

**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**  
**B.A MUSIC (Vocal & Instrumental)**  
**Syllabi of 2nd Year (3<sup>rd</sup> Semester)**  
**(Based on NEP-2020 Scheme-C)**

Semester-3									
Remarks	Course Type	Course Code	Course Title	Credits	Theory / Practical	Cont. Hours/ Week	Internal & External Marks	Total Marks	Exam Duration
Scheme-c	MCC-5 4 Credits	B24-MUS-301	General Theory of Music	02	2	2	15+35	50	2 Hrs.
			Practical-Stage Performance-3	02	2	4	15+35	50	4 Hrs.
Scheme-c	MCC-6 4 Credits	B24-MUS-302	Applied Theory of Music	02	2	2	15+35	50	2 Hrs.
			Practical Viva-Voce-3	02	2	4	15+35	50	4 Hrs.
Scheme-C	MCC-M-3 4 Credits	B24-MUS-303	Introduction of Musical terms	02	2	2	15+35	50	2 Hrs.
			Practical- 3 Minor	02	2	4	15+35	50	4 Hrs.
Scheme-c	MDC-3 3 Credits	B24-MUS-304	Introduction of Indian Music-2 (MDC)	02	2	2	15+35	50	2Hrs.
			Basic of Practical-3	01	1	2	5+20	25	2 Hrs.
Scheme-C	SEC-3 3 Credits	B24-SEC-305	Classical singing	2	2	2	15+35	50	2Hrs.
				1	1	2	5+20	25	2Hrs.

Students have to choose AEC & VAC Papers from common pool.

*A. J. Shukla*  
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**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**  
**B.A MUSIC (Vocal & Instrumental)**  
**Syllabi of 2nd Year (4th Semester)**  
**(Based on NEP-2020 Scheme-C)**

Semester-4									
Remarks	Course Type	Course Code	Course Title	Credits	Theory / Practical I	Cont. Hours/ Week	Internal & External Marks	Total Marks	Exam Duration
Scheme-c	MCC-7 4 Credits	B24-MUS-401	Musicology and General Theory-I	02	2	2	15+35	50	2 Hrs.
			Practical I-Stage Performance-4	02	2	4	15+35	50	4 Hrs.
Scheme-c	MCC-8 4 Credits	B24-MUS-402	Musicology and Applied Theory of Music-I	02	2	2	15+35	50	2 Hrs.
			Practical Viva-Voce-4	02	2	4	15+35	50	4 Hrs.
Scheme-C	MCC-M-4 4 Credits	B24-MUS-403	Historical study of Indian Music (Minor)	02	2	2	15+35	50	2 Hrs.
			Analysis of Practical-4	02	2	4	15+35	50	4 Hrs.
Scheme-C	DSE-A1 4 Credits	B24-DSE-404	Biographical study of Indian Musicians and scholars	04	4	4	70+30	100	4Hrs.

Students have to choose ABC & PAC papers from the common pool.

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

Semester-5									
Remarks	Course Type	Course Code	Course Title	Credits	Theory + Practical	Cont. Hours/ Week	Internal & External Marks	Total Marks	Exam Duration
Scheme-c	MCC-9 4 Credits	B24-MUS-501	Musicology and General Theory-II	02	2	2	15+35	50	2 Hrs.
			Practical-Stage Performance-5	02	2	4	15+35	50	4 Hrs.
Scheme-c	MCC-10 4 Credits	B24-MUS-502	Musicology and Applied Theory of Music-II	02	2	2	15+35	50	2 Hrs.
			Practical Viva-Voce-5	02	2	4	15+35	50	4 Hrs.
Scheme-C	MCC-M-5 4 Credits	B24-MUS-503	Detailed Study of Music (Minor)	02	2	2	15+35	50	2 Hrs.
			Analysis of Practical-5	02	2	4	15+35	50	4 Hrs.
Scheme-C	DSE-A2 4 Credits	B24-DSE-504	Classification of Indian Music Instruments	04	4	4	70+30	100	4Hrs.
Scheme-C	DSE-A3 4 Credits	B24-DSE-505	Playing Techniques of Tabla	04	4	4	70+30	100	4Hrs.

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*Ranbir Singh*

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

Semester-6									
Remarks	Course Type	Course Code	Course Title	Credits	Theory + Practical	Cont. Hours/ Week	Internal & External Marks	Total Marks	Exam Duration
Scheme-c	MCC-11 4 Credits	B24-MUS-601	Musicology and General Theory-III	02	2	2	15+35	50	2 Hrs.
			Practical-Stage Performance-6	02	2	4	15+35	50	4 Hrs.
Scheme-c	MCC-12 4 Credits	B24-MUS-602	Musicology and Applied Theory of Music-III	02	2	2	15+35	50	2 Hrs.
			Practical Viva-Voce-6	02	2	4	15+35	50	4 Hrs.
Scheme-C	MCC-M-6 4 Credits	B24-MUS-603	Detailed Study of Music (Minor)	02	2	2	15+35	50	2 Hrs.
			Analysis of Practical-6	02	2	4	15+35	50	4 Hrs.
Scheme-C	DSE-A4 4 Credits	B24-DSE-604	Multimedia and Performing Arts	04	4	4	70+30	100	4Hrs.
Scheme-C	DSE-A5 4 Credits	B24-DSE-605	A study of the contribution by Saint and Seers to Indian Music	04	4	4	70+30	100	4Hrs.
Scheme-C	SEC-4 2 Credits	B24-SEC-606	Harmonium Playing	02	2	4	35+15	50	4Hrs.

*Art Shiksha*  
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*Dr. R. S. Singh*  
*18/07/2025*

*Dr. R. S. Singh*



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

**SEMESTER-3**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 2<sup>nd</sup> Year</b>	<b>Semester: 3<sup>rd</sup></b>
<b>Course Code: BA24-MUS-301</b>		<b>Course/Paper Title: General Theory of Music</b>	
<b>Course Outcomes:</b> On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
<b><u>Instructions for Paper-Setter</u></b> 1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units. 3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 4. 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 (5th Unit) will be compulsory to attempt.			
<b>Credit (L+T+P): 2+0+0</b>		<b>Paper (Core Compulsory / Elective): Core Compulsory</b>	
<b>Max. Marks : 35+15=50</b>		<b>Min. Passing Marks : 20</b>	
<b>Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0</b>			
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>	
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/Maseetkhani gat in the prescribed Ragas.	30	
II	(a) Ability to write the notation of each Drut Khayals/Razakhani Gats in the following Ragas: (1) Shudh Sarang      (2) Malkauns      (3) Khamaj		
III	(a) Ability to write Thekas with dugun and Chaugun in the following Talas: (1) Jhaptaal      (2) AdaChautaal.		
IV	(a) Comparison between the Ragas prescribed in the syllabus. (b) Comparison between the Talas prescribed in the syllabus.		
<b>Suggested Readings:</b>			

*A. H. S. K. - 1*  
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*Swati*  
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**B.A in Music (Vocal & Instrumental)**

	<ol style="list-style-type: none"><li>1. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Etihasik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>2. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li><li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>6. Sharma, Dr. Swatantra, <b>Paschatya Swarlipi &amp; Bhartiya Sangeet</b>, Publisher: Anubhav Prakashan, Prayagraj.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b></p> <p><b>Max. Marks: 100 (50+50*)</b></p> <p><b>Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)</b></p>

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

B.A in Music (Vocal & Instrumental)		Year: B.A. 2nd Year	Semester: 3rd
Course Code: BA24-MUS-301P		Course/Paper Title: <b>Stage Performance- 3 (P)</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+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			
Unit	Topic	No. of Lectures	
I	(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus.  (b) Ability to sing Drut Khayals/Razakhani Gats with aalaps and Taans/Toras in all of the prescribed Ragas.	60	
II	(a) Sing/Play one Tarana/Jhalla in any of the prescribed Ragas.  (b) Ability to demonstrate taal Jhaptaal and Ada Chautaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.		
III	(a)Ability to sing/play Saraswati Vandna on Sitar/Harmonium/Guitar will be presented.		
IV	(a) Ability to sing/play one Geet/Gazal/Dhun on Sitar/Harmonium.		
<u>Suggested continuous E-Valuation Methods –</u> <b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</b>			

*V. A. S. L. K. d.*  
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B.A in Music (Vocal & Instrumental)

B.A in Music (Vocal & Instrumental)		Year: B.A. 2nd Year	Semester: 3rd
Course Code: BA24-MUS-302		Course/Paper Title: <b>Applied Theory of 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.			
<b>Instructions for Paper-Setter</b>  1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4units. 3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 4. 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 (5th Unit) will be compulsory to attempt.			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): CoreCompulsory	
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	(a) Definition of the followings: Avirbhaav, Tirobhaav, Shruti, Gram, Murchna, Alpatav - Bahutav, Vagyakaar, Jod-Allap, Apkarsh-Utkarsh, Prahaar, Sitar ke bol. (b) Difference between Margi-Desi Sangeet.	60	
II	(a) Describe in detail about Raag Vargikaran. (b) Different Gharana's of Khayal Gayaki /Sitar Vaadan . (c) Role of Music in National Integration.		
III	(a) Contribution towards Music by the followings: (1) Miyan Tansen (2) Ustad Bade Gulam Ali Khan (3) Pt. Pannalal Ghosh (4) Pt. Buddhaditya Mukherjee (a) Role of Media in the development of Indian Classical Music. (b) Sitar Vadakon/Khayal Gayakon ke Gun-Dosh.		
Suggested Readings:			



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

	<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 Pranipayee, Madhaypradesh Hindi Granth Academy, 1972.</li><li>4. Bhartiya Sangeet ka Itihaas – Thakur Jaidev Singh, Vishvavidhyalay Prakashan, Varanasi.</li><li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan</li></ol>
	<p><u>Suggested continuous E-Valuation Methods –</u> <b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</b></p>

V. Anil Shukla  
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**B.A in Music (Vocal & Instrumental)**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 2nd Year</b>	<b>Semester: 3rd</b>
<b>Course Code: BA24-MUS-302P</b>		<b>Course/Paper Title: Viva-Voce-3 (P)</b>	
<b>Course Outcomes:</b>  On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
<b>Credit (L+T+P):0 +0+2</b>		<b>Paper (Core Compulsory / Elective): CoreCompulsory</b>	
<b>Max. Marks : 35+15=50</b>		<b>Min. Passing Marks : 20</b>	
<b>Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+60</b>			
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>	
I	(a) Comparative study of the raga prescribed in the syllabus.  (b) Ability to sing Drut Khayals/Razakhani Gats with aalaps and Taans/Toras in all of the prescribed Ragas.  1. Shudh Sarang 2. Malkauns 3. Khamaj	60	
II	Ability to demonstrate taal Jhaptaal and Ada Chautaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.		
III	Ability to sing/play Vande Matram on Sitar/Harmonium/Guitar will be presented.		
IV	Ability to sing/play one Bhajan/Dhun on sitar/Harmonium.		
<b>Suggested continuous E-Valuation Methods –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)**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 2nd Year</b>	<b>Semester: 3rd</b>
Course Code: BA24-MUS-303		Course/Paper Title: <b>Introduction of Musical terms (Minor)</b>	
<b>Course Outcomes:</b> On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
<b>Instructions for Paper-Setter</b>  1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units. 3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 4. 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 (5th Unit) will be compulsory to attempt.			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): CoreCompulsory	
Max. Marks : 35+15=50		Min. Passing Marks : 20	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
<b>Unit</b>	<b>Topic</b>		<b>No. of Lecture s</b>
I	(a) Definition of the followings: Meend, Khatka, Sooot, Murki, Ghaseet (c) Describe the followings:- (a) Vilambit Khyal (b) Maseetkhani Gat (c) Drut Khyal (d) Razakhani Gat		30
II	(a) Describe Pt. Bhatkhande Swarlipi paddati in Detail. (b) Describe Pt. Vishnu Digamber Swarlipi paddati in Detail.		
III	(a) Definition of the followings: Thumri, Dadra, Tappa, Kajari (b) Essay on Raga ka Samay Siddhant		
IV	(a) Life & Contributions of the following:- Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan		

V. Anil Kumar  
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Swati  
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Swati

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

	(b) Writing of Tālas and compositions in notation.	
	<b>Suggested Readings:</b> 1. Sangeet Visharad- Basant, Sangeet Karyalay, Hathras (UP). 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande, Sangeet Karyalay, Hathras (UP) 3. Sangeet Bodh – Sharad Chandra Pranjpayee, Madhaypradesh Hindi Granth Academy, 1972. 4. Bhartiya Sangeet ka Itihaas – Thakur Jaidev Singh, Vishvavidhyalay Prakashan , Varanasi. 5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan.	
	<b><u>Suggested continuous E-Valuation Methods –</u></b> <b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)</b>	

Arti Shukla  
18/7/25

Santhi  
18/07/2025

Ramkrishna



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

B.A in Music (Vocal & Instrumental)		Year: B.A. 2nd Year	Semester: 3rd
Course Code: BA24-MUS-303P		Course/Paper Title: <b>Practical-3</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+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			
Unit	Topic		No. of Lectures
I	Ability to sing any Ten Alankars in Shudh Swaras.		60
II	Ability to Perform Drut Khayal in the following Ragas: (1) Shudh Sarang(2) Malkauns (3) Bhimplashi		
III	Ability to Demonstrate the following taalās in Thah and dugunlayakaries : (1) Jhaptaal (2) Ada Chautaal.		
IV	Ability to sing/play one Geet/Dhun on sitar/Harmonium.		
<u>Suggested continuous E-Valuation Methods –</u> <b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</b>			

V. A. S. K. S.  
18/7/25

Shruti  
18/07/2025

A. S. K. S.

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

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 2nd Year</b>	<b>Semester: 3rd</b>
<b>Course Code: BA24-MUS-304</b>		<b>Course/Paper Title: Introduction of Indian Music-2 (MDC)</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.			
<b><u>Instructions for Paper-Setter</u></b>			
<ol style="list-style-type: none"><li>1. There shall be Nine Questions in all. The Question paper will be divided into five units.</li><li>2. 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>3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.</li><li>4. All questions Carry equal marks.</li><li>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 (5th Unit) will be compulsory to attempt.</li></ol>			
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			
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>	
I	Definition of the followings: Sangeet, Swar, Alankaar, Aaroh, Avroh, Pakad, Saptak, Raag, Thaata.	30	
II	Definition of the followings: Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Khayal, Taal, Taan, Sthai, Antra, Gat, Tora.		
III	Detailed study of the following Instruments. (1) Tanpura (2) Sitar		
IV	Ability to write Thekas with dugun and Chaugun in the following Talas: (1) Jhaptaal (2) Ada-Chautaal		
Suggested Readings:			

*A. H. Shukla*  
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*Kausik*



B.A in Music (Vocal & Instrumental)

	<ol style="list-style-type: none"><li>1. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li><li>2. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>3. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>4. Sharma, Dr. Swatantra, <b>Paschatya Swarlipi &amp; Bhartiya Sangeet</b>, Publisher: Anubhav Prakashan, Prayagraj.</li></ol>
	<p><u>Suggested continuous E-Valuation Methods –</u> <b>Max. Marks: 50 (35+15*)</b> <b>Internal Assessment Marks: 15 (10+5) End Term Exam Marks: 50 (35+15*)</b></p>

V. Arthi Shankar  
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Arushi  
18/07/2025

Arushi

Arushi  
18/07/25

B.A in Music (Vocal & Instrumental)

B.A in Music (Vocal & Instrumental)		Year: B.A 2ndYear	Semester: 3rd
Course Code: BA24-MUS-304P		Course/Paper Title: Basics of Practical-3	
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): CoreCompulsory	
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	(b) Ability to sing/play Vande Matram on Sitar/Harmonium/Guitar will be presented.		15
II	Ability to demonstrate Thekas with dugun in the following Talas: (1) Rupak                      (2) Keharwa		

Suggested continuous E-Valuation Methods –

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

V. Anish Kumar  
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Date  
18/07/2025

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B.A in Music (Vocal & Instrumental)

Part A - Introduction			
Subject	Music		
Semester	3rd		
Name of the Course	Classical singing		
Course Code	B24-SEC-305		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC-3		
Level of the course (As per Annexure-I)	200-299		
Pre-requisite for the course (if any)	N.A		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. The students will be able to present and prepare General group song 2. The students will be able to present and prepare Patriotic song 3. The student will be able to perform Folk song 2. Imparts knowledge about various talas.		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 75 (50+25*) Internal Assessment Marks: 25 (15+10*) End Term Exam Marks: 50 (30+20*)		Time: 2 Hours (Theory) /6 hrs. (Practical)	

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

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

1. There shall be Nine Questions in all. The Question paper will be divided into five units.
2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units.
3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
4. 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 (5th 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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**B.A in Music (Vocal & Instrumental)**

IV	<b>4. Biographies</b>  (a) Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music  (b) Contribution of Pt. Vishnu Digamber Paluskar in Indian Classical Music  (c) Knowledge of Ten Thats of Pt. Bhatkhande	7
V*	<b>Practical</b>  (a) Five basic Alankar in shuddha swaras. (b) Ability to perform Drut Khyals in following Ragas:- Kafi , Khamaj (c) One Sargam Geet in any raga prescribed in syllabus. (d) Two film songs based on ragas.	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 25 (15+10*)</b> <b>&gt; 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> <b>&gt; 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>		<b>End Term Examination: 50 (30+20*)</b>

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

**SEMESTER-4th**

B.A in Music (Vocal & Instrumental)		Year: B.A. 2 <sup>nd</sup> Year	Semester: 4th
Course Code: BA24-MUS-401		Course/Paper Title: Musicology and General Theory-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.			
<b><u>Instructions for Paper-Setter</u></b>			
1. There shall be Nine Questions in all. The Question paper will be divided into five units.			
2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4units.			
3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.			
4. 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 (5th Unit) will be compulsory to attempt.			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): CoreCompulsory	
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	(a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one vilambit Khayal/Maseetkhani gat in the prescribed Ragas.		30
II	(a) Ability to write the notation of each Drut Khayals/Razakhani Gats in the following Ragas: 1. Bhairvi                      2. Kedar                      3. Asawari		
III	(a) Ability to write Thekas with dugun and Chaugun in the following Talas: (1) Tivra                      (2) Sooltaal.		
IV	(a) Comparison between the Ragas prescribed in the syllabus. (b) Comparison between the Talas prescribed in the syllabus.		
Suggested Readings: )			

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

	<ol style="list-style-type: none"><li>1. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Etihāsik Visleṣhan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>2. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Vigyanik Vishleṣhan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li><li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>6. Sharma, Dr. Swatantra, <b>Paschatya Swarlipi &amp; Bhartiya Sangeet</b>, Publisher: Anubhav Prakashan, Prayagraj.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b> <b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)</b></p>

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

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 2nd Year</b>	<b>Semester: 4th</b>
Course Code: BA24-MUS-401P		Course/Paper Title: <b>Stage Performance-4 (P)</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+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			
Unit	Topic		No. of Lectures
I	(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus:- Bhairvi, Kedar, Asawari (b) Ability to sing Drut Khayals/Razakhani Gats with aalaps and Taans/Toras in all of the prescribed Ragas.		60
II	(a) Sing/Play one Tarana/Jhalla in any of the prescribed Ragas. (b) Ability to demonstrate taal Tivra and Sooltaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.		
III	(a) Ability to sing/play Patriotic Song on Sitar/Harmonium will be presented.		
IV	(a) Ability to sing/play one Geet/Dhun on Sitar/Harmonium.		
<u>Suggested continuous E-Valuation Methods –</u> <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)

B.A in Music (Vocal & Instrumental)		Year: B.A. 2nd Year	Semester: 4th
Course Code: BA24-MUS-402		Course/Paper Title: Musicology and Applied Theory of Music-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.			
<b>Instructions for Paper-Setter</b>  1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4units. 3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 4. 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 (5th Unit) will be compulsory to attempt.			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): CoreCompulsory	
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	(a) Definations of the following: Geet, Bhajan, FolkSong, Filmi Geet, Shabad, Maand, Heer, Ragni (b) Write in detail about Sahayak Naad ( Swayambhu Swar).		60
II	(a) Development of Indian classical musician Modern Period. (b) Detailed study of the following ancient text: (1) Sangeetparijat (2) Brihaddeshi		
III	(a) Merits and Demerits of Notation System. (b) Contribution towards Music by the following Musicians: (1) Pt. Bhimsen Joshi (2) Pt. Jasraaj (3) Ustad Amjad Ali Khan (4) Ustad Sujat Khan		
IV	(a) Describe the following:- (1) Harmony (2) Melody (3) Jaati Gayan (4) Prabandh Gayan (5) Major Tone (6) Minor Tone(7) Dhrupad (8) Dhamaar		

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

	<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 Prakashan, Varanasi.</li><li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan.</li></ol>	
	<b><u>Suggested continuous E-Valuation Methods –</u></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)**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 2nd Year</b>	<b>Semester: 4th</b>
Course Code: BA24-MUS-402P		Course/Paper Title: <b>Viva-Voce-4 (P)</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+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			
Unit	Topic		No. of Lectures
I	(a) Comparative study of the raga prescribed in the syllabus.  (d) Ability to sing Drut Khayals/Razakhani Gats with alaps and Taans/Toras in all of the prescribed Ragas. (1) Kedar                      2. Bhairavi                      3. Asawari		60
II	Ability to demonstrate taal Tivra and Sooltaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.		
III	Ability to sing/play Saraswati Vandna on Sitar/Harmonium will be presented in Raagas prescribed in syllabi.		
IV	Ability to sing/play one Bhajan/Dhun on sitar/Harmonium.		
<b>Suggested continuous E-Valuation Methods –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)**

<b>B.A in Music (Vocal &amp; Instrumental)</b>	<b>Year: B.A. 2nd Year</b>	<b>Semester: 4th</b>
Course Code: BA24-MUS-403	Course/Paper Title: <b>Detailed Study of Music (Minor)</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.

**Instructions for Paper-Setter**

1. There shall be Nine Questions in all. The Question paper will be divided into five units.
2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units.
3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
4. 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 (5th Unit) will be compulsory to attempt.

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	(a) Importance of Laya in Classical Music. (b) Detailed Study of Types of Instruments.	60
II	a. Development of Indian classical music during Medieval Period. b. Difference between Hindustani and Karanatak Sangeet paddhti.	
III	(a) Contribution towards Music by the following Musicians: (1) Pt. Rajan-Sajan Mishra (2) Pt. Ajay Chakraborty (3) Pt. Shiv Kumar Sharma (4) Ustad Shahid Parvez	
IV	(a) Short notes on the following ancient text: (1) Natya Shastra (2) Sangeet Ratnakar. (b) Detailed Study of Raag Lakshan.	
Suggested Readings:		

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

	<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 Prakashan , Varanasi.</li><li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b></p> <p><b>Max. Marks: 100 (50+50*)</b></p> <p><b>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</b></p>

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

B.A in Music (Vocal & Instrumental)		Year: B.A. 2nd Year	Semester: 4th
Course Code: BA24-MUS-403P		Course/Paper Title: Analysis of Practical-4	
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): CoreCompulsory	
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	Ability to sing any Ten Alankars in Shuddh Swaras.		60
II	Ability to Perform Drut Khayal in the following Ragas: (1) Shudh Sarang(2) Malkauns (3) Bhimplashi		
III	Ability to Demonstrate the following taalas in Thah and dugunlayakaries : (1) Jhaptaal (2) Ada Chautaal.		
IV	Ability to sing/play one Geet/Dhun on sitar/Harmonium.		
<u>Suggested continuous E-Valuation Methods –</u> Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)			

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

Part A - Introduction			
Subject	Music		
Semester	4th		
Name of the Course	Biographical study of Indian Musicians and scholars		
Course Code	B24-DSE-404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DSE-A1		
Level of the course (As per Annexure-I)	200-299		
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 <ol style="list-style-type: none"><li>1. CLO-1 To gain knowledge about the contribution of Indian classical music male vocalist.</li><li>2. CLO-2 To gain knowledge about the contribution of Indian classical music female vocalist.</li><li>3. CLO-3 To demonstrate various aspects of Contribution and their differentiation</li></ol>		
Credits	Theory	Practical	Total
	4	0	4

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

Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours (Theory)	

**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 7 objective type questions of one 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	Contribution of male Artist to Indian Classical Music: <ul style="list-style-type: none"><li>• Ustad Bade Gulam Ali Khan</li><li>• Ustad Amir Khan</li><li>• Pandit Ravi Shankar</li><li>• Ustad Vilayat Khan</li></ul>	8
II	Contribution of female Artist to Indian Classical Music : <ul style="list-style-type: none"><li>• Vidushi Gangubai Hangal</li><li>• Vidushi Kesarbai Kelkar</li><li>• Anushka Shankar</li><li>• Anpurna Devi</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>• Ahobai</li><li>• Pundarik Vitthal</li></ul>	7



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

IV	Contribution of Modern Scholars to Indian Music: <ul style="list-style-type: none"><li>• Pandit V.N. Bhatkhande</li><li>• Pandit V.D. Paluskar</li><li>• Rabindra Nath Tagore,</li><li>• Pandit Omkar Nath Thakur</li></ul>	7
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30</b> <ul style="list-style-type: none"><li>➤ <b>Theory 30</b><ul style="list-style-type: none"><li>• Class Participation: 8</li><li>• Seminar/presentation/assignment/quiz/class test etc.:8</li><li>• Mid-Term Exam: 14</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.:</li><li>Mid-Term Exam:</li></ul></li></ul>		<b>End Term Examination:</b> 70
<b>Part C-Learning Resources</b>		
<b>Suggested Reading:</b> <ul style="list-style-type: none"><li>• Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalya Hathras, 2017</li><li>• Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020</li><li>• Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991</li><li>• Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011</li></ul>		

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**B.A in Music (Vocal & Instrumental)****SEMESTER-5th**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 3rd Year</b>	<b>Semester: 5th</b>
Course Code: BA24-MUS-501		Course/Paper Title: <b>Musicology and General Theory-II</b>	
<b>Course Outcomes:</b> On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
<b><u>Instructions for Paper-Setter</u></b>  1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4units. 3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 4. 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 (5th Unit) will be compulsory to attempt.			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): CoreCompulsory	
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	(a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one vilambit Khayal/Maseetkhani gat in the prescribed Ragas.		30
II	(a) Ability to write the notation of each Drut Khayals/Razakhani Gats in the following Ragas: (1) Basant (2) Shudh Kalyan (3) Gaud Malhar		
III	(a) Ability to write Thekas with dugun and Chaugun in the following Talas: (1) Dadra (2) Tilwara (3) Deepchandi		
IV	(a) Write in detail about Dhrupad Shaili. (b) Write in detail about Dhamar Shaili.		
Suggested Readings:			

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

	<ol style="list-style-type: none"><li>1. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Etihashik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>2. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li><li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>6. Sharma, Dr. Swatantra, <b>Paschatya Swarlipi &amp; Bhartiya Sangeet</b>, Publisher: Anubhav Prakashan, Prayagraj.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b></p> <p><b>Max. Marks: 100 (50+50*)</b></p> <p><b>Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)</b></p>

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B.A in Music (Vocal & Instrumental)

B.A in Music (Vocal & Instrumental)		Year: B.A. 3rd Year	Semester: 5th
Course Code: BA24-MUS-501P		Course/Paper Title: Stage Performance-5 (P)	
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): CoreCompulsory	
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	(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus:- Todi, Miyan ki Malhar, Darbari  (b) Ability to sing Drut Khayals/Razakhani Gats with aalaps and Taans/Toras in all of the prescribed Ragas.	60	
II	(a) Sing/Play one Tarana/Jhalla in any of the prescribed Ragas. (b) Ability to demonstrate taal Tilwada and Deepchandi by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.		
III	(a) Ability to sing/play Gazal on Sitar/Harmonium will be presented.		
IV	(a) Dhrupad/Dhamar/Dhun in any one of the Ragas prescribed in syllabi.		
<u>Suggested continuous E-Valuation Methods –</u> Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)			

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Date  
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B.A in Music (Vocal & Instrumental)

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 3rd Year</b>	<b>Semester: 5th</b>
<b>Course Code: BA24-MUS-502</b>		<b>Course/Paper Title: Musicology and Applied Theory of Music-II</b>	
<b>Course Outcomes:</b> On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
<b>Instructions for Paper-Setter</b> 1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4units. 3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus. it contains 7 objective type questions of one marks each. 4. 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 (5th Unit) will be compulsory to attempt.			
<b>Credit (L+T+P): 2+0+0</b>		<b>Paper (Core Compulsory / Elective): CoreCompulsory</b>	
<b>Max. Marks : 35+15=50</b>		<b>Min. Passing Marks : 20</b>	
<b>Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0</b>			
<b>Unit</b>	<b>Topic</b>		<b>No. of Lectures</b>
I	(a) Definition of the followings: Nibaddh Gaan, Anibaddh Gaan, Aalpti, Padam, Tillana, Kriti, Varnam, pallavi (b) Lalit Kalaon main Sangeet ka Sthan.		30
II	(a) Study of Gram, Murchanna and Jati as treated in Natya Shastra and its relevance in present context. (b) Study of following Granthas:- Sangeet-Parijat, Swamel Kalanidhi, Chaturdandi Prakshika.		
III	(a) Musical reference found in Rāmayana and Mahābharata (b) Musical Reference in Puranas.		
IV	(a) Contribution towards music by following: (1) M.S. Subbulakshmi      (2) Girija Devi (3) Ustad Sultan Khan      (4) Ustad Alla Rakha Khan		
<b>Suggested Readings:</b>			

V. Anitha Subramanian  
18/7/24

Swati  
18/07/2025

Arjun

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

	<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 Pranipayee, Madhaypradesh Hindi Granth Academy, 1972.</li><li>4. Bhartiya Sangeet ka Itihaas – Thakur Jaidev Singh, Vishvavidhyalay Prakashan, Varanasi.</li><li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b></p> <p><b>Max. Marks: 100 (50+50*)</b></p> <p><b>Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)</b></p>

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

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 3rd Year</b>	<b>Semester: 5th</b>
Course Code: BA24-MUS-502P		Course/Paper Title: <b>Viva-Voce-5 (P)</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+2		Paper (Core Compulsory / Elective): CoreCompulsory	
Max. Marks : 35+15=50		Min. Passing Marks : 20	
Total Number of Lectures (Lecture – Tutorjals – Practical): 0+0+60			
Unit	Topic	No. of Lectures	
I	(b) Comparative study of the raga prescribed in the syllabus.  (e) Ability to sing Drut Khayals/Razakhani Gats with aalaps and Taans/Toras in all of the prescribed Ragas.  (1)Basant (2) Shudh Kalyan (3) Gaud Malhar	60	
II	Ability to demonstrate taal Deepchandi and Tilwada by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.		
III	Ability to sing/play Thumri on Sitar/Harmonium will be presented in Raagas prescribed in syllabi.		
IV	Ability to sing/play one Bhajan/Dhun on Sitar/Harmonium.		
<b>Suggested continuous E-Valuation Methods –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)**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 3rd Year</b>	<b>Semester: 5th</b>
Course Code: BA24-MUS-503		Course/Paper Title: <b>Detailed Study of Music (Minor)</b>	
<b>Course Outcomes:</b> On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
<b><u>Instructions for Paper-Setter</u></b>  1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units. 3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 4. 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 (5th Unit) will be compulsory to attempt.			
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	(a) General discussion & definition of the following:- Alap- Jor- Jhala, Thumri, Dadra, Tappa (b) Detailed study of Sandhiprakash and Pramel praveshak Raga.	30	
II	(c) Detailed study on Ragon ka Samay Siddhant. (d) Life & Contributions of the following:- Pt. Krishan-Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan		
III	(a) Describe in detail about Raagang Vargikaran. (b) Describe in detail about That Vargikaran.		
IV	(a) Role of Music in national Cultural Exchange. (b) Role of string instruments in different styles of singing.		
Suggested Readings:			

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

	<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 Prakashan , Varanasi</li><li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b> <b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</b></p>

✓ Anish Kumar  
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Kamlesh

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

B.A in Music (Vocal & Instrumental)		Year: B.A. 3rd Year	Semester: 5th
Course Code: BA24-MUS-503P		Course/Paper Title: Practical-5	
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): CoreCompulsory	
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	Ability to sing/play any Ten Alankars in Swaras in Ten Thaats.		60
II	Ability to Perform Drut Khayal/Razakhani Gat in the following Ragas: (1) Shudh Sarang(2) Malkauns (3) Bhimplashi		
III	Ability to Demonstrate the following taalas in Thah and dugunlayakaries : (1) Deepchandi (2) Tilwada		
IV	Ability to sing/play one Geet/Dhun on sitar/Harmonium.		
<u>Suggested continuous E-Valuation Methods –</u> Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)			

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

Part A - Introduction			
Subject	Music		
Semester	5th		
Name of the Course	Classification of Indian Music Instruments		
Course Code	B24-DSE-504		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DSE-A2		
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 Analyze the origin, development of Indian Musical instruments. 2. CLO-2 Understanding the knowledge of Indian music instruments.		
Credits	Theory	Practical	Total
	4	0	4

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A. K. Singh

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

Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours (Theory)	

**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 7 objective type questions of one 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	Origin and development of following string instruments: • Tanpura • Veena • Sitar	8
II	Origin and development of following wind instruments: • Bansuri • Harmonium • Flute	8
III	Origin and development of following Percussion Instruments: • Tabla • Mirdang • Pakhawaj	7
IV	Origin and development of following ghar Instruments • Khamraa • Manjira • Tha	7



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

• Pandit Omkar Nath Thakur	
<b>Suggested Evaluation Methods</b>	
<b>Internal Assessment: 30</b> ➤ <b>Theory 30</b> <ul style="list-style-type: none"><li>• Class Participation: 8</li><li>• Seminar/presentation/assignment/quiz/class test etc.:8</li><li>• Mid-Term Exam: 14</li></ul> ➤ <b>Practicum:</b> <ul style="list-style-type: none"><li>• Class Participation:</li><li>• Seminar/Demonstration/Viva-voce/Lab records etc.:</li><li>Mid-Term Exam:</li></ul>	<b>End Term Examination:</b> 70
<b>Part C-Learning Resources</b>	
<b>Suggested Reading:</b> <ul style="list-style-type: none"><li>• A.K. Sen, Indian Concept of Rhythm, Kanishka Publishers, New Delhi, 1994</li><li>• Pt. Chhote Lal Mishar, Tal Prabandh, Kanishka Publishers New Delhi, 2006</li><li>• Arun Mishra (Dr.), Bhartiya Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002</li><li>• Lalmani Mishra (Dr.), Bharatiya Sangeet Vadya, Lokodya Granthmala series of Bharatiya Jnanpith, New Delhi, 1973</li><li>• Pt. Debu Chaudhary, On Indian Music, Roshan Press, 2005</li><li>• Garg, Laxmi Naryan, Nibandh Sangeet, Sangeet Karyalaya, Hathras, 1989</li><li>• Aneeta Gautam, Bhartiya Sangeet Main Vigianik Upkarnon Ka Paryog, Kanishka Publishers, New Delhi, 2002</li><li>• Arun Kumar Sen, Bhartiya Talo Ka Shastriya Vivechan, Madhaya Pardesh Academy, Bhopal. 2002</li></ul>	

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

Part A - Introduction			
Subject	Music		
Semester	Vth		
Name of the Course	Playing Techniques of Tabla		
Course Code	B24-DSE-207		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DSE		
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: <ol style="list-style-type: none"><li>1. Knowledge of tuning and Nikas in tabla</li><li>2. Ability to play Theka of Light music taals .</li><li>3. Capacity to show Thah, Dugun of taal on hand.</li><li>4. Demonstration of tabla with Bhajan and Geet.</li></ol> <hr/> <p>5*. Perform the given ragas and taal</p>		
Credits	Theory	Practical	Total
	2	2	2
Contact Hours	2	4	4

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

**Max. Marks: 100**

**Internal Assessment Marks: 30**

**Time:**

**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 7 objective type questions of one 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

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

	Pakhawaj , Dholak .	
V*	1. Knowledge of Nikas of Basic syllable of Tabla. 2. Ability to Play Theka of Dadra & Kaherwa Taal. 3. Two Variation of Dadra Taal 4. Knowledge of citation of Theka on hand. 5. Ability to demonstrate Ekgun and Dugun layakari. 6. Ability to accompany with Bhajan /Geet.	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 20 (15+5*)</b> ➤ <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> ➤ <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>		<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>		

✓ Anti Shiksha  
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**B.A in Music (Vocal & Instrumental)****SEMESTER-6th**

<b>B.A in Music (Vocal &amp; Instrumental)</b>	<b>Year: B.A. 3rd Year</b>	<b>Semester: 6th</b>
<b>Course Code: BA24-MUS-601</b>	<b>Course/Paper Title: Musicology and General Theory-III</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.

**Instructions for Paper-Setter**

1. There shall be Nine Questions in all. The Question paper will be divided into five units.
2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units.
3. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
4. 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 (5th Unit) will be compulsory to attempt.

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	(a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one Vilambit Khayal /Maseetkhani Gat of the ragas prescribed in the syllabus.	30
II	(a) Ability to write the notation of any all Dhrut Khayal/Razakhani Gats in the following Ragas: (1) Kamod (2) Todi (3) Bihag (b) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas: (1) Dhamaar (2) Roopak (3) Jhoomra	
III	(a) Definition of the following: Polyphony, Time signature, Frequency, Vibration, Force Vibration, Free Vibration, Scale. (b) Difference Between Kathak -Kathakali, Kuchipudi -	
IV	(a) Describe the followings:- Oddisi, Bharatnatyam, Mohiniattam	

✓ Anil Shukla  
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**B.A in Music (Vocal & Instrumental)**

	(b) Job opportunities in the field of Music	
	<b>Suggested Readings:</b>	
	<ol style="list-style-type: none"><li>1. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>2. Sharma, Dr. Swatantra, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li><li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li><li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li><li>6. Sharma, Dr. Swatantra, <b>Paschatya Swarlipi &amp; Bhartiya Sangeet</b>, Publisher: Anubhav Prakashan, Prayagraj.</li></ol>	
	<b><u>Suggested continuous E-Valuation Methods –</u></b>	
	<b>Max. Marks: 100 (50+50*)</b>	
	<b>Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)</b>	

V. Anish Kumar  
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Anish  
18/07/2025

Sanjay



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

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 3rd Year</b>	<b>Semester: 6th</b>
Course Code: BA24-MUS-601P		Course/Paper Title: <b>Stage Performance-6 (P)</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+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			
Unit	Topic		No. of Lectures
I	(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus:- Todi, Kamod, Bihag  (b) Ability to sing Drut Khayals/Razakhani Gats with aalaps and Taans/Toras in all of the prescribed Ragas.		60
II	(a) Sing/Play one Kajari/Jhalla in any of the prescribed Ragas. (b) Ability to demonstrate taal Dhamar and Jhoomra by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.		
III	(a) Ability to sing/play Sufi song on Sitar/Harmonium will be presented.		
IV	(a) Kajri/Dhun in any one of the Ragas prescribed in syllabi.		
<u>Suggested continuous E-Valuation Methods –</u> <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)**

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 3rd Year</b>	<b>Semester: 6th</b>
Course Code: BA24-MUS-602		Course/Paper Title: <b>Musicology and Applied Theory of Music-III</b>	
<b>Course Outcomes:</b>  On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
<b><u>Instructions for Paper-Setter</u></b>  1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units. 6. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 3. All questions Carry equal marks. 4. The candidates shall be required to attempt five questions in all, selecting One question from first four units and 9 <sup>th</sup> question (5th Unit) will be compulsory to attempt.			
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			
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>	
I	(a) Meaning of Kala in detail. (b) Importance of Music in Kala.	30	
II	(a) Detailed study about Aesthetics. (b) Theory of Ras Siddhant.		
III	(a) Importance of Sangeet Sammelan. (b) Folk Instruments of Punjab and Haryana		
IV	(c) Contribution towards Music by the following Musicians: (1) Pt. Rajan –Sajan Mishra (2) Pt. Ajay Chakraborty (3) Pt. Vishav Mohan Bhatt (4) Pt. Birju Maharaaj		
Suggested Readings:			

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

	<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 Prakashan, Varanasi.</li><li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b></p> <p><b>Max. Marks: 100 (50+50*)</b></p> <p><b>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</b></p>

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

B.A in Music (Vocal & Instrumental)		Year: B.A. 3rd Year	Semester: 6th
Course Code: BA24-MUS-602P		Course/Paper Title: <b>Viva-Voce-6 (P)</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+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			
Unit	Topic		No. of Lectures
I	(c) Comparative study of the raga prescribed in the syllabus.  (f) Ability to sing Drut Khayals/Razakhani Gats with aalaps and Taans/Toras in all of the prescribed Ragas.  (2)Basant (2) Shudh Kalyan (3) Gaud Malhar		60
II	Ability to demonstrate taal Deepchandi and Tilwada by hand in Thah, Dugun and Chaugun Layakaries with reciting bois.		
III	Ability to sing/play Thumri on Sitar/Harmonium will be presented in Raagas prescribed in syllabi.		
IV	Ability to sing/play one Bhajan/Dhun on sitar/Harmonium.		
<u>Suggested continuous E-Valuation Methods –Max. Marks: 100 (50+50*)</u> <u>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</u>			

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

<b>B.A in Music (Vocal &amp; Instrumental)</b>		<b>Year: B.A. 3rd Year</b>	<b>Semester: 6th</b>
Course Code: BA24-MUS-603		Course/Paper Title: <b>Detailed Study of Music (Minor)</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.			
<b><u>Instructions for Paper-Setter</u></b>  1. There shall be Nine Questions in all. The Question paper will be divided into five units. 2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4units. 7. The Question no. nine (Unit-V) will be compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each. 3. All questions Carry equal marks. 4. The candidates shall be required to attempt five questions in all, selecting One question from first four units and 9 <sup>th</sup> question (5th Unit) will be compulsory to attempt.			
Credit (L+T+P): 2+0+0		Paper (Core Compulsory / Elective): CoreCompulsory	
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	(a) Meaning and Definitions of Music. (b) Describe about the origin and Development of Music.		30
II	(a) Relationship between Swar and Shruti. (b) Describe in details about the Teen Taal along with Thah,Dugun and Chaugun.		
III	(a) Detailed study of the following Instruments. (1) Pakhawaj (2) Tabla (b) Brief History of Indian Music in Vedic Period.		
IV	(a) Importance of Laya and its types. (b) Write in details about the following personalities (a) Pt. Vishnu Narayan Bhatkhande (b) Pt. Vishnu Digambar Pluskar		
Suggested Readings:			

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

	<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 Prakashan, Varanasi.</li><li>5. Raag Parichay Part (1-2) – Harishchand Shrivastav, Sangeet Sadan Prakashan.</li></ol>
	<p><b><u>Suggested continuous E-Valuation Methods –</u></b></p> <p><b>Max. Marks: 100 (50+50*)</b></p> <p><b>Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)</b></p>

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

B.A in Music (Vocal & Instrumental)		Year: B.A. 3rd Year	Semester: 6th
Course Code: BA24-MUS-603P		Course/Paper Title: Practical-6	
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): CoreCompulsory	
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	Ability to sing/play any Ten Alankars in Swaras in Ten Thaats.		60
II	Ability to Perform Drut Khayal/Razakhani gat in the following Ragas: (1) Shudh Sarang(2) Malkauns (3) Bhimplashi		
III	Ability to Demonstrate the following taalas in Thah and dugunlayakaries :  (1) Deepchandi (2) Tilwada		
IV	Ability to sing/play one Geet/Dhun on sitar/Harmonium.		
<u>Suggested continuous E-Valuation Methods –</u> Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)			

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

Part A - Introduction			
Subject	Music		
Semester	6th		
Name of the Course	Multimedia and Performing Arts		
Course Code	B24-DSE-604		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	DSE-A4		
Level of the course (As per Annexure-I)	200-299		
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  CLO-1 Understanding the importance and use of Print media, Electronic Media, multimedia, Mobile Apps, Computer software, websites & Other digital equipment in promoting performing arts.  CLO-2 Understanding the knowledge about the different sources of multimedia like Print Media, Electronic Media etc.		
Credits	Theory	Practical	Total
	4	0	4

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

Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30		Time: 3 Hours (Theory)	
<b>Part B-Contents of the Course</b>			
<b><u>Instructions for Paper-Setter</u></b>			
<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>3. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.</li><li>4. All questions Carry equal marks.</li><li>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.</li></ol>			
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>	
I	Meaning, definition and types of Media. Role of Print Media in the promotion of different Performing Arts.	8	
II	Detailed knowledge of Multimedia. Role of Electronic Media in the promotion of different Performing Arts.	8	
III	Importance of Digital Equipment in Teaching and learning of Indian classical music. Role of multimedia in promoting different performing Arts	7	
IV	Role of digital Applications in enhancement of Teaching/Learning of music. Role of internet Platforms & websites in preservation and promotion of Indian classical music.	7	
<b>Suggested Evaluation Methods</b>			

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B.A in Music (Vocal & Instrumental)

<b>Internal Assessment: 30</b> <ul style="list-style-type: none"><li>➤ <b>Theory 30</b><ul style="list-style-type: none"><li>• Class Participation: 8</li><li>• Seminar/presentation/assignment/quiz/class test etc.:8</li><li>• Mid-Term Exam: 14</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.: Mid-Term Exam:</li></ul></li></ul>	<b>End Term Examination:</b>  70
<b>Part C-Learning Resources</b>	
<b>Suggested Reading:</b> <ul style="list-style-type: none"><li>• Music Perception and Recognition, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004</li><li>• Modern Recording Techniques, David Miller Huber &amp; Robert E Rustin, Elsevier, New, Delhi 2005</li><li>• Bhartiye Sangeet Main Vaigyanik Upkarn Ka Paryog: Aneeta Gautam, Kanishka, Publishers, New Delhi. 2002</li><li>• Home recording for Musicians, Jeff Strong, Wiley Publishing Inc., New York, 2002</li></ul>	

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

<b>Part A - Introduction</b>			
Subject	Music		
Semester	6th		
Name of the Course	A study of the contribution by Saint and Seers to Indian Music		
Course Code	<b>B24-DSE-605</b>		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DSE-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 CLO-1 To gain knowledge about Saint and seers of India. CLO-2 Evaluate the contribution by saint and seers to Indian music. CLO-3 To demonstrate various aspects of devotional music.		
Credits	Theory	Practical	Total
	4	0	4

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

Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30	Time: 3 Hours (Theory)		

**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 7 objective type questions of one 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	-Development of Devotional Music in India in Ancient period. -Development of Devotional Music in India in Medieval period.	8
II	- Contribution of Sikh Guru in the Development of Indian Classical Music - Contribution of Sufism in the Development of Indian Devotional Music	8
III	- Contribution of Kabir, Surdaas, Tulsi Das and Meera in the Development of Indian Classical Music	7
IV	- Contribution of Chaitanya, Mahaprabhu and Chandidas in the Development of devotional Music	7

**Suggested Evaluation Methods**



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

<b>Internal Assessment: 30</b> ➤ <b>Theory 30</b> <ul style="list-style-type: none"><li>• Class Participation: 8</li><li>• Seminar/presentation/assignment/quiz/class test etc.:8</li><li>• Mid-Term Exam: 14</li></ul> ➤ <b>Practicum:</b> <ul style="list-style-type: none"><li>• Class Participation:</li><li>• Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam:</li></ul>	<b>End Term Examination:</b> 70
<b>Part C-Learning Resources</b>	
<b>Suggested Reading:</b> <ul style="list-style-type: none"><li>• Shantsheela Sathianathan, Contributions of Saints and Seers to the Music of India, Kanishka Publishers, Distributors, 1996</li><li>• Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991</li><li>• Gurnam Singh (Dr.) Sikh Sacred Music, Gurmat Parkashan Patiala, 2001</li><li>• Gurnam Singh (Dr.), Sikh Musicology, Gurmat Sangeet Parkashan, 2001</li></ul>	

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B.A in Music (Vocal & Instrumental)

Part A - Introduction			
Subject	Music		
Semester	6th		
Name of the Course	Harmonium Playing		
Course Code	B24-SEC-606		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC-4		
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. Play basic alankars on Harmonium with different Talas  2. Play various composition on Harmonium for school level  3. Play various composition of light music on Harmonium  4. Improves ability to Accompaniment with Tabla.  5*. Play the given ragas and taal as		
Credits	Theory	Practical	Total
	0	2	2
Contact Hours	0	4	4

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

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

**Time:**  
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 7 objective type questions of one 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	-Ability to play 10 alankar in shuddh swaras with taal. - Ability to play saraswati vandana and Group song with singing:	8
II	- Ability to play one prayer. - Ability to play One Folk Dhun.	8
III	- Ability to play Rashtriya gaan - Any geet /gazal /Bhajan/ Patriotic song with singing in Darbari Raga	7
IV	- Importance of Harmonium in Music - Use of Harmonium as an Accompaniment with vocal and instrumental music	7

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B.A in Music (Vocal & Instrumental)

Suggested Evaluation Methods	
<b>Internal Assessment: 15 Theory</b> ➤ Practicum <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>50 (35+15*)</b>
Part C-Learning Resources	
<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>	

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