

**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**  
**B.A MUSIC (Instrumental)**  
**Syllabi of 3<sup>rd</sup> Year (5<sup>th</sup> & 6<sup>th</sup> Semester)**  
**(Based on NEP-2020 Scheme-A)**

**Semester-V**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A5	B23-BMI-501	Instrumental Music of north India	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

**Semester-VI**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A6	B23-BMI-601	Basic Principals of Indian Classical Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

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*Yashika*  
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**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**  
**B.A MUSIC (VOCAL)**  
**Scheme of 3<sup>rd</sup> Year (5<sup>th</sup> & 6<sup>th</sup> Semester)**  
**(Based on NEP-2020 Scheme-A)**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A5	B23-BMV-501	Biographical study of Indian Musicians and scholars	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

**Semester-VI**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A6	B23-BMV-601	Fundamentals of Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

B.A MUSIC (VOCAL)

Syllabi of 3<sup>rd</sup> Year (5<sup>th</sup> Semester)

(Based on NEP-2020 Scheme-A)

Part A - Introduction			
Subject	Music		
Semester	5th		
Name of the Course	Biographical study of Indian Musicians and scholars		
Course Code	B23-BMV-501		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-A5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course(if any)	N.A.		
Course Learning Outcomes(CLO):	On the completion of the course the students will be able to 1. CLO-1 To gain knowledge about the contribution of Indian classical music male vocalist. 2. CLO-2 To gain knowledge about the contribution of Indian classical music female vocalist. 3. CLO-3 To demonstrate various aspects of Contribution and their differentiation		
Credits	Theory	Practical	Total
	2	2	4

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Contact Hours	2	4	6
Max. Marks: 100 Internal Assessment Marks: 30		Time: 2 Hours (Theory)	
Part B-Contents of the Course			
<u>Instructions for Paper-Setter</u> <ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.</li> <li>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.</li> <li>5. All questions Carry equal marks.</li> <li>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.</li> </ol>			
Unit	Topics	Contact Hours	
I	Contribution of male vocalist to Indian Classical Music: <ul style="list-style-type: none"> <li>• Ustad Bade Gulam Ali Khan</li> <li>• Ustad Amir Khan</li> <li>• Pandit Bhim Sen Joshi</li> <li>• Pandit Jasraj</li> </ul>	8	
II	Contribution of female vocalist to Indian Classical Music : <ul style="list-style-type: none"> <li>• Vidushi Gangubai Hangal</li> <li>• Vidushi Kesarbai Kelkar</li> <li>• Vidushi Hirabai Badodkar</li> <li>• Vidushi Kishori Amonkar</li> </ul>	8	
III	Contribution of medieval scholars to Indian Classical Music: <ul style="list-style-type: none"> <li>• Sharangdev</li> <li>• Somnath</li> <li>• Ahobal</li> <li>• Pundarik Vitthal</li> </ul>	7	

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IV	Contribution of Modern Scholars to Indian Music: • Pandit V.N. Bhatkhande • Pandit V.D. Paluskar • Rabindra Nath Tagore, • Pandit Omkar Nath Thakur	7
V	(a) Ability to perform any one Vilambit Khyal in the prescribed Ragas. (b) Ability to demonstrate of all Drut khyal in the following Ragas: (1) Todi (2) Miyan ki Malhar (3) Darbari (c) Ability to demonstrate Thekas with dugun, Tigun And Chaugun in the following Talas: (1) Dadra (2) Tilwara (3) Deepchandi	
<b>Suggested Evaluation Methods</b>		
Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		End Term Examination: 70 (35+35*)
<b>Part C-Learning Resources</b>		
Suggested Reading: • Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalya Hathras, 2017 • Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020 • Kapila. Surinder. Sangeet Ratnavali, Punjabi University Patiala.1991 • Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011		

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

B.A MUSIC (Vocal)

Syllabi of 3<sup>rd</sup> Year (6<sup>th</sup> Semester)

(Based on NEP-2020 Scheme-A)

Part A - Introduction			
Subject	Music		
Semester	6th		
Name of the Course	Fundamentals of Music		
Course Code	B23-BMV-601		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-A6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course(if any)	N.A.		
Course Learning Outcomes(CLO):	On the completion of the course the students will be able to 4. CLO 1: Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music. 5. CLO 2: Appraise the fundamental knowledge about various scientific term of Gram Murchhna. 6. CLO 3: Comprehend the knowledge about Alaap and Taans.		
Credits	Theory	Practical	Total
	2	2	4

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Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)	Time: 2 Hours (Theory) / 4 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 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	(a) Historical study and detailed description of the Ragas prescribed in the syllabus. (1) Kamod (2) Bheemplasi (3) Bihag (b) Ability to write the notation of any one Maseetkhani Gat of the ragas prescribed in the syllabus.	8
II	(c) Ability to write the notation of any all Razakhani Gats in the following Ragas: (1) Kamod (2) Bheemplasi (3) Bihag (d) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas: (1) Dhamaar (2) Roopak (3) Jhoomra	8

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III	(a) Importance and principle of Alap and Taans in improvisation of Ragas. (b) Study of Melody and Harmony and its applications in music.	7
IV	(a) Concept of Music Therapy in Indian music. (b) Modern Trends in Indian Classical Music.	7
V	<b>Practical</b> 1. Ability to Perform One Vilambit khyal in any one raga and and Drut Khayal in the Ragas prescribed in syllabi. 2. Ability to Demonstrate the following taalās in Thah and dugun layakaries : (1) Dhamaar (2) Roopak (3) Jhoomra 3. One Geet in any of the prescribed Ragas. 4. One Thumri will be presented.	
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30 (15+15*)</b> > <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 15</li> <li>• Mid-Term Exam:</li> </ul> > <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 15</li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination:</b> 70 (35+35*)
<b>Part C-Learning Resources</b>		
Suggested Reading: Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008 • Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998 • Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008 • Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971 • Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002. • Mishra, Arun Kumar (Dr.) Bhartiya Kanth Sangeet Evam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002. • Garg, Laxmi Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras, 1989. • Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartiya Sangeet Ka Adhyatmik Swaroop, Amar Granth Parkashan, 2004. • Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999		

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**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**  
**B.A MUSIC (Instrumental)**  
**Syllabi of 3<sup>rd</sup> Year (5<sup>th</sup> Semester)**  
**(Based on NEP-2020 Scheme-A)**

Part A - Introduction			
Subject	Music		
Semester	5th		
Name of the Course	Instrumental Music of north India		
Course Code	B23-BMI-501		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC-A5		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course(if any)	N.A.		
Course Learning Outcomes(CLO):	<p>On the completion of the course the students will be able to</p> <ol style="list-style-type: none"> <li>1. CLO 1: Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.</li> <li>2. CLO 2: Appraise the fundamental knowledge about various scientific term of Gram Murchhna.</li> <li>3. CLO 3: Comprehend the knowledge about Alaap and Taans.</li> </ol>		
Credits	Theory	Practical	Total
	2	2	4

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Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 2 Hours (Theory) / 4 hrs. (Practical)	
Part B-Contents of the Course			
<u>Instructions for Paper-Setter</u>			
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 questionsfrom 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 firstfour units and 9 <sup>th</sup> question (Vth Unit) will be compulsory to attempt.			
Unit	Topics		ContactHours
I	(a) Historical study and detailed description of the Ragas prescribed in the syllabus.  (1) Todi (2) Miyan ki Malhar (3) Darbari  (b) Ability to write the notation of any one Razakhani/ Maseetkhani Gat in the prescribed Ragas.		8
II	(a) Ability to write Thekas with dugun, Tigun And Chaugun in the following Talas:  (1) Dadra (2) Tilwara (3) Deepchandi  (b) Basic technique of holding the instrument, sitting posture and fingering techniques.		8
III	(a) Describe the following Avanad and Ghan Vady:-  Tabla, Maridang, Pakhavaj, Chimta, Kartaal  (b) Describe the following Tat and Sushir Vady:-  Sarangi, Sitar, Shehnai, Harmonium, Bansuri		7

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IV	<p>(a) Folk Instruments of Haryana.</p> <p>(b) Describe about the instruments of different states northern India:- Punjab, Uttar Pradesh, Rajasthan, Jammu &amp; Kashmir, Himachal</p>	7
V	<p><b>Practical</b></p> <ul style="list-style-type: none"> <li>• Maseetkhani and Razakhani gat with elaboration in all the ragas.</li> <li>(1) Todi (2) Miyan ki Malhar (3) Darbari</li> <li>• Presentation of a dhun, devotional or light music composition.</li> <li>• Knowledge and demonstration of the following talas - Chautala, Jhaptala &amp; Kaharva.</li> <li>• Basic knowledge of the student's respective instrument and its tuning.</li> </ul>	
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 30 (15+15*)</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.: 15</li> <li>• Mid-Term Exam:</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.: 15</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> 70 (35+35*)</p>
<b>Part C-Learning Resources</b>		
<p><b>Suggested Reading:</b></p> <p>Strangways, A.H.. Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008</p> <ul style="list-style-type: none"> <li>• Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998 • Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008</li> <li>• Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971</li> <li>• Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.</li> <li>• Mishra, Arun Kumar (Dr.) Bhartiya Kanth Sangeet Evam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.</li> </ul>		

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**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**  
**B.A MUSIC (Instrumental)**  
**Syllabi of 3<sup>rd</sup> Year (6<sup>th</sup> Semester)**  
**(Based on NEP-2020 Scheme-A)**

Part A - Introduction			
Subject	Music		
Semester	6th		
Name of the Course	Basic Principals of Indian Classical Music		
Course Code	B23-BMI-601		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-A6		
Level of the course (As per Annexure-I)	300-399		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>On the completion of the course the students will be able to</p> <ol style="list-style-type: none"> <li>1. CLO 1: Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.</li> <li>2. CLO 2: Appraise the fundamental knowledge about various scientific term of Gram Murchhna.</li> <li>3. CLO 3: Comprehend the knowledge about Alaap and Taans.</li> </ol>		
Credits	Theory	Practical	Total
	2	2	4

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Contact Hours

2

4

6

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

Internal Assessment Marks: 30 (15+15\*)

End Term Exam Marks: 70 (35+35\*)

Time: 2 Hours (Theory) /  
4 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.  
All questions Carry equal marks.
- (5.) 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	(a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one Maseetkhani Gat of the ragas prescribed in the syllabus.	8
II	(a) Ability to write the notation of any all Razakhani Gats in the following Ragas: (1) Kamod (2) Bheemplasi (3) Bihag (b) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas: (1) Dhamaar (2) Roopak (3) Jhoomra	8

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III	(c) Importance and principle of Alap and Taans in improvisation of Ragas. (d) Study of Melody and Harmony and its applications in Music.	7
IV	(e) Concept of Music Therapy in Indian music. (f) Modern Trends in Indian Classical Music.	7
V	<b>Practical</b> 1. Ability to Perform One Maseet Khani Gat in any one raga and Raza khani Gat in the Ragas prescribed in syllabi. 2. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Dhamaar (2) Roopak (3) Jhoomra 3. One Geet in any of the prescribed Ragas. 4. One dhun will be presented.	

#### Suggested Evaluation Methods

<b>Internal Assessment: 30 (15+15*)</b> <b>&gt; Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 15</li> <li>• Mid-Term Exam:</li> </ul> <b>&gt; Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 15</li> <li>• Mid-Term Exam:</li> </ul>	<b>End Term Examination:</b> <b>70 (35+35*)</b>
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#### Part C-Learning Resources

- Mishra, Arun Kumar (Dr.) Bharata Kanth Sangeet Evam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Garg, Lakshmi Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bharata Sangeet Ka Adhyatmik Swaroop, Amar Granth Pratishthan, 2004.
- Jhriy Seema, Sangeetgagan, Radha Publications, New Delhi, 1999

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