>	60
II	<ul style="list-style-type: none"> <li>Emphasis on correct pronunciation and emotion in singing/playing.</li> <li>Group singing/playing of bhajans and devotional songs.</li> </ul>	
III	<ul style="list-style-type: none"> <li>Introduction to basic musical composition in Indian Music.</li> <li>Exercises in creating simple musical compositions.</li> </ul>	
IV	<ul style="list-style-type: none"> <li>-Ability to perform the Raga Yaman/Bhupali Along with Two Aalap and Taans /Toda .</li> <li>-Ability to demonstrate the Teen Taal on hand : Teentaal, Dadra.</li> <li>-Students compose and perform their musical pieces. Group composition and performance of a short musical piece.</li> </ul>	

**Suggested Readings:**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Bhatkhande Vishmunarayan Prakashan, 1956.
2. Sangeetanjali-Pt.Omkar Nath Thakur, Pilgrims Publishing, Varanasi.  
Sangeet Raag Vigyan- Sudha Rao Patvardhan, Sangeet Karyalay, Hathras.
3. Kramik Pustak Mallika, Part-1, Pt. Bhatkhande.

**Suggested continuous E-Valuation Methods –  
Continuous Internal Evaluation (CIE)**

**Max. Marks: 100 (50+50\*)**

**Internal Assessment Marks: 30 (15+15\*) End Term Exam Marks: 70 (35+35\*)**

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<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 1<sup>st</sup> Year</b>	<b>Semester: 1<sup>st</sup></b>
Course Code: BA24-MUS-103		Course/Paper- Title: <b>Musicology (Minor)</b>	
<p>Course outcomes:- After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. The students will be able to describe the Various Ragas of North Indian classical music.</li> <li>2. The students will be able to describe the various Talas of North Indian classical Music.</li> <li>3. The students will be able to define the terminologies of Indian classical music.</li> </ol> <p>The students will be able to explain the rich history of Indian music and the contribution of renowned musician.</p>			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 35+15=50		Min. Passing Marks : 20	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Unit	Topic	No. of Lectures	
I	<p>(a) Historical study and detailed description of the Ragas prescribed in the syllabus.</p> <p>(b) Ability to write the notation of Drut Khayal/Razakhani Gat in the following Ragas:</p> <p>(1) Yaman (2) Bhupali</p> <p>(c) Define the Classical Music.</p>	30	
II	<p>(a) Ability to write Thekas with dugun in the following Talas:</p> <p>(1) Kehrawa (2) Teentaal.</p> <p>(b) Define the Taal and its importance in Music</p> <p>(c) Detailed study of Khyal Gayan Shaili/Vadan Shaili</p>		
III	<p>(a) Short notes on the followings:</p> <p>Sangeet, Swar, Alankaar, Saptak, Raag, Thaata, Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Taal, Khayal, Taan/Toda, Sthai - Antra.</p> <p>(b) Describe in detail about V.N Bhatkhande's Notation System.</p> <p>(c) Relationship of Folk and Classical Music.</p>		
IV	<p>(a) History of India Music from Vedic period to 12th Century.</p> <p>(b) Contribution towards Music by the followings:</p> <p>(1) V.N. Bhatkhande (2) V.D. Palushkar</p> <p>(c) Detailed study of the following Instruments.</p> <p>(1) Tanpura (2) Guitar (3) Sitar (4) Sarangi (5) Tabla</p>		

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**Suggested Readings:**

1. Bhartiya Sangeet ka Itihaas – Sharad Chandra Pranjpayee. Chaukhamba Prakashan.
2. Hamare Sangeet Ratna- Laxmi Narayan Garg. Sangeet Karyalay, Hathras (UP)
3. Raag Parichay Part (1-2) - Harishchand Shrivastav. Abinav Publishing House, 2015.
4. Bhatkhande Sangeet Shastra- V. N. Bhatkhande. Bhatkhande Vishnunarayan Prakashan, 1956.
5. Sangeetanjali-Pt.Omkar Nath Thakur, Pilgrims Publishing. Varanasi.
6. Sangeet Raag Vigyan- Sudha Rao Patvardhan. Sangeet Karyalay, Hathras.

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B.A in Music (Vocal & Instrumental)	Year: B.A. 1 <sup>st</sup> Year	Semester: 1 <sup>st</sup>
Course Code: BA24-MUS-103P	Course/Paper- Title: Analysis of Practical-I	

**Course Outcomes:**

On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.

Credit (L+T+P): 2+0+0

Paper (Core Compulsory / Elective):  
Core  
Compulsory

Max. Marks : 15+35=50

Min. Passing Marks : 20

Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0

Unit	Topic	No. of Lectures
I	<b>Practical</b> 1. Ability to sing/play any five basic alankars in Shudh Swaras.	30
II	2. Ability to sing/play alankars based on Ragas prescribed in Syllabi.	
III	1. Ability to Perform Drut Khayal/Gat in the following Ragas: (1) Yaman (2) Bhupali	
IV	(a) Ability to Demonstrate the following taalās in Thah and dugun layakarīs : (1) Kehrawa (2) Teentaal.	
	<b>Suggested Readings:</b> 1. Bhartiya Sangeet ka Itihaas – Sharad Chandra Pranjpayee, Chaukhamba Prakashan. 2. Hamare Sangeet Ratna- Laxmi Narayan Garg, Sangeet Karyalay, Hathras (UP) 3. Raag Parichay Part (1-2) - Harishchand Shrivastav, Abinav Publishing House, 2015. 4. Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Bhatkhande Vishnunarayan Prakashan, 1956. 5. Sangeetanjali-Pt.Omkar Nath Thakur, Pilgrims Publishing, Varanasi. 6. Sangeet Raag Vigyan- Sudha Rao Patvardhan, Sangeet Karyalay, Hathras.	

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B.A in Music (Vocal & Instrumental) Year: B.A. 1<sup>st</sup> Year Semester: 1<sup>st</sup>

Course Code: BA24-MUS-104

Course/Paper Title: Introduction of Indian Music (MDC)

Course Outcomes: On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.

Credit (L+T+P): 2+0+0

Paper (Core Compulsory / Elective):  
Core Compulsory

Max. Marks : 15+35=50

Min. Passing Marks : 20

Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0

Unit	Topic	No. of Lectures
I	-Definition of Music, Sound (Dhwani) and its origin. Andolan and its types. Naad and its quality, Shruti, Swar and its kinds and sign, Vibration and Frequency, Sahayak Naad.	30
II	-10 Thats of Bhatkhande Ji, Saptak. Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, knowledge of Tanpura and its parts.	
III	- Brief knowledge of the Concept of Raga, Gram, Moorchna, Definition of Swar and Shruti, Relationship between Swar and Shruti.  - Writing of Taals in notation with Dugun laykari and notations of Bandish from the Ragas of course	
IV	• Comparative study of Ragas and Taals of course. Identification of Ragas by given Swar Samooh.	

Suggested Readings:

1. Sharma, Dr. Swatantra, **Bhartiya Sangeet ka Etahasik Visleshan**. Publisher: Anubhav Prakashan, Prayagraj.
1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**. Publisher: Kanishka Publishers and Distributors, New Delhi.
3. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Sharma, Dr. Swatantra, **Paschatya Swarlipi & Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.

Suggested continuous E-Valuation Methods –

Max. Marks: 50 (35+15\*)

Internal Assessment Marks: 15 (10+5) End Term Exam Marks: 50 (35+15\*)

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B.A in Music (Vocal & Instrumental)		Year: B.A. 1 <sup>st</sup> Year	Semester: I <sup>st</sup>
Course Code: BA24-MUS-104P		Course/Paper Title: <b>Basics of Practical-1</b>	
Course Outcomes: On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
Credit (L+T+P): 0+0+1		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 20+5=25		Min. Passing Marks : 10	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+15			
Unit	Topic	No. of Lectures	
I	(Practical) <ul style="list-style-type: none"> <li>• Identification and practice of basic swaras (notes) in Indian music.</li> <li>• Exercises in swara patterns and scales.</li> <li>• Introduction to simple alankar (ornamental) patterns.</li> </ul>	15	
II	(Practical) <ul style="list-style-type: none"> <li>• Practical singing/Playing of swara and alankar patterns.</li> <li>• Practical application of rhythm in singing/playing and clapping tala.</li> </ul>		
Suggested Readings:			
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Etahasik Visleshan</b>. Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>. Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>. Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Sharma, Dr. Swatantra, <b>Paschatya Swarlipi &amp; Bhartiya Sangeet</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> </ol>			

Suggested continuous E-Evaluation Methods –

Max. Marks: 25 (20+5\*)

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Programme: B.A in Music (Vocal & Instrumental)		Year: B A. First year	Semester: II
Course Code : BA24-MUS-201		Course/Paper Title : History of Indian Music (Major-3)	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes:			
CO1: Students will have a foundational understanding of the ancient musical traditions in India.			
CO2: Students will understand the developments in Indian music during the medieval period.			
CO3: Students will differentiate between North and South Indian music and appreciate their unique characteristics.			
CO4: Students will have insights into the evolution of Indian music in the modern and contemporary periods.			
CO5: Students will understand the global reach and influence of Indian music.			
Course Outcomes:			
Credits: 2+0+0		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 35+15=50		Min. Marks: 20	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+0+0			
Units:	Topics:	No. of Lecture	
I	(a) Prescribed Ragas:  1. Jaijaiwanti 2. Gaudsarang 3. Non Details: Deshkar, Khamaj	30	
II	(a) Writing of any one of the Chota Kayal/Gat (Dhrut) or Vilambit Khayal/Gat in Pandit V.N. Bhatkhandey notation system from the prescribed ragas with few Tanas.		
III	(a) Detailed study of the following styles of Music : Dhrupad, Dhamar, Tappa, Thumri, Chaturang, Tarana; Gram and Moorchana;		
IV	(a) Classification of Ragas during ancient period. (b) History of Indian Music during, Ancient, Medieval period; Origin of Bhatkhande Notation system its development, Merits and demerits.		
V	(a) Writing of below mentioned Talas with full definitions giving single and double laykaries in Pandit V.N. Bhatkhandey notation system:- (i) Teevra (ii) Rupak (iii) Jhaptaal (iv) Kaherva (including previous semester Talas)		

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**Suggested Readings:**

1. "Ragas and Raginis: A Pictorial & Iconographic Study of Indian Musical Modes" by Sunrita Sen
2. Karamik Pustak Malika- V.N. Bhatkhande Part II & III

**Suggested continuous E-Evaluation methods-**

Max. Marks: 100 (50+50\*)  
Internal Assessment Marks: 30 (15+15\*) End Term Exam Marks: 70 (35+35\*)

Programme: B.A in Music (Vocal & Instrumental)	Year: B.A. First year	Semester: II
Course Code : BA24-MUS-201P	Course/Paper Title : Stage Performance-2	

**Course Outcome- After completing this course, the students will be able to-**

On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.  
Students will understand the global reach and influence of Indian music.

Credits: 0+0+2	Paper(core compulsory/Elective): Compulsory
Max. Marks: 35+15=50	Min. Marks: 20
Total Number of Lecture(Lecture-Tutorials-Practical); 0+0+60	

Units:	Topics:	No. of Lecture
I	(I) Prescribed Ragas: a. Jaijaiwanti b. Gaudsarang Vocal Music - One Vilambit/ Maseetkhani gat in the above mentioned Ragas with good combination of Alap and Tanas/Todas.	60
II	(II) One Chota Khayal/ Razakhani Gat in the above mentioned Ragas with good combination of Alap and Tanas/Todas.	
III	(a) Prescribed Talas: (i) Teevra (ii) Rupak (iii) Jhaptaal (iv) Kaherva(including previous semesters Talas)  (c) Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.	
IV	(a) One Tarana in any one of the prescribed ragas. (b) One Dhun in any one of the prescribed ragas.	

*Rajini*

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*Datta*

*Sanjay*

**Suggested Readings:**

1. Karamik Pustak Malika- V.N. Bhatkhande Part II & III
2. Sharma, Dr. Swatantra, Paschatya Swarlipi & Bhartiya Sangeet, Publisher: Anubhav Prakashan, Prayagraj.
3. "Ragas and Raginis: A Pictorial & Iconographic Study of Indian Musical Modes" by Sunrita Sen

**Suggested continuous E-Evaluation methods-**

**Max. Marks: 100 (50+50\*)**

**Internal Assessment Marks: 30 (15+15\*) End Term Exam Marks: 70 (35+35\*)**

Rajendra

Ushar Datta

Shruti



Programme: B.A in Music (Vocal & Instrumental)	Year: B.A. 1st Year	Semester: 2nd
Course Code: BA24-MUS-202	Course/Paper Title:	Applied Knowledge of Indian Music (Major-4)

- Course Outcomes:** After completing this course, the students will have -
- Gained a comprehensive understanding of the Gurukula tradition in Indian education and how it interfaces with modern pedagogical practices, equipping them with the knowledge to appreciate and apply the principles of this tradition in contemporary educational settings.
  - Develop a deep understanding of the Bhakti and Sufi devotional music traditions, enabling them to appreciate the spiritual and cultural dimensions of these musical forms, and to engage with them in a meaningful and reflective manner.
  - Develop a comprehensive understanding of the therapeutic applications of music, enabling them to appreciate the profound impact of music on physical, emotional, and psychological well-being and to effectively use music as a healing modality.

Credit: 04

Paper (Core Compulsory / Elective):  
Core Compulsory

Max. Marks : 35 + 15 = 50

Total Number of Lectures (Lecture – Tutorials – Practical): 2 + 0 + 0

Units	Topics:	No. of Lectures
I	<ul style="list-style-type: none"> <li>- Gurukula Tradition and Modern Pedagogy</li> <li>• Exploring the traditional Gurukula system of music education.</li> <li>• Comparative analysis with modern music pedagogy.</li> <li>• Developing effective strategies for integrating Gurukula principles into modern music education.</li> </ul>	30
II	<ul style="list-style-type: none"> <li>- Devotional Music: Bhakti and Sufi Traditions</li> <li>• Study of Bhakti and Sufi music traditions in India.</li> <li>• Analyzing the spiritual and cultural dimensions of devotional music.</li> <li>• Creating original devotional compositions inspired by these traditions.</li> </ul>	
III	<ul style="list-style-type: none"> <li>- Music as Therapy: Healing through Sound</li> <li>• Exploring the therapeutic applications of Indian music.</li> <li>• Case studies of using music for stress relief, emotional healing, and well-being.</li> <li>• Designing music therapy sessions based on Indian musical principles.</li> </ul>	

Suggested Readings:

*Rajiv Kumar*

*Chandana*

Programme: B.A in Music (Vocal & Instrumental)	Year: B.A. 1st Year	Semester: 2nd
Course Code: BA24-MUS-202P	Course/Paper Title:	VIVA-VOCE-2

**Course Outcomes:** After completing this course, the students will have -  
 On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.  
 Students will understand the global reach and influence of Indian music.

Credit: 04

Paper (Core Compulsory / Elective):  
 Core Compulsory

Max. Marks : 35 + 15 = 50

Total Number of Lectures (Lecture – Tutorials – Practical): 0 + 0 + 2

Units:	Topics:	No. of Lectures
I	<b>(Practical)</b> Bhajans and Devotional Songs <ul style="list-style-type: none"> <li>• Practical singing/practical of popular devotional songs and bhajans.</li> <li>• Learning the art of expression and devotion in singing/playing.</li> </ul>	60
II	<ul style="list-style-type: none"> <li>• Emphasis on correct pronunciation and emotion in singing/playing.</li> <li>• Group singing/playing of bhajans and devotional songs.</li> </ul>	
III	<ul style="list-style-type: none"> <li>• Ability to perform the Ragas Along with Two Aalap and Taan's/Todas prescribed in the syllabus.</li> <li>• Bilawal, kafi</li> </ul>	
IV	<ul style="list-style-type: none"> <li>• Ability to demonstrate the Taals on hand prescribed in the syllabus</li> <li>• Demonstrate the terms of music.</li> </ul>	
	<b>Suggested Readings:</b> 1. Sharma, Dr. Swatantra, Paschchatya Swarlipi & Bhartiya Sangeet, Publisher: Anubhav Prakashan, Prayagraj.	

**Suggested continuous E-Valuation methods-**

Max. Marks: 100 (50+50\*)

Internal Assessment Marks: 30 (15+15\*) End Term Exam Marks: 70 (35+35\*)

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- "The Raga Guide: A Survey of 74 Hindustani Ragas" by Joep Bor and others. This guide offers an in-depth exploration of Hindustani classical music, introducing readers to various Ragas, their characteristics, and the emotional moods they evoke.
- "Indian Music: History and Structure" by Bonnie C. Wade. Wade's book provides a comprehensive introduction to the history, structure, and cultural context of Indian music, covering both Hindustani and Carnatic traditions.
- "Ragas in Indian Music: A Complete Reference Source for Carnatic Ragas" by P. Subba Rao. For a detailed reference on Carnatic music, this book offers insights into the Ragas and their usage in classical compositions.
- "Indian Philosophy and Music" by S. Radhakrishnan. Radhakrishnan's work is a valuable resource for understanding the philosophical underpinnings of Indian music and its connection to Indian knowledge systems.

**Suggested continuous E-Evaluation methods-**

**Max. Marks: 100 (50+50\*)**

**Internal Assessment Marks: 30 (15+15\*) End Term Exam Marks: 70 (35+35\*)**

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Programme: B.A in Music  
(Vocal & Instrumental)

Year: B.A. First year

Semester: II

Course Code : BA24-MUS-203

Course/Paper Title : Historical Study of  
the Musical Terms (Minor)

Course Outcome- After completing this course, the students will be able to-

After completing this course, the learner will be able to:

1. The students will be able to describe the Various Ragas of North Indian classical Music.
2. The students will be able to describe the various Talas of North Indian classical Music.
3. The students will be able to illustrate the historical trends of Indian classical music.
4. The students will be able to describe the various theoretical aspects of Indian classical music.
5. The students will be able to perform the various ragas & Talas.

Credits: 2+0+0

Paper (core compulsory/Elective):  
Compulsory

Max. Marks: 35+15

Min. Marks: 40

Total Number of Lecture (Lecture-Tutorials-Practical); 30+0+0

Units:

Topics:

No. of  
Lecture

30

I

### Unit I

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one vilambit Khayal Gat in any of the prescribed ragas.
- (c) Ability to write the notation of all Drut Khayal/Gat in the following Ragas:  
(1) Vrindavani Sarang (2) Bhairav

II

### Unit II

- (a) Ability to write the Thekas with dugun Layakaries in the following Talas:  
(1) Ek Taal (2) Chautaal
- (b) Importance of Tabla in Vocal/Playing as an Accompany Instruments.

III

### Unit III

- (a) Short notes on the following:  
Naad, Shruti, Varan, Aavartan, Tarana, Kan, Khatka, Murki, Gamak, Aalap, Lakshan Geet, Laya, Jhamjma, Krintan.
- (b) Concept of Time Theory in Indian Classical Music.

IV

### Unit IV

- (a) Role of Media in the development of Indian Classical Music.
- (b) Contribution towards Music by the following Musicians:  
(1) Pt. Omkarnath Thakur/ Nikhil Banarji (2) Ustad Abdul Kareem Khan/Pt. Ravi Sahnkar

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V	<b>Unit V</b>  (a) Development of Music from Vedic to Modern periods. (b) Classification of Indian Musical Instruments. (c) Gayakon ke Gun-Dosh.
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**Suggested Readings:**

1. Sangeetanjali- Pt. Omkar Nath Thakur, Pilgrim Publishing, 2012.
2. Raag Shashtr- Geeta Benerji, Sangeet Sadan Prakashan, 2022.
3. Bhartiya Sangeet ka Itihas -- Sharad Chandra Pranjpayee, Chaukhamba Vidya Bhawan, Varanasi, 2018.
4. Hamare Sangeet Ratna- Laxmi Narayan Garg, Sangeet Karyalay, Hathras, 1984.
5. Raag Parichay Part (1-2) - Harishchand Shrivastav, Sangeet Sadan Prakashan, 2010.
6. Lay Taal Vigyan- Sawranand Balasahed Suryvanshi, Sangeet Karyalay, Hathras.

**Suggested continuous E-Valuation methods-**

**Max. Marks: 100 (50+50\*)**  
**Internal Assessment Marks: 30 (15+15\*)** **End Term Exam Marks: 70 (35+35\*)**

Rajendra Kumar Singh

Sanjay



Programme: B.A in Music (Vocal & Instrumental)	Year: B A. First year	Semester: II
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Course Code : BA24-MUS-203P Course/Paper Title : Analysis of Practical-2

Course Outcome- After completing this course, the students will be able to-

After completing this course, the learner will be able to:  
On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.

Credits: 0+0+2

Paper(core compulsory/Elective):  
Compulsory

Max. Marks: 35+15

Min. Marks: 20

Total Number of Lecture(Lecture-Tutorials-Practical); 0+0+60

Units:	Topics:	No. of Lecture
I	<b>Unit I</b> <b>Practical</b> 1. Ability to Perform Drut Khayal/Gat in the following Ragas: (1) Vrindavani Sarang (2) Bhairav	60
II	<b>Unit II</b> 2. Ability to Demonstrate the following taal as in Thah and dugun layakaries : (1) Ek Taal (2) Chautaal	
III	<b>Unit III</b> (a) Tarana in any raga prescribed in syllabi.	
IV	<b>Unit IV</b> (2) Dhun in any raga prescribed in syllabi.	

**Suggested Readings:**

1. Sangeetanjali- Pt. Omkar Nath Thakur, Pilgrim Publishing, 2012.
2. Raag Shashtr- Geeta Benerji, Sangeet Sadan Prakashan, 2022.
3. Bhartiya Sangeet ka Itihas -- Sharad Chandra Pranjpayee, Chaukhamba Vidya Bhawan, Varanasi, 2018.
4. Hamare Sangeet Ratna- Laxmi Narayan Garg, Sangeet Karyalay; Hathras, 1984.

**Suggested continuous E-Valuation methods-**

Max. Marks: 100 (50+50\*)

Internal Assessment Marks: 30 (15+15\*) End Term Exam Marks: 70 (35+35\*)

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Programme: B.A in Music  
(Vocal & Instrumental)

Year: B.A. First year

Semester: II

Course Code : BA24-MUS-204

Course/Paper Title : Terminology of  
Indian Music (MDC)

Course Outcome- After completing this course, the students will be able to-

Course Outcomes:

- CO1: Students will have a foundational understanding of the ancient musical traditions in India.  
CO2: Students will understand the developments in Indian music during the medieval period.  
CO3: Students will differentiate between North and South Indian music and appreciate their unique characteristics.  
CO4: Students will have insights into the evolution of Indian music in the modern and contemporary periods.  
CO5: Students will understand the global reach and influence of Indian music.

Credits: 2+0+0

Paper(core compulsory/Elective):  
Compulsory

Max. Marks: 35+15

Min. Marks: 40%

Total Number of Lecture(Lecture-Tutorials-Practical); 30+0+0

Units:	Topics:	No. of Lecture
I	<b>I. Music and Sound</b> I.I Music and its types-Classical, Semi Classical, Folk Music and Light music. I.II Sound, Vibration, Frequency. I.III Naad and its types Aahat Naad, Anahat Naad.	30
II	<b>2. Musical terms</b> 2.1 Shruti, swar, Shuddha Swar, Vikrit Swar 2.2 Laya and its types Vilambit laya, Madhya laya and Drut laya.	
III	<b>3. Introduction of Taal</b> 3.1 Theka, Avartan, Taali, Khali, Sam, Vibhag, Teen Taal, Kaharwa, Dadra 3.2 Ability to write notation and demonstration on hands with Thah and Dugun.	
IV	<b>4. Alankar</b> 4.1 write Five basic Todas/Alankar in shudh Swars. 4.2 write five film songs based on Ragas.	

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**Suggested Readings:**

1. Bhatkhande Sangeet shastra- V.N.Bhatkhande, Bhatkhande Vishnunarayan Publication, 1986.
2. Sitar Vadan Ki Shailiya- Rajni Bhatnagar, Kanishka Publisher, Delhi.
3. Sangeet Bodh-Sharad Chandra Pranjpayee, Madhyapradesh Hindi Granth aAcademy.
4. Hamare Sangeet Ratna-Laxmi Narayan Garg, Sangeet Karyalay, Hathras, UP
5. Raag Parichay Part(1-2)-Harish chand Shrivastav, Abhinav Publishing, Delhi.  
Taal Parkash- Bhagwat Sharan Sharma, Sangeet Karyalay, Hathras, UP.

**Suggested continuous E-Valuation methods-**

Max. Marks: 50 (35+15\*)

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Programme: B.A in Music (Vocal & Instrumental)		Year : B A. First year	Semester: II
Course Code : BA24-MUS-204P		Course/Paper Title : Basics of Practical-2	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes: After completing this course, the learner will be able to: On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
Credits: 0+0+1		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 20+5=25		Min. Marks: 40%	
Total Number of Lecture(Lecture-Tutorials-Practical); 0+0+15			
Units:	Topics:	No. of Lecture	
I	<b>Practical</b> a. Sing/Play Five basic Alankars/Todas in shuddha swaras. b. National Anthem with instruments.	15	
II	<b>4. Musical terms</b> a. One Sargam Geet/Dhun in any raga. b. Two film songs based on based on ragas.		

#### Suggested Readings:

1. Bhatkhande Sangeet shastra- V.N.Bhatkhande. Bhatkhande Vishnunarayan Publication. 1986.
  2. Sitar Vadan Ki Shailiya- Rajni Bhatnagar, Kanishka Publisher, Delhi.
  3. Sangeet Bodh-Sharad Chandra Pranjpayee, Madhyapradesh Hindi Granth Academy.
  4. Hamare Sangeet Ratna-Laxmi Narayan Garg, Sangeet Karyalay, Hathras, UP
  5. Raag Parichay Part(1-2)-Harish chand Shrivastav, Abhinav Publishing, Delhi.
- Taal Parkash- Bhagwat Sharan Sharma, Sangeet Karyalay, Hathras, UP.

#### Suggested continuous E-Valuation methods-

Max. Marks: 25 (20+5\*)

#### Other Courses:

Minor: To be Choosed from POOL B

Skill Enhancement Course (SEC): To be Choosed

from POOL C Value Added Course: To be Choosed

from POOL D

Exit Option: Undergraduate Certificate (in the field of learning/discipline) for those who exit after the first year (two semesters) of the undergraduate programme. (Programme duration: first year or two semesters of the undergraduate programme) [NSQF Level 5]

Semester-I (Option for SEC Pool)									
Remarks	Course Type	Course Code	Course Title	Credits	Theory + Practical	Cont. Hours/Week	Internal & External Marks	Total Marks	Exam Duration
Scheme-c	SEC-1 3 Credits	B24-SEC-205	Light Music Vocal	03	2+1	4	50+25	75	3 Hrs.
		B24-SEC-206	Classical singing	03	2+1	4	50+25	75	3 Hrs.
		B24-SEC-207	Playing Techniques of Tabla	03	2+1	4	50+25	75	3 Hrs.
		B24-SEC-208	Harmonium Playing	03	2+1	4	50+25	75	3 Hrs.

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Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Light Music Vocal		
Course Code	B24-SEC-205		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course(if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li>1. Present and prepare General group song</li> <li>2. Present and prepare Patriotic song</li> <li>3. Perform Folk songs</li> <li>4. Improves knowledge about various Talas.</li> <li>5. Perform the given Ragas ,Talas and other forms</li> </ol>		
Credits	Theory	Practical	Total
	2	1	3

*Revised after Datta*

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Contact Hours	2	2	4
Max. Marks: 75 (50+25*) Internal Assessment Marks: 25 (15+10*) End Term Exam Marks:50 (30+20*)		Time: 3 Hours (Theory) /6 hrs. (Practical)	

**Part B-Contents of the Course**

**Instructions for Paper-Setter**

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below .a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. The candidates shall be required to attempt five questions in all. selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	Five basic Alankar in suddha swaras Five Alankars in vikrit swaras Meaning , Defination and Importance of Light Music	8
II	2.1 Ability to write the following talas with Thah and Dugun layakaries.  Dadra , Kaharwa , Rupak .	8
III	3.1 Define the following terms  Geet, Gazal, Bhajan, Qawwali,  Orchestra  Classical Music , Semi Classical Music, Folk Music .	7
IV	Biographies	7

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	<ol style="list-style-type: none"> <li>1. Lata Mangeshkar</li> <li>2. Kishor Kumar</li> <li>3. Mohd. Rafi.</li> <li>4. Anupjalota</li> </ol>	
V*	<b>Practical</b> <ol style="list-style-type: none"> <li>1. One Patriotic song</li> <li>2. National Song</li> <li>3. One Geet/ Gazal/ Bhajan with Instruments</li> <li>4. Ability to Demonstrate the following taalās in Thah and dūgunlayakāries: Dadra , Kaharwa , Rupak ,</li> </ol>	30

#### Suggested Evaluation Methods

<b>Internal Assessment: 25 (15+10*)</b> <ul style="list-style-type: none"> <li>&gt; <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>• Mid-Term Exam: 05</li> </ul> </li> <li>&gt; <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>• Mid-Term Exam:</li> </ul> </li> </ul>	<b>End Term Examination: 50 (30+20*)</b>
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#### Part C-Learning Resources

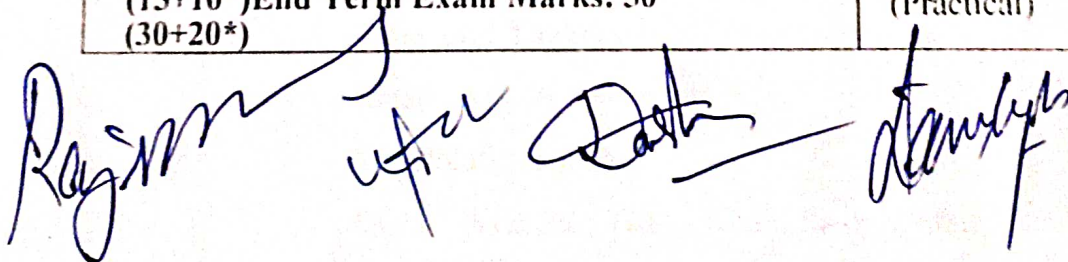
##### Recommended Books/e-resources/LMS:

1. Sangeetabhilashi- Dr. Rakesh K Chauhan  
Abhilasha Sharma, H.G Prakashan, 2020.
2. The Classical Music (North India).-- Ali Akabar Khan, Mohomad Manoharlal Publisher. 2004.
3. Hamare Sangeet Ratna- Laxmi Narayan Garg, Sangeet Karyalay, Hathras.
4. Sangeet: Jigyasa Aur Samayan – Dr. Tej Singh Taak, Raj Publication, Delhi.
5. Sangeet Nibandhawali – Laxmi Narayan Garg, Sangeet Karyalay, Hathras.

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Part A - Introduction			
Subject	Music		
Semester	IIInd		
Name of the Course	Classical singing		
Course Code	B24-SEC-206		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. The students will be able to present and prepare General group song</li> <li>2. The students will be able to present and prepare Patriotic song</li> <li>3. The student will be able to perform Folk song</li> </ol> <p>2. Imparts knowledge about various talas.</p>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25*)</b> <b>Internal Assessment Marks: 25</b> <b>(15+10*)</b> End Term Exam Marks: 50 <b>(30+20*)</b>		<b>Time: 3 Hours</b> <b>(Theory) /6 hrs.</b> <b>(Practical)</b>	





**Part B- Contents of the Course**

**Instructions for Paper- Setter**

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below . a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<b>Music and Sound</b> I.I Music and its types – Classical , Semi Classical , Folk Music and Light music. Sound , Vibration , Frequency. Naad and its types Aahat Naad . Anhat Naad.	8
II	<b>Musical terms</b> (a) Shruti , swar , Shuddha Swar, Vikrit Swar (b) Laya and its types (c) Relationship Between Classical and	8
III	<b>3. Ragas and Taalas ,</b> (a) Detail study of Following Ragas Kafi , Khamaj (b) Theka , Avartan , Taali , Khali. Sam , Vibhag. (c) Ability to write the following talas with Thah and Dugun layakaries Teen Taal , Kaharwa / Dadra	7

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IV	<p><b>4. Biographies</b></p> <p>(a) Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music</p> <p>(b) Contribution of Pt. Vishnu Digamber Patilkar in Indian Classical Music</p> <p>(c) Knowledge of Ten Thats of Pt. Bhatkhande</p>	7
V*	<p><b>Practical</b></p> <p>Five basic Alankar in shuddha swaras.</p> <p>Ability to perform Drut Khyals in following Ragas Kafi , Khamaj</p> <p>One Sargam Geet in any raga fo prescribed syllabus.</p> <p>4. Two film songs based on ragas.</p>	30
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 25 (15+10*)</b></p> <p>&gt; <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>• Mid-Term Exam: 05</li> </ul> <p>&gt; <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> 50 (30+20*)</p>

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Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Playing Techniques of Tabla		
Course Code	B24-SEC-207		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of tuning and Nikas in tabla 2. Ability to play Theka of Light music taals . 3. Capacity to show Thah, Dugun of taal on hand. 4. Demonstration of tabla with Bhajan and Geet. <hr/> 5*. Perform the given ragas and taalaa		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75</b> <b>Internal Assessment Marks: 25 (15+10*)</b> <b>End Term Exam Marks: 50(30 +20)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
Part B- Contents of the Course			

*Rajinder Singh*

**Instructions for Paper- Setter**

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	Introduction of different parts of Tabla in brief with sketch. Definitions of the following: Taal, Laya, Taali, Khali, Matra, Vibhag, Sam, Kayda, Palta, Tukda , Tihai.	8
II	Knowledge of Bhatkhende notation system in Indian music. Ability to write Theka, Kayda, Palta and Tihaai in Teentaal with notation.	8
III	Introduction of the following taals in brief: Teentaal, Dadra. life sketch of renowned tabla players: Ustad zakir hussain, Ustad taari khan.	7
IV	Brief knowledge of Taal Dash pran Importance of Laya in Music Knowledge of following percussion instruments with their sketches	7

*Regim* *afan* *Dak* *Shankar*



	Pakhawaj , Dholak .	
V*	<ol style="list-style-type: none"> <li>1. Knowledge of Nikas of Basic syllable of Tabla.</li> <li>2. Ability to Play Theka of Dadra &amp; Kaherwa Taal.</li> <li>3. Two Variation of Dadra Taal</li> <li>4. Knowledge of citation of Theka on hand. Ability to demonstrate Ekgun and Dugun layakari.</li> <li>5. Ability to accompany with Bhajan /Geet.</li> </ol>	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 20 (15+5*)</b> <ul style="list-style-type: none"> <li>&gt; Theory <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>• Mid-Term Exam: 05</li> </ul> </li> <li>&gt; Practicum <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>• Mid-Term Exam:</li> </ul> </li> </ul>		<b>End Term Examination: 55 (30+20*)</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> <ol style="list-style-type: none"> <li>1. Taal Parichay- Bhaag 1 -Pt.Girish Chandra Srivastava,</li> <li>2. Taal Prasoon -Bhag 1- Pt. Chhotelal Mishra</li> <li>3. Taal Sarvang- Dr.Vidyanaath Singh</li> <li>4. Taal Deepika- Mannu ji Mridangacharya</li> </ol>		

*Rajendra Singh* for *Dak* *Advocates*

### Part A - Introduction

Subject	Music		
Semester	IInd		
Name of the Course	Harmonium Playing		
Course Code	B24-SEC-208		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. Play basic alankars on Harmonium with different Talas</li> <li>2. Play various composition on Harmonium for school level</li> <li>3. Play various composition of light music on Harmonium</li> <li>4. Improves ability to Accompaniment with Tabla.</li> </ol> <hr style="width: 50%; margin-left: 0;"/> <p>5*. Play the given ragas and taalas</p>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25*)</b> <b>Internal Assessment Marks: 25 (15+10*)</b> <b>End Term Exam Marks: 50 (30+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	

### Part B- Contents of the Course

Rajm...  
 for Date down by



### Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus. it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1. 10 alankar in shuddh swaras with taal. 2. Structural knowledge of Harmonium with a sketch 3. Importance os Saptak in Harmonium	8
II	4. Detailed history of Harmonium and its development in Indian music 5. Ability to write Thekas with dugun in the following Talas: (1) Kehrawa (2) Teentaal. 6, Detailed study of Darbari Raag .	8
III	7. Short notes on the followings: Swar , Shruti, Taan , Raga, Dhun , Aalap, 8. Gamak And its Types 9.. Importance of Shruti	7
IV	10. Importance of Harmonium in Music Use of Harmonium as an Accompaniment with vocal and instrumental music 12.. Biography and contribution of the following : 10. (1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri	7

*Rajiv* *for* *Date* *Signature*



V*	<b>Practical</b> <ol style="list-style-type: none"> <li>1. Ability to play 10 atankar in shuddh swaras with taal.</li> <li>2. Ability to play saraswati vandana and Group song withsinging.</li> <li>3. Ability to play one prayer .</li> <li>4. Ability to play One Folk Dhun .</li> <li>5. Ability to play Rashtriya gaan</li> <li>6. Any geet /gazal /Bhajan/ Patriotic song with singing inDarbari Raga</li> </ol>	30
<b>Suggested Evaluation Methods</b>		
<b>InternalAssessment:25 (15+10*)</b> <ul style="list-style-type: none"> <li>➤ <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>• Mid-Term Exam: 05</li> </ul> </li> <li>➤ <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>• Mid-Term Exam:</li> </ul> </li> </ul>		<b>End Term Examination: 50 (30+20*)</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> <ol style="list-style-type: none"> <li>1. Samvadini (Harmonium) - Jayant Bhalodkar, Kanishka Publisher, 2020.</li> <li>2. Harmonium Vividhaayam - Dr. Vinay Mishra, Akansha Publishing House, 2015.</li> <li>3. Raag Parichay Part (1-4) – Pt. Harishchand Shrivastav, Abhnav Publishing House, Delhi</li> <li>4. Shastriya Sangeet ka vikas – Dr. Amita Sharma, Kanishka Publisher, Delhi.</li> <li>5. Taal Parichay (1-4) Pt. Girish Chandra Shrivastva, Rubi Prakashan,Allahabad.</li> <li>6. Harmonium Master- Madanlal Sharma, Sageet Karyalay, Hathras.</li> </ol>		

