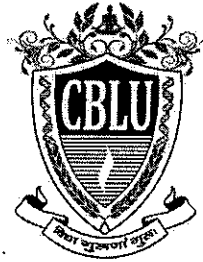


Ch. Bansi Lal University, Prem Nagar

(A State University established under Haryana Act No. 25 of 2014)



**Scheme of Examination & Syllabus
of
Bachelor of Music Instrumental (Sitar)
(Multidisciplinary) Scheme -A
(w.e.f. 2024-25)**

**Undergraduate Programme
as per NEP 2020**

Curriculum and Credit Framework for Undergraduate Programmes (Multiple Entry-Multiple Exit, Internship and Choice Based Credit System LOCF)

With effect from the session 2024-25 (in phased manner)

DEPARTMENT OF MUSIC

Chaudhary Bansi Lal University, Bhiwani

HARYANA, INDIA

Semester-I

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A1	24UN-MUS-101	Fundamentals of North Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
		Terminology of Indian Music	02	15	35	50	3 hrs.	02
MDC-1	24UN-MUS-MDC101	Practical	01	05	15	20	6 hrs.	02
		History of Instrumental Music	01	10	20	30	3 hrs.	01
CC-M1	24UN-MUS-102	Practical	01	05	15	20	6 hrs.	02

Semester-II

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A2	24UN-MUS-201	History of Non-Percussion Instruments and Ragas	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-2	24UN-MUS-MDC201	Basics Terms of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	15	20	6 hrs.	02
CC-M2	24UN-MUS-202	Raga and Taal in Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

Semester-III

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A3	24UN-MUS-301	Ragas, Forms and Terms of Indian Music Practical	02	15	35	50	3 hrs.	02
			02	15	35	50	6 hrs.	04
MDC-3	24UN-MUS-MDC301	Forms of Vocal and Instrumental Music Practical	02	15	35	50	3 hrs.	02
			01	05	15	20	6 hrs.	02

Second Year Semester-IV

Course	Paper(s)	Nomenclature of paper	Credit (T)	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A4	24UN-MUS-401	Life Sketch ,Ragasand Taal of Indian Music Practical	02	15	35	50	3 hrs.	02
			02	15	35	50	6 hrs.	04

(Internship of 4 credits of 4-6 weeks duration after 4th semester)

Third Year Semester-V

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A5	24UN-MUS-501	Instrumental Music of north India	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

Third Year Semester-VI

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A6	24UN-MUS-601	Basic Principals of Indian Classical Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental (Sitar)		
Semester	Ist		
Name of the Course	Fundamentals of North Indian Music		
Course Code	24UN-MUS-101		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC		
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. The students will be able to describe the Various Ragas of North Indian classical music . 2. The students will be able to describe the various Talas of North Indian classical Music. 3. The students will be able to define the terminologies of Indian classical music. 4. The students will be able to explain the rich history of Indian music and contribution renowned musician. 5. Perform various ragas and taalas		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B- Contents of the Course			
Instructions for Paper- Setter			
Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.			
Unit	Topics		Contact Hours
I	Unit 1 1. Historical study and detailed description of the Ragas prescribed in the syllabus. 2. Ability to write the notation of Raza Khani gats in the following Ragas: (1) Yaman (2) Bhupali 3. Origin and development of Sitar		8

II	Unit II 4. Importance of String instruments in music 5. Ability to write Thekas with dugun in the following Talas: (1) Teentaal (2) Kehrawa 6. Structure of sitar with Diagram	8
III	Unit III 7. Short notes on the followings: Sangeet, Swar, Alankar, Saptak, Raag, Thaata, Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Taal, Gat, Tora, Sthai - Antra. 8. Describe in detail about V.N. Bhattacharya's Notation System. 9. Relationship between Sitar and Veena.	7
IV	Unit - IV 10. History of India Music from Vedic period to 12th Century. 11. Contribution towards Music by the followings: (1) V.N. Bhattacharya (2) V.D. Paluskar 12. Detailed study of the following Instruments. (1) Sitar (2) Guitar	7
V*	Practical 1. Ability to play any Five basic Tala in Shuddh Swaras. 2. Ability to Perform Gat in the following Ragas: (1) Yaman (2) Bhupali 3. Ability to Demonstrate the following talas in Thanda dugun layakari: (1) Kehrawa (2) Teentaal.	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory - Class Participation: - Seminar/presentation/assignment/quiz/class test etc.: 15 - Mid-Term Exam: > Practicum - Class Participation: - Seminar/Demonstration/Viva-voce/Lab records etc.: 15 - Mid-Term Exam:		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Books Recommended 1. Bhattacharya Sangeet Shastra- V. N. Bhattacharya 2. Kramik Pustak Mallika- Part II V. N. Bhattacharya 3. Sangeet Bodh – Sharad Chandra Pranjyayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 6. Shastriya Sangeet ka vikas – Dr. Amita Sharma		

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental (Sitar)		
Semester	Ist		
Name of the Course	Terminology of Indian Music		
Course Code	24UN-MUS-MDC101		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC /VAC)	MDC		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (if any)	Na		
Course Learning Outcomes (CL O):	After completing this course, the learner will be able to: 1. Know Different types of Music and Sounds 2. Understands the various Basic terms of Music 3. Enhance his knowledge about terminology of Taal 4. Know about the contribution of great personalities of Indian classical music 5*. Develops his/her confidence to perform the given content		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 75 (50+25) Internal Assessment Marks: 20 (15+5*) End Term Exam Marks: 55 (35+20*)		Time: 3 Hours (Theory) / 6 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 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 th question (Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	I. Music and Sound I.I Music and its types – Classical , SemiClassical , Folk Music and Light music. I.2 Sound ,Vibration , Frequency. I.3 Naad and its types AahatNaad ,AnhatNaad.		8
II	2. Musical terms 2.I Shruti ,swar ,ShuddhaSwar, VikritSwar 2.2 Laya and its types Vilambitlaya Madhyalayadrutlaya.		8
III	3. Introduction to Taal , 3.1 Theka ,Avartan , Taali , Khali, Sam ,Vibhag. 3.2 Teen Taal , kaharwa , Dadra 3.3 Ability to write notation and demonstration on hands with Thah and Dugun .		7

IV	4. Biographies 4.1 Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music 4.2 Contribution of Pt. Vishnu Digambar Paluskar in Indian Classical Music Knowledge of Ten Thats of Pt. Bhatkhande	7
V*	5. Practical 5.1 Five basic Alankar in shuddhaswaras. 5.2 National Anthem with instruments. 5.3 One Sargam Geet in any raga 5.4 2 film songs based on five ragas.	30
Suggested Evaluation Methods		
Internal Assessment: 20 (15+5*) > Theory 15 • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam:		End Term Examination: 50 (35+15*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav		

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental (Sitar)		
Semester	1st		
Name of the Course	History of Instrumental Music		
Course Code	24UN-MUS-102		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC /VAC)	CC- Minor		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (ifany)	N.A		
CourseLearningOutcomes (CLO):	After completing this course, the learner will beable to: 1. Elaborate about Indian Classical Music. 2. Demonstrate about Terms of Music. 3.Demonstrate about the ragas and talas 4. Enhance his/her knowledge about Contribution of various musicians 5*. Perform the Ragas and Talas		
Credits	Theory	Practical	Total
	1	1	2
Contact Hours	1	2	3
Max. Marks: 50(30+20) Internal Assessment Marks:10+5End Term Exam Marks:20+ 15		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B-Contents of the Course			
Instructions for Paper- Setter			
Question 1 is compulsory comprising of five sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Three long questions, at least one question from each unit. All questions carry equal marks.			
Uni t	Topics		Contact Hours
I	1. Describe about the Development Music 2. Brief History of Indian Music Vedic Periodto Medieval Period . 3. Meaning, Definitions of Music		4
II	1. Define the following Terms: 2. Naad , Dhwani , Swar , Shruti ,.Saptak 3. Define the Taaland itsPrana. 4. Detailed study of Raga Yaman Along withDhrutKhyal Notations		4
III*	5. Relationship BetweenSwar and Shruti. 6. Describe in details about the Teen Taal along withThah and Dugun. 7. Write in Details About the Notation System.		4
IV	8. Importance of Laya and its type. 9. Write in details about the following personalities (a)Pt. Vishnu Narayan Bhatkhande (b) Pt. VishnuDigambarPluskar		3
V*	Practical Viva & Stage Performance		30

Ability to demonstrate the Teen TalaTaal on hand : Ability to perform the Raga Yaman Along with TwoAalap and Taans . Demonstrate the terms of music .	
Suggested Evaluation Methods	
InternalAssessment: 15 (10+5) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:	End Term Examination: 35 (20+15)
Part C-Learning Resources	
Recommended Books/e-resources/LMS: Books Recommended 1. BhatkhandeSangeetShastra- V. N. Bhatkhande 2. SangeetVisharad- Basant 3. KramikPustakMallika- Part II V. N. Bhatkhande 4. Sangeet Bodh – Sharad Chandra Pranjpayee 5. HamareSangeetRatna- Laxmi Narayan Garg 6. RaagParichay Part (1-2) - HarishchandShrivastav 7. ShastriyaSangeetkavikas – Dr.Amita Sharma 8. AakashvaniaurSangeet - Prof. Shuchismita Sharma 9. Punjab keLokgeet – Dr. Ashok Sharma 10. Haryana kalokSangeet: Gita Dhankar 11. Also Books Recommended by the teachers.	

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental (Sitar)		
Semester	IInd		
Name of the Course	History of Non-Percussion Instruments and Ragas		
Course Code	24UN-MUS-201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. The students will be able to describe the VariousRagas of North Indian classical music . 2. The students will be able to describe the variousTalas of North Indian classical Music. 3. The students will be able to illustrate the historicaltrends of Indian classical music. 4. The students will be able to describe the various theoretical aspects of Indian classical music. 5. The students will be able to present given ragasand taalas		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)		Time: 3-Hours (Theory) /6 hrs. (Practical)	
Part B- Contents of the Course			
Instructions for Paper- Setter			
Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.			
Unit	Topics		Contact Hours
I	Unit - I (a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of Any one Maseetkhani Gatin any Ragas prescribed in syllabus. (c) Ability to write the notation of Raza Khani Gats in the following Ragas: (1) Vrindavani Sarang (3) Bhairav		8
II	Unit - II (a) Ability to write the Thekas with dugun Layakaries in the following Talas: (1) Ek.Taal (2) Chautaal (b) Development of Music from Vedic to Modern period (c) Importance of table in Vocal as an Accompany Instruments		8
III	Unit - III		7

	(a) Short notes on the following: Naad, Shruti, Varan, Aavartan, Jhala, Soot, Meend, Ghaseet, Jamjama, Kan, Khatka, Murki, Krintan, Gamak, Laya. (b) Classification of Indian Musical Instruments. (c) Concept of Time Theory in Indian Classical Music.	
IV	Unit - IV (a) Role of Media in the development of Indian Classical Music. (b) Sitar Vadakon ke Gun-Dosh. (c) Contribution towards Music by the following Musicians: (1) Pt. Ravi Shankar (2) Ustad Vilayat Khan	7
V*	Practical 1. Ability to Perform Gats in the following Ragas: (1) Vrindavani Sarang (2) Bhairav 2. Ability to Demonstrate the following taalas in Thahdugun layakaries : and (1) Ek Taal (2) Chautaal	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 15 • Mid-Term Exam:		End Term Examination: 70 (35+35*)
Part C-Learning Resources Recommended Books/e-resources/LMS: Books Recommended 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 6. Shastriya Sangeet ka vikas – Dr. Amita Sharma		

Session: 2024-25			
Part A – Introduction			
Subject	Music Instrumental (Sitar)		
Semester	IInd		
Name of the Course	Basics Terms of Indian Music		
Course Code	24UN-MUS-MDC201		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	MDC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course(ifany)	Na		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Know Different types of Music and Sounds 2. Understands the various Basic terms of Music 3. Enhance his knowledge about terminology of Taal 4. Enhance his knowledge about various musical Forms 5*. Develops his/her confidence to perform the given content		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 75 (50+25) Internal Assessment Marks: 20 (15+5*) End Term Exam Marks:55 (35+20*)		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B-Contents of the Course			
Instructions for Paper- Setter			
1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. 6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9 th question(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1. History of music I.1 Aspects of music ,practical and theory I.2 Saptak and its types , Madhya Mandra andTaarsaptak . I.3 Origin and development of swar		8
II	2. Musical Terms 2.1 Raga , Vadi , Samvadi and Vivadiswar, Aroh , Avroh ,pakad ,Samprakartik Raga , GayanSamay 2.2 Varn, Alankar, GramMurcchna		8
III	3. Introduction to Taal 3.1 Ektaal ,RupakTaal , 3.2 Ability to write notation and demonstration on hands with Thahand dugun .		7

IV	4. Vocal Music Forms 4.1 KhyalGayan and its types Vilambit and DrutKhyal , , 4.2 Dhrupad ,Dhmar , 4.3 Bandish , Tarana, Bhajan , Geet, Ghazal	7
V*	5. Practical 5.1 Five basic Alankar in Vikritswaras. 5.2 National song with instruments. 5.3 oneGazal or Bhajan with instruments.	30
Suggested Evaluation Methods		
InternalAssessment:20 (15+5*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.:15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam:		End Term Examination: 50(35+15*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. BhatkhandeSangeetShastra- V. N. Bhatkhande 2. KramikPustakMallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. HamareSangeetRatna- Laxmi Narayan Garg 5. RaagParichay Part (1-2) - HarishchandShrivastav		

Session: 2024-25			
Part A - Introduction			
Subject	Music (Vocal)		
Semester	IInd		
Name of the Course	Raga and Taal in Indian Music		
Course Code	24UN-MUS-202		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC- Minor		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course(ifany)	N.A		
CourseLearningOutcomes (CLO):	After completing this course, the learner will be able to: 1. Elaborate about Indian Classical Music. 2. Demonstrate about Terms of Music. 3. Demonstrate about the ragas and talas 4. Differentiate between Film and classical music _____5* Perform the Ragas and Talas		
Credits	Theory	Practical	Total
	1	1	2
Contact Hours	1	2	3
Max. Marks: 50(30+20) Internal Assessment Marks:10+5End Term Exam Marks:20+ 15		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B-Contents of the Course			
Instructions for Paper- Setter			
Question 1 is compulsory comprising of five sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Three long questions, at least one question from each unit. All questions carry equal marks.			
Unit	Topics		Contact Hours
I	1. A brief history of the Indian music Mugals period toModern Period . 2. Classification of Ragas . 3. Complete knowledge of the Ragas and Vilambitand DrutKhyal in each Ragas with Alap and Tans. (a) Bhairav (b) Bilawal		4
II	4. Define the following Terms: Raga , That , Jati , Aaroh , Avroh , Sargam , Aalap 5. MargSangit and DesiSangit. 6. Importance of Ragas in Folk Music.		4
III	7. Description and comparative study of the Raga prescribed. 8.Describe in details about the EkTaal and Kehrawa along with Thahand Dugun. 9.Write in Details About the KhyalGyanShaili.		4
IV	10. Detailed study of the Natyashastra Grantha. 11. Relationship between Filmi and Classical Music . 12. Write in details about the following personalities (a)PtBhimsen Joshi (b) KishoriAmonkar		3
V*			30

	Practical Viva & Stage Performance • Ability to demonstrate the Taals on hand prescribed in the syllabus • Ability to perform the Ragas Along with Two Aalap and Taan's prescribed in the syllabus . • Demonstrate the terms of music .	
Suggested Evaluation Methods		
Internal Assessment: 15 (10+5) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		End Term Examination: (20+15)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Sangeet Visharad- Basant 3. Kramik Pustak Mallika- Part II V. N. Bhatkhande 4. Sangeet Bodh – Sharad Chandra Pranjpayee 5. Hamare Sangeet Ratna- Laxmi Narayan Garg 6. Raag Parichay Part (1-2) - Harishchand Shrivastav 7. Shastriya Sangeet Kavikas – Dr. Amita Sharma 8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma 9. Punjab ke Lokgeet – Dr. Ashok Sharma 10. Haryana kalok Sangeet: Gita Dhankar 11. Also Books Recommended by the teachers.		

Session: 2024-25			
Part A - Introduction			
Subject	Music (Sitar)		
Semester	IIIrd		
Name of the Course	Ragas, Forms and Terms of Indian Music		
Course Code	24UN-MUS-301		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC		
Level of the course (As perAnnexure-I	200-299		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. The students will be able to describe the Various Ragas of North Indian classical music . 2. The students will be able to describe the various Talas of North Indian classical Music. 3. The students will be able to define the terminologies of Indian classical music. 4. The students will be able to explain the rich history of Indian music and contribution renowned musician. a. 5* The student will be able to perform given ragas and taalas		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B- Contents of the Course			
Instructions for Paper- Setter			
Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.			
Unit	Topics		Conta ct Hours
I	Ragas (a)Historical study and detailed description of the Ragas prescribed in the syllabus. (b)Ability to write the notation of any one Maseetkhani Gatin the prescribed Ragas. (c)Ability to write the notation of each Razakhani Gat in the following Ragas: (1) Shudh Sarang (2) Malkauns (3) Bhimplashi		8
II	Taal (a) Ability to write Thekas with dugun and chaugun in the following Talas: (1) Jhaptaal (2) Ada Chautaal.		8

	(b) Importance of Taal in Gats (c) Taal ke Das Pran	
III	Musical Terms (a) Definition of the followings: Thumri, Tappa, Avirbhaav - Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav-Bahutv, Aakarsh, Apkarsh - Prahaar, Sitar ke bol, Aandolan (b) Difference between Margi-Deshi Sangeet. (c) Describe in detail about Raag Vargikaran.	7
IV	Essays and Biographies (a) Role of Music in national Integration. (b) Different Gharana's of Sitar Vadan. (c) Contribution towards Music by the followings: (1) Pt. Pannalal Ghosh (2) Pt. Buddhaditya Mukherjee	7
V*	Practical 1. Ability to sing any Ten alankars in Shudh Swaras. 2. Ability to Perform Drut Khayal in the following Ragas: (1) Shudh Sarang (2) Malkauns (3) Jaijaiwanti 3. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Jhaptaal (2) Ada Chautaal.	60
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*) > Theory - Class Participation: - Seminar/presentation/assignment/quiz/class test etc.: 15 - Mid-Term Exam: > Practicum - Class Participation: - Seminar/Demonstration/Viva-voce/Lab records etc.: 15 - Mid-Term Exam:		End Term Examination: 70 (35+35*)
Part C-Learning Resources Recommended Books/e-resources/LMS: 1. Books Recommended - Bhatkhande Sangeet Shastra- V. N. Bhatkhande - Kramik Pustak Mallika- Part II V. N. Bhatkhande - Sangeet Bodh – Sharad Chandra Pranjpayee - Hamare Sangeet Ratna- Laxmi Narayan Garg - Raag Parichay Part (1-2) - Harishchand Shrivastav - Shastriya Sangeet ka vikas – Dr. Amita Sharma		

Session: 2024-25			
Part A - Introduction			
Subject	Music (Sitar)		
Semester	IIIrd		
Name of the Course	Forms of Vocal and Instrumental Music		
Course Code	24UN-MUS-MDC301		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	MDC		
Level of the course (As perAnnexure-I	200-299		
Pre-requisite for the course(ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Know Different types of Music and Sounds. 2. Understands the various Basic terms of Music. 3. Enhance his knowledge about terminology of Taal. 4. Knowledge of traditional teaching and contribution of legendary musicians. 5*. Develops his/her confidence to perform the given content		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 70 (50+20)		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Internal Assessment Marks:20 (15+5*)			
End Term Exam Marks:50(35+15*)			
Part B-Contents of the Course			
Instructions for Paper- Setter			
7. There shall be Nine Questions in all.			
8. The Question paper will be divided into five units.			
9. Paper Setter has to set 2 questions from each unit of syllabus given below, atotal of 8 questions from all 4 units.			
10. 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.			
11. All questions Carry equal marks.			
The candidates shall be required to attempt five questions in all, selectingone question from first four units and 9 th question (Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1. History of music 1.1 Development of Indian classical music inmodern period. 1.2 Music in following treatise-NatyaShashtra, SangitRatnakar		8
II	2. Musical Terms 2.1 Classification of Indian Instruments. 2.2 Classification of Ragas. 2.3 Concept of Time theory in Indian ClassicalMusic. 2.4. Jaties of Rags.		8
III	3. Introduction to Taal 3.1 Knowledge of following Ragas-Yaman, Bhupali.		7

	3.2 Ability to write following Taalas with Thah and dugunLaykaries.	
IV	4. Vocal Music Forms 4.1 Gharana tradition in Indian Classical Music. 4.2 Gharan of KhyalGayaki. 4.3 Contribution of Following musician in Indian Classical Music-Pt. Vishnu DigambarPalushkar, Pt. Vishnu Narayan Bhatkhande.	7
V*	5. Practical 5.1 Ability to perform DrutKhyal in following Ragas-Yaman, Bhupali 5.2 One SargamGeet in any Raga. 5.3 One Gazal or Bhajan with instruments.	30
Suggested Evaluation Methods		
InternalAssessment:20 (15+5*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.:15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam:		End Term Examination: 50 (35+15)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. BhatkhandeSangeetShastra- V. N. Bhatkhande 2. KramikPustakMallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. HamareSangeetRatna- Laxmi Narayan Garg 5. RaagParichay Part (1-2) - HarishchandShrivastav		

Session: 2024-25			
Part A - Introduction			
Subject	Music (Sitar)		
Semester	IVth		
Name of the Course	Life Sketch ,Ragas and Taal,of Indian Music		
Course Code	24UN-MUS-401		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	CC		
Level of the course (As perAnnexure-I	200-299		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. The students will be able to describe theVarious Ragas of North Indian classical music 2. The students will be able to describe thevarious Talas of North Indian classical Music. 3. The students will be able to illustrate thehistorical trends of Indian classical music. 4. The students will be able to describe the various theoretical aspects of Indian classical music. 5. The students will be able to.Perform the various ragas and taalas.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B- Contents of the Course			
Instructions for Paper- Setter			
Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.			
Unit	Topics		Contact Hours
I	Ragas (a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one Maseetkhani Gatin the prescribed Ragas. (c) Ability to write the notation of each Razakhani Gat in the following Ragas: (1) Bhairavi (2) Kedar (3) Asawari		8
II	Taal (a) Ability to write the Thekas with dugun and ChauganLayakaries in the following Talas: (1) Tivra (2) Sooltaal (b) Importance of Laya in Classical Music .		8

	(c) Detailed Study of Types of Instruments.	
III	Musical Terms (a) Definitions of the following: Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali. (b) Write in detail about Sahayak Naad (Syambhu Swar). (c) Merits and Demerits of Notation System.	7
V	Essays and Biographies (a) Detail study of the following ancient text. (1) Natya Shastra (2) Sangeet Ratnakar. (b) History of music in Medieval Period. (c) Contribution towards Music by the following Musicians: (1) Ustad Amzad Ali Khan (2) Ustad Sujat Khan	7
V*	Practical 1. Ability to Perform One Vilambit khyal in any one raga and and Drut Khyal in each of the following Ragas: (1) Bhairavi (2) Kedar (3) Asawari 2. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Tivra (2) Sooltaal	60
Suggested Evaluation Methods		
Internal Assessment:30 (15+15*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.:15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.:15 • Mid-Term Exam:		End Term Examination:70 (35+35*)
Part C-Learning Resources Recommended Books/e-resources/LMS 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 6. Shastriya Sangeet ka vikas – Dr. Amita Sharma		

Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Harmonium Playing		
Course Code	24UN-MUS-SEC201		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course (ifany)	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 taalas		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks:70 (50+20*) Internal Assessment Marks: 20 (15+5*) End Term Exam Marks: 50 (35+15*)		Time: 3 Hours (Theory) / 6 hrs. (Practical)	
Part B- Contents of the Course			
Instructions for Paper- Setter			
1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9 th question(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1. 10 alankar in shuddh swaras with taal. 2.Structural knowledge of Harmonium with a sketch 3. Importance os Saptak in Harmonium		8
II	4. Detailed history of Harmonium and its development inIndian music 5. Ability to write Thekas with dugun in the following Talas: (1) Kehrawa (2) Teentaal. 6, Detailed study of Darbari Raag .		8
III	7. Short notes on the followings: Swar , Shruti, Taan , Raga, Dhun , Aalap, 8. Gamak And its Types9.. Importance of Shruti		7

IV	10. Importance of Harmonium in Music 11. Use of Harmonium as an Accompaniment with vocal and instrumental music 12.. Biography and contribution of the following : (1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri	7
V*	Practical 1. Ability to play 10 alankar in shuddh swaras with taal. 2. Ability to play saraswati vandana and Group song with singing. 3. Ability to play one prayer . 4. Ability to play One Folk Dhun . 5. Ability to play Rashtriya gaan 6. Any geet /gazal /Bhajan/ Patriotic song with singing in Darbari Raga	30
Suggested Evaluation Methods		
Internal Assessment: 20 (15+5*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc. 15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc. 5 • Mid-Term Exam:		End Term Examination:50 (35+15*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Samvadini (Harmonium) - Jayant Bhalodkar 2. Harmonium Vividhaayam - Dr. Vinay Mishra 3. Raag Parichay Part (1-4) – Pt. Harishchand Shrivastav 4. Shastriya Sangeet ka vikas – Dr. Amita Sharma 5. Taal Parichay (1-4) Pt. Girish Chandra Shrivastva		

Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Guitar		
Course Code	24UN-MUS-SEC202		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. The students will be able to describe the origion anddevelopment of guitar . 2 The students will be able to elubrate the terms and techniquesof Guitar . 3 The students will be able to define the importance of Guitar in present scenario . 4.Demonstarate the Use of Guitar As an Accompany 5*.Play Guitar on Stage		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 70 (50+20*) Internal Assessment Marks: (15+5*)End Term Exam Marks: 50(35+15*)	Time: 3 Hours (Theory) /6 hrs. (Practical)		
Part B- Contents of the Course			
Instructions for Paper- Setter			
1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9 th question(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1.1 Origin and development of Guitar. 1.2 Structural knowledge of Guitar with Diagram.		8
II	2.1 Different Types of Guitar 2.2 Tuning of Guitar.		8
III	3.1 Definition of the followings: (a) Major Scale (b) Minor Scale (c) Barre Codes (d) Plucking (e) Scale (f) Tempo 3.2 Techniques of using chords in Guitar.		7
IV	4.1 Biography and contribution of following:		7

	(a) Pt. Vishwa Mohan Bhatt (b) Brij Bhushan Kabra 4.2 Importance of Guitar in Classical Music.	
V*	Practical 1. Ability to play Chords on Guitar from various Major Cord Families 2. Ability to play Chords on Guitar from various Minor Cord Families 3. Ability to play Guitar with any One Fusion/Folk/Bollywoodsong . 4. Ability to play different Strumming patterns on Guitar. 5. Tuning of Guitar.	30
Suggested Evaluation Methods		
Internal Assessment:20 (15+5*) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 15 • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam:		End Term Examination: 50(35+15*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. <i>Speed Mechanics for Lead Guitar</i> by Troy Stetina 2. <i>Music Theory for Guitarists</i> by Hal Leonard 3. <i>Music Reading for Guitar</i> by David Oakes 4. <i>Guitar Reading Workbook</i> by Barrett Tagliarino 5. <i>Pumping Nylon</i> by Scott Tennant		

Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Light Music Vocal		
Course Code	24UN-MUS-SEC203		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course(ifany)	N.A.		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Present and prepare General group song 2. Present and prepare Patriotic song 3. Perform Folk songs 4. Improves knowledge about various talas. 5. Perform the given ragas ,taalas and other forms		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 70(50+20*) Internal Assessment Marks: 20 (15+5*) End Term Exam Marks:50 (35+15*)		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B-Contents of the Course			
Instructions for Paper- Setter			
1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questionsfrom all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,itcontains 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 th question(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music		8
II	2.1 Ability to write the following talas with Thah and Dudunlayakaries Dadra , Kaharwa , Rupak ,		8
III	3.1 Define the following terms Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,		7
IV	Biographies 1. Lata Mangeshkar 2. Kishor Kumar 3. Mohd. Rafi.		7

	4. Anupjalota	
V*	Practical 1. One Patriotic song 2. National Song 3. One Geet/ Gazal/ Bhajan with Instruments 4. Ability to Demonstrate the following taalas in Thah and dugunlayakaries: Dadra , Kaharwa , Rupak ,	30
Suggested Evaluation Methods		
Internal Assessment: 20 (15+5*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: 05 > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam:		End Term Examination: 50 (35+15*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2. Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 6. Shastriya Sangeet Kavikas – Dr. Amita Sharma		

Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Tabla Playing		
Course Code	24UN-MUS-SEC204		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of tuning and Nikas in tabla 2. Ability to play Theka of Light music taals . 3. Capacity to show Thah, Dugun of taal on hand. 4. Demonstration of tabla with Bhajan and Geet. _____5*. Perform the given ragas and taalas		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 70 Internal Assessment Marks: 20 (15+5*) End Term Exam Marks: 50(35 +15)		Time: 3 Hours (Theory) / 6 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,itcontains 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 th question(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1.1 Introduction of different parts of Tabla in briefwith sketch. 1.2Definitions of the following:Taal, Laya,Taali,Khali, Matra, Vibhag,Sam,Kayda, Palta, Tukda , Tihai.		8
II	2.1 Knowledge of Bhatkhende notation system inIndian music. 2.2 Ability to write Theka, Kayda, Palta andTihaai in Teentaal with notation.		8
III	3.1 Introduction of the following taals in bief:Teentaal, Dadra. 3.2life sketch of renowned tabla players:Ustad zakir hussain .Ustad taari khan.		7

IV	4.1 Brief knowledge of Taal Dash pran 4.2 Importance of Laya in Music 4.3 Knowledge of following percussion instruments with their sketches Pakhawaj , Dholak , .	7
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. Ability to demonstrate Ekgun and Dugun layakari. 5. Ability to accompany with Bhajan /Geet.	30
Suggested Evaluation Methods		
Internal Assessment: 20 (15+5*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc. 15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam:		End Term Examination: 50 (35+15*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: Taal Parichay- Bhaag 1 –Pt.Girish Chandra SrivastavaTaal Prasoon –Bhag 1- Pt. Chhotelal Mishra Taal Sarvang- Dr.Vidyanaath Singh Taal Deepika- Mannu ji Mridangacharya		

Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	IIIrd		
Name of the Course	Kathak Dance		
Course Code	24UN-MUS-SEC301		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	SEC		
Level of the course (As perAnnexure-I	200-299		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Ability to demonstrate basics of kathak dance. 2. demonstrate about the south Indian dances. 3. Ability to Elaborate various composition of kathak dance. 4. Improves ability to Accompaniment with Tabla. 5*.Perform kathak dance on stage		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 70 (50+20*)	Time: 3 Hours (Theory) /6 hrs. (Practical)		
Internal Assessment Marks:20			
(15+5*)End Term Exam Marks: 50 (35+15*)			
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,itcontains 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 th question(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1 Meaning, definition and Kinds of the following terms- Kala, Lalit Kala, Sangeet, Natya, , Nritya, Classical- folk dance 2. Define the Kathak Dance 3. Origin and Development of Kathak Dance.		8
II	4. Definition of the following terms- Taal, Laya, Matra, Vibhag, Sam, Taali, Khali, Aavartan, Theka, , Lahra. 5. Detailed study of Costumes and ornaments in Kathak . 6.Importance of Ghunghroo in kathak dance		8
III	7.Detail study of Gharana and its Importance in Kathak dance. 8. Detail study of Guru-Shishya Prampara. 9. Use of Make up in kathak dance		7

IV	10. Write the notation of the following in Teentaal:- Tatkar, Thaat, Tihai, Amad, Tukda, Paran, Paran Judi Amad, Chakardar Paran, Chakardar Tukda, Kavita, Parmelu. 11. write the full description of the following Taals with notation of Thaaah, Dugun, and Chaugun Layakaris:- a)-Teen Taal, b)Jhaptaal c)-Dadra . 12. Importance of Laya and Layakaries in Dance	7
V*	Practical 1. Practical demonstration of taal –Teen taal Tatkar in Teentaal with Thah , Dugun layakaries with Padhant 2. Ability to take spins of five feet and three feet. 3. Five types of hand movement 4. One Rangmanch ka Tukra 5. Two Simple Tukra 6. Padhant of Thah Dugun layakaries on hands in Dadra taal	30
Suggested Evaluation Methods		
Internal Assessment: 20 (15+5*) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc. 15 • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc. 5 • Mid-Term Exam:		End Term Examination:50 (35+15*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Natya shastra: Bharat Muni 2. Abhinay Darpan: Abhinav Gupta 3. Kathak Nritya Parichay: Harishchandra Shrivastava 4. Kathak Nritya Shiksha: Dr. Puru Dadheech 5. Kathak Nritya: LAKSHMI NARAYAN GARG 6. Kathak Nartan: Vidi Nagar 7. Kathak Gyaneswari: Pt. Tirathram Azad 8. Sangeet Nritya Kathak: Vidi Nagar 9. All Recommended books by teachers		

Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	IIIrd		
Name of the Course	Classical singing		
Course Code	24UN-MUS-SEC302		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A		
Course Learning Outcomes(CLO):	After completing this course; the learner will be able to: 6. The students will be able to present and prepare General group song 7. The students will be able to present and prepare Patriotic song 8. The student will be able to perform Folk song 9. Imparts knowledge about various talas.		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 70 (50+20*) Internal Assessment Marks: 20 (15+5*) End Term Exam Marks: 50(35+15*)		Time: 3 Hours (Theory) /6 hrs. (Practical)	
Part B- Contents of the Course			
Instructions for Paper- Setter			
1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9 th question(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Conta ct Hours
I	Music and Sound I.I Music and its types – Classical , Semi Classical , FolkMusic and Light music. I.2 Sound ,Vibration , Frequeancy. I.3 Naad and its types Aahat Naad ,Anhat Naad.		8
II	Musical terms (a) Shruti ,swar ,Shuddha Swar, Vikrit Swar (b) Laya and its types (c) Relationship Between Classical and		8
III	3. Ragas and Taalas , (a)Detail study of Following RagasKafi , Khamaj (b) Theka , Avartan , Taali , Khali, Sam ,Vibhag. (c) Ability to write the following talas with Thah and Dugun layakaries		7

	Teen Taal , Kaharwa , Dadra	
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IV	4. Biographies (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*	Practical 5.1 Five basic Alankar in shuddha swaras. 5.2 Ability to perform Drut Khyals in following Ragas Kafi , Khamaj 5.3 One Sargam Geet in any raga fo prescribed syllabus5..4 Two film songs based on ragas.	30
Suggested Evaluation Methods		
➤ Internal Assessment: 20 (15+5*) • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 10 • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam:		End Term Examination :50 (35+15*)
Part C-Learning Resources Recommended Books/e-resources/LMS: 1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande 2.Kramik Pustak Mallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. Hamare Sangeet Ratna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - Harishchand Shrivastav 6. Shastriya Sangeet ka vikas – Dr. Amita Sharma		

Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	IIIrd		
Name of the Course	Haryanvi Dance		
Course Code	24UN-MUS-SEC303		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	SEC		
Level of the course (As perAnnexure-I	100-199		
Pre-requisite for the course (ifany)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Elaborate about Haryanvi Folk music. 2. Demonstrate about Haryanvi Folk dance. 3. Importance of Haryanvi culture and music. 4. Elaborate about Haryanvi culture and dance 5. Present Haryanvi dance on stage		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 70 (50+20) Internal Assessment Marks:15+5End Term Exam Marks: 50(35+15)		Time: 2hours	
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 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9thquestion(Vth Unit) will be compulsory to attempt.			
Unit	Topics		Contact Hours
I	1. Introduction to folk dance of Haryana 2. Meaning, Definitions, Feature of folk dances inHaryana 3. Define the following Folk Dance of Haryana: Gugga, Jhumar, Phag Dance, Daph, Dhamal, Loor,Khodiya,, Rasiya.		8
II	4. Define the Haryanvi Folk dance Costumes and Ornaments for Male and Female Dancers. 5. Importance of Nagma in Haryanvi dance 6. Define in details of the Following Instruments: Dholak, Nagara, Nagari, Harmonium, Ghunghru,Sarangi, Clarnate, Manjira, , Benjo,		8
III*	7. Relationship Between Haryanvi Folk Dances and Aesthetics.		7

	8. The study of Folk Musical instruments of Haryana. 9. Importance of laya and tal in Haryanvi dance	
IV	10. Importance of makeup in Haryanvi dance. 11. Life sketch of Pt. Lakhmi Chand. 12. Define the followings: Aalah, Bhairavi tabi, Stage presentation, Formation.	7
V*	Practical Viva & Stage Performance 1. Ability to demonstrate the following Talas on hand : Deepchandi, Rupak, Kehrva, Dadra. 2. Ability to perform the following Folk Dances of Haryana . Gugga, Jhumar, Phag Dance, Daph, Dhamal, Loor, Khodiya,,Rasiya.	30
Suggested Evaluation Methods		
Internal Assessment: 20 (15+5) > Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		End Term Examination: 50 (35+15)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Cultural Study of Haryanvi and Braj Folk Songs: Dilbagh Sing 2. Haryanvi lok sangeet 3. Origin And Development of Haryanvi Music: Ram mehar singh 4. Haryana: D.C verma 5. Social Studies of Haryanvi Folk Literature: Jaiprakash Sharma 6. Haryanvi Folklore and Ahmedbaksh Thanesari: Krishnachand Ralah 7. Haryanvi Dance and Songs: A Study: Anil Savera 8. Folk Humor In Haryanvi Prose (Jokes And Folktales): Ramphal Chahal 9. Haryanvi Song: A Perusal: Purnchand Sharma 10. Haryanvi Folk Stories: Shankar Lal Yadav 11. Haryana ka lok Sangeet: Gita Dhankar		