Chaudhary Bansi Lal University, Bhiwani

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

Examination Scheme and Syllabus
For
Postgraduate Programme

M.A. Music (Vocal) Semester III

As per NEP 2020
Curriculum and Credit Framework for Postgraduate Programmes
(Multiple Entry-Exit, Internship and Choice Based Credit System LOCF)
With effect from the Session 2025-27 (in phased manner)

DEPARTMENT OF PERFORMING AND VISUAL ARTS
FACULTY OF HUMINITIES

Chaudhary Bansi Lal University, Prem Nagar– 127031 Bhiwani
Haryana, India

Approved in Board of Studies meeting held on 18.05.2026

Chaudhary Bansi Lal University, Bhiwani

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

Study and Evaluation Scheme of M.A Music (Vocal) Semester III

Summary

Programme:	**M.A Music(Vocal)**
Duration:	**2 Years, Full-Time (Four Semester)**
Medium:	**English/Hindi**
Minimum Requirement of Attendance:	**75%**
Total Credits:	**20**

Assessment Evaluation

Course Credit	Internal Assessment Marks	End-Term Exam Marks	Total Marks
4	30	70	100
2	15	35	50

Internal Evaluation

Course Credit	Minor Test	Attendance	Assignment	Total Marks
4	15	5	10	30
2	5	5	5	15

Duration of Examination

Course Credit	Major Test (End Semester Exam)	Internal (Minor Test)
4	3hrs.	1.5 hrs.
2	2hrs.	30 minutes

To Qualify the course, a student is required to secure a minimum of 40% marks in aggregate including the major test (End Semester Examination) and internal evaluation. A candidate who secures less than 40% marks in a course shall be deemed to have failed in that course.

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Programme Learning Outcomes (PLOs) – MA Music (Vocal)

PLO 1	Demonstrate advanced knowledge of Bhartiya, Carnatic, and Rabindra Sangeet traditions with mastery of techniques and performance styles.
PLO 2	Analyze and interpret theoretical aspects, aesthetics, and pedagogy of Bhartiya vocal music in diverse contexts.
PLO 3	Conduct and design independent and interdisciplinary research in vocal music, ethnomusicology, and performance studies.
PLO 4	Employ modern tools along with traditional frameworks to document, preserve, and reinterpret oral traditions of Indian music.
PLO 5	Exhibit cultural, ethical, and spiritual sensitivity through music that promotes inclusivity, respect, and social well-being.
PLO 6	Apply and integrate entrepreneurial, digital, and communication skills to build professional careers in performance, teaching, and research.
PLO 7	Collaborate and innovate with global musical trends and performing arts practices, adapting as lifelong learners.

On Completion of this Programme, the student will be able to:

Master of Arts (Music-Vocal) Two-Years

SEMESTER- 3rd

Credit Distribution for M.A. Music (Vocal): Scheme of Examination for 2 years M.A. Music (Vocal) semester III, Total Credit 22, Total marks 550

Course Code	Nomenclature of the Course	Course Type	Credit per week L: Lecture P: Practical		Contact Hrs.	Assessment		Total Marks
			L	P	Total Hrs	I	E	
25-PN-MUS-301	History of Indian Music II	CC	4	--	4	30	70	100
25-PN-MUS-302	Applied Music Theory and Musical Compositions	DEC-1	4	--	4	30	70	100
25-PN-MUS-303	General and Applied Music							
25-PN-MUS-304	MOOC Course From SYAWM portal							
25-PN-MUS-305	Haryana Folk Music and Cultural Heritage	IKS	2		2	15	35	50
25-PN-MUS-306	Stage Performance III	PC-1	--	4	8	--	100	100
25-PN-MUS-307	Viva-Voce III	PC-2	--	4	8	--	100	100
25-PN-MUS-308	LECTURE DEMONSTRATION	PC-3	--	4	8	--	100	100

Note- Students can opt a subject from 25-PN-MUS-302, 25-PN-MUS-303 and 25-PN-MUS-304

History of Indian Music III
25-PN-MUS-301 (CC)

Credit-4 **Max. Marks: 100**
Duration of Exam: 3 Hours. **(Internal: 30, External: 70)**

Note for Paper setter: The question paper will consist of nine questions in all. First question will be compulsory and will consist of seven short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidate is required to attempt four more questions of 14 marks each selecting at least one question from each unit.

Course Outcomes:

CO1: The students know about the theoretical aspects of ancient Indian musicological texts such as *Sadragchandrodaya*, *Sangeet Saramrit*, and *Rasakamudi*, and analyze the principles of sound production on Veena as described by different scholars.

CO2: The students shall understand the contribution of notable music accompanists and demonstrate understanding of their role in enhancing Hindustani classical music performance.

CO3: The students know about the demonstrate basic knowledge of Western music concepts, including instruments.

CO4: The students know about the origin, development, and distinctive features of various gharanas.

UNIT: 1

a. **History and detailed study of the following Granthas:**, Sadragchandrodaya, Sangeet Saramrit, Rasakamudi,
b. **Study of production of sound through wire length on Veena as explained by various scholars-** like Sharangdev, Lochan, Ramamatya, Pt. Ahobala, Srinivasa

UNIT: 2

a. **A study of the following terms** Alapti, Giti, Vritti, Kutup,
b. **Historical development of the following string instruments and their importance in Indian Music:** Tanpura, Sarangi, Santoor, Shattantri Veena, Vipanchi Veena

c. **Contribution of Music Accompanist-** Mehmood Dhoulpuri, Bhaiya Ganpat Rao, Ustad Bhure Khan

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UNIT: 3

a. **Study of Western Music:**
   (i) Piano, Violin, Saxophone, Harmonium
   (ii) Harmony, Melody, Major Tone, Minor Tone

b. **Use of Electronic Instruments-**
   (i) Electronic Tanpura
   (ii) Electronic Tabla
   (iii) Electric Guitar

UNIT: 4

a. **Contribution of following Scholars in the field of Music:**
   (i) Pt. Daleep Chandra Bedi (ii) Pt. Lal Mani Mishr (iii) Achrya Brahspati

b. **Life sketchs and contribution of the following Musicians:**
   (i) Pt. Onkar Naath Thakur,
   (ii) Pt. V.D. Paluskar
   (iii) Ustad Salamat Ali, Nazakat Ali

c. **Origin, development and characteristics of the following Hidden Gharanas of Music-**
   (i) Atrouli
   (ii) Khurja
   (iii) Sehswan
   (iv) Quwwal Bachhon Ka Gharana
   (v) Rampur

Suggested Readings:

- Sangita Ratnakara – Sharangdeva, Adyar Library, Madras, 1944
- Raga Vibodha- Somnath, Munshiram Manoharlal Publishers, 1990
- Sangeet Shastra – Pt. Omkarnath Thakur, Gujarat Vidyapith, 1950s–1960s
- Indian Musical Instruments – Dr. Lalmani Misra, Bharatiya Jnanpith, New Delhi, 1973
- Sangeet Shastra – Pt. Omkarnath Thakur, Gujarat Vidyapith, 1950s–1960s
- Indian Musical Instruments – Dr. Lalmani Misra, Bharatiya Jnanpith, New Delhi, 1973
- The Music of India – Reginald Massey, Kahn & Averill, London, 1996
- Hindustani Sangeet Paddhati – Pt. V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 1909–1932
- Aspects of Indian Music – Sumati Mutatkar, Sangeet Natak Akademi, New Delhi, 1987
- My Music, My Life – Pt. Ravi Shankar, Mandala Publishing, 1968
- Kramik Pustak Malika – Pt. V.N. Bhatkhande, Sangeet Karyalaya, Hathras, 1910–1932

Applied Music Theory and Musical Compositions-
25-PN-MUS-302 (DEC)

Credit-4 **Max. Marks: 100**
Duration of Exam: 3 Hours. **(Internal: 30, External: 70)**

Note for Paper setter: The question paper will consist of nine questions in all. First question will be compulsory and will consist of seven short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidate is required to attempt four more questions of 14 marks each selecting at least one question from each unit.

Course Outcomes:

CO1: The students know about the major Hindustani ragas including their structure, characteristics, and aesthetic aspects.

CO2: The students shall analyze and understand the importance of musical accompaniment, with special reference to instruments in enhancing vocal performance.

CO3: The students shall be able to compose and notate musical pieces, including setting poetry to a prescribed raga and creating a gat in a tala.

CO4: Students know about the legendary playback singers including Mohammed Rafi, Lata Mangeshkar, Mukesh, and Asha Bhosle, recognizing their stylistic features and contributions.

UNIT:1

a. **A critical and comparative study of the following:** - Bilaskhani Todi, Bhopal Todi, Miyan Ki Malhar, Bahar, Basant, Lalit, Puriya Dhnashree,
b. **Notation of Vilambit and Drut Khayal of Ragas Prescribed in the syllabus:** in Bhatkhande paddhati
c. **A study of the following Talas in Dugun, Tigun and Chagun layakaries:** Dhamar, Basant Tilwada, Dadra

UNIT:2

a. **Principals of classification of Raga:**
(i) Thata Rag Paddhti,
(ii) Ragang Rag Paddhti

b. **Knowledge of the following South Indian Ragas: -**
- Basant Mukhari
- Abhogi

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c. **Importance of Accompaniment in Music -**
- Harmonium
- Tabla
- Sarangi

UNIT:3

Essays of the following topics from the view point of inter-disciplinary studies: -

a. Basic principles of Rag Mishran.
b. Contribution of Sangeet Sammelans.
c. Principles of Musical compositions.
d. Relationship of Music and Psychology

UNIT:4

a. Ability to compose and make notation of a given piece of poetry in a raga prescribed in the syllabus. Ability to compose and make notation of a gat in the Tala (other than Teentala suggested by the examiner

b. Contribution of following film Music Director-
(i) Khayyam
(ii) Naushad
(iii) Ravinder Jain
(iv) Laxmi Kant Pyare lal

c. Introduction to Legendary Playback Singers
(i) Mohammad Rafi
(ii) Lata Mangeshkar
(iii) Mukesh
(iv) Asha Bhosle

Suggested Readings:

- V. N. Bhatkhande – *Kramik Pustak Malika,* Part I: Jan 2000; Part II: Dec 2013) Sangeet Karyalaya, Hathras, U.P
- V. R. Patwardhan – *Raga Vigyan* Part I – 2001*; Part II* – 1996*; Part III* – 1991*; Part IV* – 1959 Dr. Madhusudhanan Patwardhan (Pune)
- Dr. Sudha Patwardhan – *Sangeet Raag Vigyan* (Set of volumes) Classic Edition *9 Oct 2025* (modern editions) Anubhav Publishing House
- Ramashraya Jha – *Abhinav Geetanjali Part* I -1999 Part II-2015 Sangeet Sadan Prakashan
- Harish Chandra Shrivastava – *Raag Parichaya* 2002, Rubi Prakashan
- Pandit Vishnu Narayan Bhatkhande -*Hindustani Sangeet Paddhati,* Sangeet Karyalaya, Hathras 1909–1932 (reprint editions widely used)
- Pt. Sadanand Naimpalli- *Tabla Shastra,* Popular Prakashan, Mumbai, 2005
- B. Subba Rao- *Raga Nidhi*, Music Academy, Madras, 1964
- Dr. Lalmani Misra- Indian Musical Instruments, Bharatiya Jnanpith, New Delhi, 1973

General and Applied Music
25-PN-MUS-303 (DEC)

Credit-4
Duration of Exam: 3 Hours.

Max. Marks: 100
(Internal: 30, External: 70)

Note for Paper setter: The question paper will consist of nine questions in all. First question will be compulsory and will consist of seven short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidate is required to attempt four more questions of 14 marks each selecting at least one question from each unit.

Course Outcomes:

CO1: The students shall enhance knowledge about prescribed ragas and talas of Indian classical music and develops ability to write notation.

CO2: The students shall enhance the knowledge about historical development of Raga of Indian classical music.

CO3: The students shall know about the various education systems and Gharanas in Indian classical music.

CO4: The students shall enhance the knowledge about classification of various musical Instruments of Indian Music.

UNIT:1

(i) **A critical and comparative study of the following Ragas** : Devgiri Bilawal-Yamini Bilawal , Ahir Bhairav –Anand Bhairav , Shuddha Kalyan- Bhupali

(ii) **General study of the following Ragas:**
Alhaiya Bilawal, Bhairav, Yaman

(iii) **Knowledge about the** notation System of Bhatkhande as well as Vishnu Digamber paddhati. Notation of Vilambit and Drut Khayal/Gat of Ragas prescribed in the syllabus alongwith few Mukt Alaps Tanas and Bol Tanas.

(iv) **A study of the following Talas and ability to write and demonstrate on hands in:** Dugun, Tigun and chaugun Layakaries,---Teental, Jhaptal, Rupak and Keharva.

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UNIT:2

(i) Genesis of Music, Indian and Western views about the development of Music.

(ii) Nature, concept and classifications of Jati described by Bharat, Matang and Sharangdev.

(iii) Ten essentials feature of Ragas as described in the ancient texts and their application to Medieval and modern musical system.

UNIT:3

(i) Origin and development of ancient, medieval and Modern Education system in Indian classical music.
(ii) Origin and development of Gharana-system in Khayal/ Sitar-Vadan.
(iii) Desirability and possibility of maintaining Gharana in Modern times.

UNIT:4

(i) The rationale of ancient classification of Indian Musical Instruments.

(ii) **Historical knowledge of the following Instruments:** Ektantri, Chitra, Vanshi, Patah, Kansya Tala.

(iii) Detailed study of Voice- Culture with reference to ancient treaties and recent Scientific Research

Suggested Readings:

- V. N. Bhatkhande – *Kramik Pustak Malika,* Part I: Jan 2000; Part II: Dec 2013) Sangeet Karyalaya, Hathras, U.P
- V. R. Patwardhan – *Raga Vigyan* Part I – 2001*; Pari II* – 1996*; Part III* – 1991*; Part IV* – 1959 Dr. Madhusudhanan Patwardhan (Pune)
- Dr. Sudha Patwardhan – *Sangeet Raag Vigyan* (Set of volumes) Classic Edition *9 Oct 2025* (modern editions) Anubhav Publishing House
- Ramashraya Jha – *Abhinav Geetanjali Part* I -1999 Part II-2015 Sangeet Sadan Prakashan
- Harish Chandra Shrivastava – *Raag Parichaya* 2002, Rubi Prakashan
- Pandit Vishnu Narayan Bhatkhande -*Hindustani Sangeet Paddhati,* Sangeet Karyalaya, Hathras 1909–1932 (reprint editions widely used)
- Pt. Sadanand Naimpalli- *Tabla Shastra,* Popular Prakashan, Mumbai, 2005
- B. Subba Rao- *Raga Nidhi*, Music Academy, Madras, 1964
- Dr. Lalmani Misra- Indian Musical Instruments, Bharatiya Jnanpith, New Delhi, 1973

Haryana Folk Music and Cultural Heritage

25-PN-MUS- 305 (TKS)

Credit-2 **Max. Marks: 50**
Duration of Exam: 2 Hours. **(Internal: 15, External: 35)**

Note for Paper setter: *The question paper will consist of five questions in all. The first question will be compulsory and will consist of seven short questions of 01 marks each covering the whole syllabus. In addition, four more questions of 14 marks each will be set unit-wise, consisting of two questions from each of the two units. The candidates are required to attempt one compulsory question and two more questions selecting at least one question from each unit.*

Course Objective: The main objective of this subject is to introduce students to the folk music traditions and cultural heritage of haryana.

Course Outcomes: After completion of the course, learners will be able to:
CO1: Explain the origin and development of Haryana's folk music.
CO2: Identify various folk songs, dances and musical instruments of Haryana.
CO3: Understand the relationship between folk music and cultural traditions.
CO4: Perform selected Haryanvi folk songs with correct style and rhythm.

UNIT-I

Introduction to Haryana folk music; Meaning and characteristics of Folk Music, Historical background of Haryana, Evolution of Haryanvi folk traditions, Folk music as oral tradition.

UNIT-II

Folk Songs and Folk Dances; Ragini, Bhajan, Saang Music, Phag Songs etc. Role of folk music in rural society, Musical features of Haryana folk songs.

Suggested Readings:

- *Haryana Aur Punjab Ka Lok Sangeet* by Dr. Mukesh.
- *Haryana Tatha Punjab Ki Sangeet Parampara* by Dr. Reeta Dhankhar
- *Hamare Sangeet Ratna* by Laxmi Narayan Garg
- *Sangeet Shastra* by V. N. Bhatkhande

UNIT II

- **Developing Life Skills**
- Empathy
- Adaptability
- Conserving our natural resources
- Sharing Knowledge resources

UNIT III

- **Effective Communication in Everyday Life**
- Empathetic Listening
- Considerate Speaking
- Analytical reading
- Informed writing

Practical component (if any)-

- As hands-on experience is an essential component of the course, this section will focus on the practical aspects to correlate with the fundamental principles and learnings of the theory portion. Students will be encouraged to use the communication tools learnt through Unit 3 and corroborate the continuities of core principles studied in Unit 1 and 2.
- Students will be asked to conduct surveys/interviews in their neighbourhood or commuting routes to assess the nature and quality of negotiating our cultural diversity and pluralist traditions.
- Students would be assigned visits to old-age homes, hospitais, cancer wards, etc. to interact and write about their experiences with old people, caregivers, patients, nursing staff, helpers, etc.
- They will also be assigned visits to historically important places and monuments within the city and also converse with the tourists in order to trace a comprehensive view of the rich cultural history of India. They may create video documentaries, take and record tourists' interviews and/or write a journal entry of the visit using the communication skills learnt.
- Students shall make group presentations or individual reports on the activities undertaken. Discussions with classmates and the teacher shall be undertaken to evolve clarity of vision on the ethical values and effective communication skills learned through this course.

Suggested Readings:

- Ramanujan, A.K. 'A Flowering Tree', Cultural Diversity, Linguistic Plurality & Literary Traditions in India. Department of English, OUP, 2015. pp 125-138
- Haksar, A. N. D. 'Chanakya Niti Shastra', Chanakya Niti. India, Penguin Random House India Private Limited, 2020.
- Dhanavel. S.P. English and Soft Skills. Orient Black Swan, 2010
- Murthy, Sudha. 'The Nobel Prize', Wise & Otherwise. India, Penguin Random House India Private Limited, 2006.
- Murthy, Sudha. 'How to Beat the Boys', Three Thousand Stitches: Ordinary People, Extraordinary Lives'. Penguin Books, 2017.
- Soyinka, Wole. 'Telephone Conversations', The Individual and Society, Department of English, Pearson Education, 2006. pp 122-23
- Bansode, Hira. 'Bosom Friend', The Individual and Society, Department of English, Pearson Education, 2006. pp 49-50

Stage Performance II
25-PN-MUS-304 (PC)

Credits: **Max. Marks: 100**

Duration of Exam: 2-6 Hours.

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 12-15 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: It will Make student more practically efficient and ability to perform basic knowledge of music.

CO2: It will enhance capability of student to perform Raag with technicalities such as Vilambit & Drut Rachna in taal other than Teen taal.

CO3: The students get knowledge and perceptibility of the evolution and development of playing in the style of Classical and Semi-Classical Music.

CO4: Student will attain knowledge of Taal and various Layakari (Rhythms).

Unit 1

Vilambit & Drut Khayal: Bilaskhani Todi, Bhopal Todi, Miyan Ki Malhar, Bahar, Basant,

Unit 2

Drut Khayal (other than TeenTaal): Bilaskhani Todi, Bhopal Todi, Miyan Ki Malhar, Bahar, Basant,

Unit 3

Thumari/Bhajan in following ragas; Pahadi; Sindhi; Bhairvai; Kafi

Unit 4

Demonstrate of Taal with Thah and Dugun: Dhamar, Basant Tilwada, Dadra

Suggested Readings:

- Raag Parichay bhag 1-4, Harish Chandra Shrivastva, Sangeet Sadan Prakashan.
- Taal Parichay Bhaag-1-3, Girish chandra Shrivastav, Ruby prakashan.
- Sangeet Bodh, Pt Sharadchandra Shridhar Pranjpay, Hindi Granth Academy, MP.
- Indian Folk Musical Instruments, K.S Kothari, Sangeet Natak Academy, Delhi.
- Indian Art and Culture, Nitin Singhania, McGraw Hill, Noida.

Viva-Voce II

25-PN-MUS-305 (PC)

Credits:4
Duration of Exam: 2-6 Hours.

Max. Marks: 100

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 12-15 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: It will make student more efficient in comaring various similar raag.

CO2: It will enhance capability of student to perform Raag in Vilambit and Drut Khayal with Taan-Alaap.

CO3: The students get knowledge of the evolution and development of various Raag in Classical and Semi-Classical Music.

CO4: Student will attain knowledge of various similar Taal and various Laykari (Rhythms).

Unit 1

Perform Vilambit & Drut Khayal: Bilaskhani Todi, Bhopal Todi, Miyan Ki Malhar, Bahar, Basant

Unit 2

Comparative study of the following Ragas: Komal Rishab Asawari, Ramdasi Malhar, Jayant Malhar

Unit 3

Brief Knowledge of non-detailed ragas: Komal Rishab Asawari, Ramdasi Malhar, Jayant Malhar

Unit 4

Play Drut Khayl Bandish in any raga of your syllabus on Harmonium

Suggested Readings:

- Raag Parichay bhag 1-4, Harish Chandra Shrivastva, Sangeet Sadan Prakashan.
- Taal Parichay Bhaag-1-3, Girishchandra Shrivastav, Ruby prakashan.
- Sangeet Bodh, Pt Sharadchandra Shridhar Pranjpay, Hindi Granth Academy, MP.
- Indian Folk Musical Instruments, K.S Kothari, Sangeet Natak Academy, Delhi.
- Indian Art and Culture, Nitin Singhania, McGraw Hill, Noida.

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LECTURE DEMONSTRATION
25-PN-MUS- 306 (PC)

Credits: 4
Duration of Exam: 3 Hours.

Max. Marks: 100

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 12-15 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will be knowledgeable of the theory of Ragang Raga Parichay.
CO2: It will enhance student's theoretical knowledge of scope of Ragang Raga.
CO3: It will enhance student's knowledge regarding Ragni of different style of Saang.
CO4: Students will know about the Dialogue, Dance and Style of performing of Saang.

1. Student has to choose one thrust area in the supervision of concern teacher for the Lecture Demonstration and has to submit a written report about the selected topic before the Exam .The areas for lecture demonstration are given below

a) Classical Music b) Semi Classical Music c)

Light Music

d) Devotional Music (50)

a) Classical Music

Student can choose any one ang and have to prepare the ragas of that Ang with historical
development and detailed comparative study to prepare lecture demonstration, having at least one Vilambit and Drut Khyal in each raga.

Malhar Ang ,Kauns Ang , Sarang Ang

b) Semi Classical Music

Student can choose any topic related to following semi classical forms and has to be submit a written before examination in the guidance of his class teacher. Student will prepare at least three compositions in examination with his lecture demonstration.

(i) Thumri ii) Dadra iii) Tappa

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c) Light Music

Student can choose any topic related to following light music forms and has to submit a written report before examination in the guidance of his/her class teacher. Student will prepare atleast three compositions for examination with his/her lecture demonstration.

i) Film Songs ii) Ghazal

d) Devotional Music

Student can choose any topic related to following Devotional music forms and has to be submit a written report before examination in the guidance of his class teacher. Student will prepare atleast three compositions for examination with his lecture demonstration.

ii) Bhajan ii) Sufi Music iii) Film Devotional Sogs
iii)

e) Folk Music

Student can choose any topic related to Folk Music of any state of India and shall submit a written report before examination in the guidance of the concerned teacher and will prepare atleast three compositions for the lecture demonstration.

(i) Compose at least one composition/bandish in any one raga of the prescribed syllabus. (20)

(ii) Capacity to demonstrate the following Talas on hand or on Tabla -- Ada Chautaal, Deepchandi , Jat taal