

**Curriculum and Credit Framework as per
NEP 2020**

For

B.A MUSIC - INSTRUMENTAL

(To be effective from the Academic Session 2025-26)



**Department of Studies in Art & Culture
Gurugram University, Gurugram**

(A State Govt. University Established Under Haryana Act 17 Of 2017)

San
Rohit

Table of Contents

S. No.	Particulars	Page No.
1	Background	3-4
2	Programme Educational Objectives (PEOs)	5
3	Programme Outcome	5
4	Programme Specific Outcomes	6
5	Undergraduate Attributes	6
6	Qualification descriptors	7
7	Scheme of Subjects	8-15
8	Syllabus	16-88

Rohit

1. Background

Mission

The mission of a B.A. Music (Instrumental) program is generally to develop students into skilled, creative, and knowledgeable musicians through practical training, music theory, and performance experience. Typical objectives include: Building strong proficiency in a chosen musical instrument, developing understanding of music theory, history, and composition, enhancing creativity, expression, and stage performance skills, Training students in solo and group performances, Preserving and promoting musical traditions and culture, Preparing students for careers in performance, teaching, composition, music production, or further higher studies. The program also aims to improve discipline, artistic sensitivity, communication, and confidence through musical practice and performance.

ABOUT THE PROGRAM

Title of the Course–

The Course shall be called “B.A Music – Instrument

2. Aim of the Course

This course is to provide students with comprehensive theoretical knowledge and practical training in instrumental music while developing technical proficiency, artistic excellence, and creative expression in their chosen instrument. The course seeks to build a strong foundation in music theory, rhythm, melody, harmony, composition, and the historical and cultural aspects of music, enabling students to understand and appreciate diverse musical traditions. Through regular practice, performances, workshops, and academic study, students enhance their stage confidence, discipline, communication skills, and overall musical personality. The program also aims to preserve and promote the rich heritage of classical, folk, and contemporary music while preparing students for professional careers in music performance, teaching, composition, music production, and related fields. Furthermore, it encourages critical thinking, research aptitude, and analytical understanding of music, providing a solid base for higher studies and lifelong contribution to the field of music and cultural development.

3. Vision

The vision of the B.A. Music – Instrumental course is to nurture talented and creative musicians by providing quality education and advanced training in instrumental music while preserving and promoting the rich cultural and musical heritage of society. The course envisions developing students into skilled performers, thoughtful artists, and responsible cultural ambassadors who possess strong technical knowledge, artistic



sensitivity, and professional competence. It aims to create an environment that encourages creativity, innovation, discipline, and lifelong learning in music, enabling students to contribute meaningfully to the fields of performance, education, research, and the music industry at national and international levels.

4. Objectives of the Course

- To develop technical proficiency and mastery in the chosen musical instrument
- To provide comprehensive knowledge of music theory, rhythm, melody, harmony, and composition
- To enhance creativity, artistic expression, and performance skills among students
- To cultivate an understanding and appreciation of classical, folk, and contemporary musical traditions
- To promote discipline, confidence, teamwork, and communication skills through regular practice and stage performances
- To prepare students for professional careers in music performance, teaching, composition, music production, and related fields
- To encourage research, analytical thinking, and critical understanding of music and its cultural significance
- To preserve and promote the rich cultural heritage and traditions of instrumental music
- To provide opportunities for participation in concerts, workshops, seminars, and cultural activities
- To create a strong foundation for higher studies and advanced research in music

5. Programme Educational Objectives (PEOs)

- To produce skilled and knowledgeable musicians with strong theoretical and practical understanding of instrumental music
- To develop professional competence in music performance, teaching, composition, and related musical fields
- To foster creativity, innovation, and artistic excellence in musical expression and performance
- To cultivate ethical values, discipline, leadership qualities, and effective communication skills through musical training
- To promote appreciation, preservation, and dissemination of cultural and musical heritage
- To encourage lifelong learning, research aptitude, and critical thinking in the field of music
- To prepare graduates for higher education, professional careers, and entrepreneurial opportunities in music and allied industries
- To enable students to contribute meaningfully to society through cultural enrichment and artistic service
- To enhance confidence and stage presence for successful participation in national and international musical platforms
- To develop adaptability and collaborative skills for working in diverse musical and cultural environments

6. Programme Outcomes

- Demonstrate proficiency in playing and performing the chosen musical instrument with technical accuracy and artistic expression
- Apply knowledge of music theory, rhythm, melody, harmony, and composition in practical and creative contexts
- Interpret and perform various forms of classical, folk, and contemporary music with confidence and understanding



- Exhibit effective stage performance skills, communication abilities, and professional ethics in musical activities
- Analyse and appreciate the historical, cultural, and aesthetic aspects of music and musical traditions
- Create and present original musical compositions and creative performances
- Utilize critical thinking and research skills in the study and practice of music
- Work collaboratively in group performances, ensembles, and cultural programs with teamwork and coordination
- Demonstrate discipline, creativity, and lifelong learning attitudes essential for professional growth in music
- Pursue higher studies, teaching, performance careers, music production, and other opportunities in the music and entertainment industry
- Contribute to the preservation and promotion of cultural heritage through music and artistic activities
- Adapt modern technology and digital tools for learning, performing, recording,

7. Programme Specific Outcomes (PSO)

- Demonstrate advanced technical and practical skills in the chosen musical instrument through solo and group performances
- Apply theoretical knowledge of ragas, talas, rhythm, melody, and composition in instrumental music practice
- Perform classical, folk, and contemporary musical pieces with artistic expression and stage confidence
- Identify and interpret the stylistic features and cultural significance of different musical traditions and genres
- Develop the ability to compose, arrange, and improvise music creatively using instrumental techniques
- Exhibit proficiency in tuning, maintenance, and proper handling of musical instruments
- Analyse musical structures, compositions, and performances using critical and aesthetic understanding
- Participate effectively in concerts, workshops, recitals, and ensemble performances with professional ethics and teamwork
- Utilize modern technology and digital tools for recording, editing, documentation, and presentation of music
- Pursue professional opportunities in instrumental performance, music teaching, composition, research, and related fields
- Promote and preserve the cultural heritage of instrumental music through performance and academic engagement
- Develop lifelong learning skills and adaptability to emerging trends and practices in the field of music

7. Graduate Attributes

- Musical Proficiency: Demonstrates strong technical skill and command over the chosen musical instrument along with expressive performance ability.
- Theoretical Knowledge: Possesses a solid understanding of music theory, rhythm, melody, harmony, composition, and stylistic forms.
- Creativity and Innovation: Shows originality in musical expression, improvisation, and composition with artistic sensitivity.
- Critical Thinking: Analyses and evaluates musical works, performances, and traditions with informed judgment.
- Communication Skills: Effectively expresses musical ideas through performance and interacts confidently in academic and professional settings.

Rohit

- Cultural Awareness: Appreciates and respects diverse musical traditions, promoting cultural heritage and artistic diversity.
- Discipline and Practice Ethic: Demonstrates regular practice habits, punctuality, and commitment to continuous improvement in music.
- Stage Performance Skills: Performs confidently in solo and group settings with professionalism and audience engagement.
- Teamwork and Collaboration: Works effectively in ensembles, group performances, and collaborative musical projects.
- Research Orientation: Shows interest in exploring music academically through study, analysis, and research-based learning.
- Use of Technology: Utilizes modern tools and digital platforms for learning, recording, composing, and presenting music.
- Professional Ethics: Maintains integrity, respect, and responsibility in all musical and academic activities.

8. Qualification Descriptors

Eligibility

The candidate should have qualified 10+2 examination from Board of School Education, Haryana or of any other Board recognized as equivalent thereto, with a minimum of 50% marks in aggregate (47.5% in case of SC/ST/ Divyang candidates of Haryana only)

Rohit

Scheme of Program scheme UG A1: Undergraduate Program (Multidisciplinary)

Scheme of Program Scheme CC-A1: Undergraduate Program (Multidisciplinary)														
Semester -I														
Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
			Core Course(s)											
CC-A1	Fundamental of North Indian Music	240/MI/CC 101	2	-	4	2	-	2	4	15	35	15	35	100

Semester 2

Semester 2														
Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
										Core Course(s)				
CC-A2	Historical study of non-percussion instruments & Ragas	240/MI/CC 201	2	-	4	2	-	2	4	15	35	15	35	100

Semester 3

Semester 3														
Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
Core Course(s)														
CC-A3	Ragas Forms & Term of Indian Music	240/MI/CC 301	2	-	4	2	-	2	4	15	35	15	35	100

Polish

Semester 4

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS					
			(Hrs)			Credits				TI	TE	PI	PE	Total	
Core Course(s)															
CC-A4	Life Sketch, Ragas & Taal of Indian Music	240/MI/CC 401	2	-	4	2	-	2	4	15	35	15	35	100	

Semester 5

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
										Core Course(s)				
CC-A5	Instrumental Music of North India	240/MI/CC 501	2	-	4	2	-	2	4	15	35	15	35	100

Internship is to be done during summer break after 4th Semester, Marks will be added in 5th Semester.

Semester 6

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
			Core Course(s)											
CC-A6	Basic Principles of Indian Classical Music	240/MI/CC 601	2	-	4	2	-	2	4	15	35	15	35	100

The curriculum of semester 7 & 8 will be provided in due course of time.

Multidisciplinary Course from the department for pool of the Courses in the University (These courses are to be offered to students of different discipline/Subject)

Semester 1

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MDC-1	Terminology of North Indian Music	240/MI/MD101	2	-	2	2	-	1	3	15	35	5	20	75

Semester 2

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MDC-2	Basic Term of Indian Music	240/MI/MD201	2	-	2	2	-	1	3	15	35	5	20	75

Semester 3

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)	Credits			TI	TE		PI	PE	Total		
MDC-3	Forms of Vocal & Instrumental Music	240/MI/MD301	2	-	2	2	-	1	3	15	35	5	20	75

for hit

Rahat

Minor Course from the department for pool of the Courses in the University

(These courses are offered by each department for students of other departments/same department to gain a broader understanding beyond the major discipline)

Semester 1

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MIC-1	History of Instrumental Music	240/MI/MI101	1	-	2	1	-	1	2	5	20	5	20	50

Semester 2

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MIC-2	General History and Basic Term of Music	240/MI/MI201	1	-	2	1	-	1	2	5	20	5	20	50

Semester 3

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MIC-3	Basics of Indian Musicology	240/MI/MI301	2	-	4	2	-	2	4	15	35	15	35	100

Semester 4

Course	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
--------	--------------	-----------	---	---	---	---	---	---	---------	-------	--	--	--	--

Rohit

Code			(Hrs)			Credits				TI	TE	PI	PE	Total
MIC-6	Different Style of Singing	240/MI/MI401	2	-	4	2	-	2	4	15	35	15	35	100



Vocation Course from the department for pool of the Courses in the University

(These courses are offered by each department for students of other departments/same department & is focused on practical work, preparing students for a particular skilled profession.

Semester 4

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
VOC-1	Tabla	240/MI/VO401	2	-	4	2	-	2	4	15	35	15	35	100

Semester 5

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
VOC-2	Pakhawaj	240/MI/VO501	2	-	4	2	-	2	4	15	35	15	35	100

Semester 6

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
VOC-3	Guitar	240/MI/VO601	2	-	4	2	-	2	4	15	35	15	35	100

Signature

Skill Enhancement Course from the department for pool of the Courses in the University

(These courses are offered by each department for students of other departments/same department & is designed to provide value-based &/or skill-based knowledge & should contain both theory & lab/h&s-on/training/field work.)

Semester 1

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
SEC-1	Elements of Indian Instrumental Music	240/MI/SE101	2	-	2	2	-	1	3	15	35	5	20	75
		240/MI/SE102												

Semester 2

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
SEC-2	Harmonium	240/MI/SE201	2	-	2	2	-	1	3	15	35	5	20	75

Semester 6

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
SEC-3	Haryanvi Dance	240/MI/SE601	2	-	2	2	-	1	3	15	35	5	20	75

Rohit

Value Added Course from the department for pool of the Courses in the University

(All the departments will offer value added course for semester 3 for the students of same or different departments. In the first year, students will study (i) Human Values & Ethics & (ii) Environmental Studies as value added course)

Semester 3

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
VAC-3	Kathak	240/MI/VA301	1	-	2	1	-	1	2	5	20	5	20	50

Robit

GURUGRAM UNIVERSITY
Syllabus and course of reading for U.G. Programme under N.E.P-2020 w.e.f. 2024-25

Subject: Music Instrumental (Sitar)

Semester: I

Course Title: Fundamental of North Indian Music

Course Type: CC

Course Learning Outcomes: 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 contribution renowned musicians.
5. Perform various ragas and talas

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Fundamental of North Indian Music	CC	4	2	0	2	Class XII Pass

Maximum Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time: 3 Hours (Theory)

6 Hours (Practical)

Contents

General Instructions:

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Rohit

Unit: 1 (8 Hours)

1. Notation of two Ragas Razakhani Gats in following ragas: -
(i.) Bhupali (ii) Kafi
2. Ability to write at least Five Alankars.
3. Origin and development of Sitar.

Unit II (8 Hours)

1. Classification of Indian Instruments.
2. Ability to write thekas with dugun in the following talas:
Teen taal, Kehrawa
3. Structure of the Sitar with diagram.

Unit III (7 Hours)

1. Definition of the followings:
Sangeet, Swar, Naad, Shruti, Gat, Jhala, Toda, Rag, Vivadi, That, Vadi, Samvadi, Anuvadi
2. Description of prescribed ragas:
i. Bhupali ii. Kafi

Unit IV (7 Hours)

1. Role of Media in the development of Indian Classical Music.
2. Contribution towards by the following: -. Pt Ravi Shankar ii. Ustad Vilayat Khan

Unit V: (60 Hours)

Practical- stage performance & viva-voce

1. Knowledge of Bols of Mizrab, Aroha, Avaroha and learning of alankar on Sitar
2. Students are expected to sing any two drut/ chota khyal / Razakhani gat from the following ragas: Bhapali, Kafi

Robit

3. Ability to demonstrate taal by hand/ able: teentaal, Keharava,
4. Ability to play National Anthem on Sitar and Harmonium.

Internal Assessment:

Theory:

Class Participation

Seminar / Presentation / Assignments / Quiz / Class Test etc.: 15

Mid Term Exams:

Practical:

Class Participation

Seminar / Demonstration / VIVA-VOCE / Lab Records etc.: 15

Mid Term Exam:

End Term Exam: 70 (35+35)

References:

1. Kramik pustak malika Part-2 : V.N. Bhatkhande
2. Bhatkhande Sangeet Shastra- V.N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Paranjapey
4. Humare Sangeet Ratna : Laxmi Narayan Garg
5. Raag Parichay Part-I & II : Harish Chandra Srivastav

Rohit

Subject: Music Instrumental (Sitar)

Semester: II

Course Title: Historical Study of Non - Percussion of Instruments and Ragas

Course Type: CC

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

1. The basics of the student will get further strengthened.
2. The students will be able to describe the various ragas of north Indian classical music
3. The students will be able to describe the various talas of north Indian classical music
4. The students will be able to illustrate the historical trends of Indian Classical Music
5. The students will gain confidence with the table accompanying him in performance of larger time duration
- 6.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Historical study of Non-Percussion Instruments and Ragas	CC	4	2	0	2	Class XII Pass

Maximum Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time: 3 Hours (Theory)

6 Hours (Practical)

Contents

General Instructions:

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Robit

Unit: 1 (8 Hours)

1. Notation of the one Maseetkhani and Razakhani Gats in following ragas:
(i.) Bhairav (ii) Yaman
2. Comparison of Uttar Bhartiye and Dakshin Bhartiye music system.

Unit II (8 Hours)

1. Definition of the following:
 - i. Soot ii. Meend iii. Ghaseet iv. Zamzama v. Nayak-Nayaki
2. Ability to write thekas with dugun layakari in the following talas: -
(i.) Jhaptaal (ii) Dadra (iii) Chautaal

Unit III (7 Hours)

1. Brief History of Indian Music vedic period to Medieval period
2. Vadkon ke gun aur dosh
3. Detailed description of prescribed ragas:
 - i. Bhairav ii. Yaman

Unit IV (7 Hours)

1. Describe in detail about Pt. V.N. Bathkhande's notation system
2. Contribution towards music by the following:
 - A. Ustad Allaadin Khan
 - B. Pt. Vishnu Narayan Bhatkhande
 - C. Pt. Debu Chaudhary

Robit

Unit V: (60 Hours)**Practical- stage performance & viva-voce**

1. Students are expected to play any two drut/ chota khyal / Raza Khani gat from the following ragas: Bhairav and Yaman
2. Ability to demonstrate taal by hand/ tabla: Ektaal, Dadra
3. Ability to play dhun on Sitar.

Internal Assessment:**Theory**

Class Participation

Seminar / Presentation / Assignments / Quiz / Class Test etc.: 15

Mid Term Exams

Practical

Class Participation

Seminar / Demonstration / VIVA-VOCE / Lab Records etc.: 15

Mid Term Exam

End Term Exam: 70 (35+35)

References:

Kramik pustak malika Part-2 : V.N. Bhatkhande

Bhatkhande Sangeet Shastra- Y.N. Bhatkhande

Sangeet Bodh – Sharad Chandra Paranjapey

Humare Sangeet Ratna : Laxmi Narayan Garg

Raag Parichay Part-I & II : Harish Chandra Srivastav

Robit

Subject: Music Instrumental (Sitar)

Semester: III

Course Title: Ragas, Forms and Terms of Indian Music

Course Type: CC

Course Learning Outcomes: 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. He will understand how Various musical Instruments of India are made, and are categorized on the basis of solids, animal, skin, wind and metallic strings. This will enhance Knowledge and will be beneficial in future research on Musical Instruments.
3. The students will be able to describe the various Talas of North Indian classical Music.
4. The student will get to know about the life and contribution of legends like Abdul Halim Zafar Khan and Annapurna Devi.
5. Perform various ragas and talas.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Ragas, Forms and Terms of Indian Music	CC	4	2	0	2	Class XII Pass

Maximum Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time: 3 Hours (Theory)

6 Hours (Practical)

Contents

General Instructions:

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Unit: 1 (8 Hours)

- (a) Detailed description of Ragas prescribed in the syllabus.
- (b) Ability to write the notation of any one Maseetkhani Gat in the Prescribed Ragas.
- (c) Ability to write the Notation of each Razakhani Gat in the following Ragas:
 - (i) Bihag (ii) Bageshwari (iii) Ahir Bhairav

Unit II (8 Hours)

- (a) Writing Five Alankars in each ragas mentioned above.
- (b) Short Notes of the following: -
 - (i) Alapatva – Bahutav
 - (ii) Avirbhav – Tirobhav
 - (iii) Parmel Parveshak Raag
 - (iv) Sandhi Parkash Rag
 - (v) Swayambhu Nad

Unit III (7 Hours)

- (a) Methods of tuning of Instruments and description of the instrument i.e. Sitar.
- (b) Detailed description of the following instruments: -
 - (i.) Rudra veena (ii) Saarang

Unit IV (7 Hours)

- (a) Ability to write Thekas with Dugun and chaugun in the following Talas: -
 - (i) Tivra (ii) Ada Chautal
- (b) Contribution towards Music by the following: -
 - (i) Abdul Halim Zafar Khan (ii) Annapurna Devi

Polit

Unit V: (60 Hours)

Practical- Stage Performance & Viva-Voce

4. One Maseetkhani Gat in any Prescribed Ragas:
(i) Bihag (ii) Bageshwari (iii) Ahir Bhairav
5. Demonstration of five Alankar in each Ragas above.
6. Ability to demonstrate following Talas by Hand in Thah and Dugun :-
(i) Ada Chautal (ii) Deepchandi

Internal Assessment:

Theory:

- Class Participation
- Seminar / Presentation / Assignments / Quiz / Class Test etc. : 15
- Mid Term Exams:

Practical:

- Class Participation
- Seminar / Presentation / Assignments / Quiz / Class Test etc. : 15
- Mid Term Exam:
- End Term Exam: 70 (35+35)

References:

- Kramik pustak malika Part-2 : V.N. Bhatkhande
- Bhatkhande Sangeet Shastra- V.N. Bhatkhande
- Sangeet Bodh – Sharad Chandra Paranjapey
- Humare Sangeet Ratna: Laxmi Narayan Garg
- Raag Parichay Part-I & II: Harish Chandra Srivastav



Subject – Music Instrumental (Sitar)

Semester – IV

Name of the Course – Life Sketch, Ragas and Taal of Indian Music

Course Type – CC

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

1. The students will be able to describe the various theoretical aspects of Indian Classical music
2. The student will be able to illustrate the historical trends of Indian Classical MUSIC.
3. The students will be able to describe the various Ragas of North Indian Classical Music.
4. The students will be able to describe the various talas of north Indian classical music.
5. The students will be able to Perform the various Ragas and talas.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Music (Sitar)	CC	4	2	0	2	Class XII Pass

Max. Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time – 3 Hours (Theory)

6hrs. (Practical)

General Instructions

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Pro hit

Unit I (8 Hours)

1. Detailed Description of the ragas prescribed in the syllabus.
2. Ability to write the notation of any one Maseetkhani Gat in the Prescribed Ragas.
3. Ability to write the Notation of each Razakhani Gat in the following Ragas:
(i) Malkauns (ii) Shudh Saarang (iii) Des

Unit II (8 Hours)

1. Short Notes is as Under: - (i) Maseet Khani (ii) Raza Khani (iii) Gram (iv) Murchhana
2. The Study of different gharanas of Sitar.

Unit III (7 Hours)

1. Ability to write the Thekas with dugun and chaugun Layakaries in the following Talas: (i)Tivra (ii)Tilwara (iii) Rupak
2. Detailed description of the following Instruments. (i) Tanpura (ii) Tabla

Unit IV (7 Hours)

1. Sarana Chatushtayi of Bharat
2. Contribution towards music by the following: -
(i) Panna Lal Ghosh (ii) Inayat Khan

Unit V (60 Hours)

1. One Maseetkhani Gat in any prescribed Ragas:
(i) Malkauns (ii) Shudh Sarang (iii) Des
2. Demonstration of five Alankars in each ragas mentioned above
3. Ability to demonstrate following Talas by hand in Thah and Dugun
(i) Teevra (ii) Tilwara (iii) Rupak

Rohit

Internal Assessment: 30(15+15)

Theory

- Class Participation
- Seminar/ Presentation/ Assignment/ Quiz/ Class Test etc. -15
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Presentation/ Assignment/ Quiz/ Class Test etc. – 15
- Mid-Term Exam
- End term Examination: (35+35)

References:

1. Bhatkhande Sangeet Shashtra – V.N. Bhatkhande
2. Kramik Pustak Malika (Part III, IV, V) – V.N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Paranjape
4. Homare Sangeet Ratna – Laxmi Narayan Garg
5. Rag Parichay Part (2,3,4) – Harishchandra Srivastav
6. Shastriya Sangeet ka Vikas - Dr. Amita Sharma

Polint

Subject – Music Instrumental (Sitar)

Semester – V

Name of the Course – Instrumental Music of North India

Course Type – CC

Course learning Outcomes

1. The students will be able to describe the various Ragas of North Indian Music.
2. The students will be able to explain the rich history of Indian music and Contributions renewed Musician.
3. The students will be able to describe the various Talas of North Indian Classical Music.
4. The students will be able to define the technologies of the Indian Classical MUSIC
5. Perform various ragas and Tallas.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Instrumental Music of North India	CC	4	2	0	2	Class XII Pass

Max. Marks – 100(50+50)

Internal Assessment Marks: 30(15+15)

End Term Exam Marks: 70(35+35)

Time: 3 Hours (Theory)

6 Hours (Practical)

Rohit

General Instructions

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Unit I (8 Hours)

1. Historical study and detailed description of the Ragas prescribed in the syllabus.
2. Ability to write the notation of Masset Khani Gat in any prescribed Ragas in Syllabus.
3. Ability to write the notation of Raza Khani Gats in the following Ragas:
(i) Miyan ki Tori (ii) Miya Malhar (iii) Tilak Kamod

Unit II (8 Hours)

1. Origin and development of Notation System along with their merits and demerits.
2. Placement of Swaras on veena by Shrinivas.

Unit III (7 Hours)

1. Ability to write the Thekas with Dugun Layakaries in the following Talas: (i) Dhamar (ii) Sooltaal (iii) Jhaptaal
2. Role of Internet in popularizing Music.

Unit IV (7 Hours)

1. The Contribution of the following Musicians towards the Indian Music:
(i) Ustad Mushtaq Ali Khan
(ii) Pt. Nikhil Benerjee
2. Describe between Margi-Deshi Sangeet.

Rohit

Internal Assessment: 30 (15+15)

Theory

- Class Participation
- Seminar/ Presentation/ Assignment/ Quiz/ Class test etc.-15
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Presentation/ Assignment/ Quiz/ Class Test etc : 15
- Mid-Term Exam

End Term Examination – 70 (35+35)

References:

1. Kramik Pustak Malika (Part 3,4 and 5) – V.N. Bhatkhande.
2. Sangeet Bodh – Sharad Chandra Pranjapey.
3. Homare Sangeet Ratna – Laxmi Narayan Garg.
4. Rag Parichay Part (2,3,4) – Harishchandra Srivastav.
5. Bhatkhande Sangeet Shastra – V.N. Bhatkhande

for hit

Subject – Music Instrumental (Sitar)

Semester – VI

Name of the Course – Basic Principles of Indian Classical Music

Course Type – CC

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

1. The basic of student will get further strengthen.
2. The student will start to gain self-believe and make attempt to improvise performing a raga with other basics ragas the students will understand and now use the flat and sharp notes in ragas
3. The student will be able to illustrate the historical trends of Indian Classical MUSIC.
4. The students will be able to describe the various talas of north Indian classical music.
5. The students will be able to Perform the various Ragas and talas.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Basic Principles of Indian Classical Music	CC	4	2	0	2	Class XII Pass

Max. Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time – 3 Hours (Theory)

6 Hours (Practical)

General Instructions

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Rohit

Unit I (8 Hours)

1. Detailed Description of the ragas prescribed in the syllabus.
2. Ability to write the notation of any one Masel Khani Gat in the Prescribed Ragas.
3. Ability to write the Notation of each Raza Khani Gat in the following Ragas:
(i) Rageshri (ii) Multani (iii) Puriya Dhanashri

Unit II (8 Hours)

3. Development of Indian Classical Music during Medieval Period
4. Detailed Description of Sarod and Santoor.

Unit III (7 Hours)

3. Ability to write the Thah, Dugun, Tigun and Chaugun: (i) Teentaal (ii) Ektaal (iii) Keharwa
4. The role of Music in International cultural exchange.

Unit IV (7 Hours)

1. Contribution towards music by the following Musician: - (i) Ali Akbar Khan (ii) Lal Mani Mishra

Unit V (60 Hours)

Practical

4. One Maseet Khani Gat in any prescribed Ragas: (i) Rageshri (ii) Multani (iii) Puriya Dhanashri
5. Demonstration of five Alankars in each ragas mentioned above
6. Ability to demonstrate following Talas by hand in Thah and Dugun (i) Teentaal (ii) Ektaal (iii) Keharwa

Internal Assessment: 30(15+15)

Theory

- Class Participation
- Seminar/ Presentation/ Assignment/ Quiz/ Class Test etc. -15

Rohit

- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Presentation/ Assignment/ Quiz/ Class Test etc. – 15
- Mid-Term Exam

End term Examination: 70(35+35)

References:

1. Bhatkhande Sangeet Shastra – V.N. Bhatkhande
2. Kramik Pustak Malika (Part III, IV, V) – V.N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Paranjape
4. Homare Sangeet Ratna – Laxmi Narayan Garg
5. Rag Parichay Part (2,3,4) – Harishchandra Srivastav
6. Shastriya Sangeet ka Vikas - Dr. Amita Sharma

Robit

Subject: Music Instrumental (Sitar)

Semester: I

Course Title: Terminology of North Indian Music

Course Type: MDC

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

1. Know different type of music and sounds
2. Understand the various basic terms of the 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.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Terminology of North Indian Music	MDC	3	2	0	1	Class XII Pass

Maximum Marks: 75 (50+25)

Internal Assessment Marks: 20 (15+5)

End Term Exam Marks: 55 (35+20)

Time Duration: 3 Hours (Theory)

6 Hours (Practical)

General Instruction:

1. There shall be nine questions in all.
2. The question paper will be divided in to 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 seven objective type question of one mark each.
5. The questions will carry Ten marks each.
6. The candidate shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit), will be compulsory to attempt.

Rohit

Unit-I : (8 Hours)

Music & Sound:

1. Music and its Type- Classical, semi classical, Folk music and light music.
2. Sound, vibration, frequency.
3. Naad and its type – Aahat Naad, Anahat Naad.

Unit-II: (8 Hours)

Musical terms:

1. Shruti, Swar, Shuddha Swar, Vikrit Swar.
2. Laya and its type- Vilambit Madhya and drut laya.

Unit-III: (7 Hours)

Introduction of Taal:

- A. Theka, Avartan, Taali, Khali, Sam, Vibhag.
- B. Teen Taal, Keharawa, Dadra
- C. Ability to write notation and demonstration on hands with Thah and Dugun.

Unit-IV: (7 Hours)

Biographies:

- A. Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music.
- B. Contribution of Pt. Vishnu Digambar Paluskar in Indian Classical Music.

Rohit

Unit-V: (30 Hours)

Practical:

- A. Five basic alankars in shuddha swaras.
- B. National Anthem with instruments
- C. One Sargam Geet in any raga.
- D. Film songs based on two ragas.

Internal Assessment: 20 (15+5)

Theory

- Class Participation
- Seminar / Presentation / assignment / quiz / class test etc. 15
- Mid-Term Exam;

Practical:

- Class Participation
- Seminar / Demonstration / Viva-Voce / Lab Records etc. 5
- Mid Term Exam
- End-Term Examination: 55(35+20)

References:

1. Kramik Pustak Mallika-Part-II, Pt. V.N. Bhatkhande
2. Bhatkhande Sangeet Shastra – Pt. V.N. Bhatkhande
3. Sangeet Bodh- Sharad Chandra Paranjapey
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2)- Harish Chand Srivastav

Rohit

Subject: Music Instrumental (Sitar)

Semester: II

Course Title: Basic Terms of Indian Music

Course Type: MDC

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

6. Understand the various basic terms of Music.
7. Know different type of music and sounds
8. Enhance his knowledge about terminology of taal
9. Enhance his knowledge about various musical forms
10. Develop his/her confidence to perform the given content.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Basic terms of Indian Music	MDC	3	2	0	1	Class XII Pass

Maximum Marks: 75 (50+25)

Internal Assessment Marks: 20 (15+5)

End Term Exam Marks: 55 (35+20)

Time Duration: 3 Hours (Theory)

6 Hours (Practical)

General Instruction:

1. There shall be nine questions in all.
2. The question paper will be divided in to 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 seven objective type question of one mark each.
5. The questions will carry Ten marks each.
6. The candidate shall be required to attempt five questions in all, selecting one question from first four units and 9th question (Vth Unit), will be compulsory to attempt.

Unit-I: (8 Hours)

History of Music:

1. Origin and development of Swar.
2. Saptak and its type- (i.) Mandra (ii.) Madhya (iii). Taar Saptak
3. Development of Music from Vedic period to Modern period.

Unit-II: (8 Hours)

Musical Terms:

Aaroha, Avaroha, pakad, vadi, Samvadi, Raga, Gayan Samay, That, Sampraktik Raga., Varna, Alankar, Gram, Murchana

Unit-III: (7 Hours)

Introduction of Talas:

Ektaal, Rupak.

Ability to write notation and demonstration on hands with Thah and Dugun.

Unit-IV: (7 Hours)

Vocal Music Forms: - Khayal gayan and its types-Vilambit and Drut Khayal Dhrupad, Dhamar, Bandish, Tarana, Bhajan, Geet, Ghazal.

Unit-V: (30 Hours)

Practical:

- Five basic alankars in vikrit swaras.
- Ability to play National Song with Instruments.
- Ability to play bhajan on Harmonium.

Rohit

Internal Assessment: 20 (15+5)

Theory:

- Class Participation
- Seminar / Presentation / assignment / quiz / class test etc. 15
- Mid-Term Exam;

Practical:

- Class Participation
- Seminar / Demonstration / VIVA-VOCE / Lab Records etc. 5
- Mid Term Exam:
- End term Examination: 55(35+20)

References:

1. Kramik Pustak Mallika-Part-II, Pt. V.N. Bhatkhande
2. Bhatkhande Sangeet Shastra – Pt. V.N. Bhatkhande
3. Sangeet Bodh- Sharad Chandra Pranjape
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2)- Harish Chand Srivastav

Rohit

Subject: Music Instrumental (Sitar)

Semester: III

Course Title: Forms of Vocal and Instrumental Music

Course Type: MDC

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

1. Know different type of music and sounds
2. Understand the various basic terms of the 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.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Forms of Vocal and Instrumental Music	MDC	3	2	0	1	Class XII Pass

Maximum Marks: 75 (50+25)

Internal Assessment Marks: 20 (15+5)

End Term Exam Marks: 55 (35+20)

Time Duration: 3 Hours (Theory)

6 Hours (Practical)

General Instruction:

1. There shall be nine questions in all.
2. The question paper will be divided in to 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 seven objective type question of one mark each.
5. The questions will carry Ten marks each.
6. The candidate shall be required to attempt five questions in all, selecting one question from first four units and 9th

Rohit

question (Vth Unit), will be compulsory to attempt.

Unit-I: (8 Hours)

History of Music

1. Development of Indian classical music in modern period
2. Music in following treatise –
3. Natyashastra, Sangeet Ratnakar

Unit-II: (8 Hours)

Musical terms:

1. Ragas. Classification of Indian Instruments.
2. Classification of Ragas.
3. Concept of time Theory in Indian Classical Music.
4. Jati of Ragas

Unit-III: (7 Hours)

Introduction of Talas:

1. Knowledge of following Raga: - Bhimplasi and Bhairav.
2. Ability to write following Talas with Thah and Dugun laykaries :- Jhaptal, Rupak,

Unit-IV: (7 Hours)

Vocal Music Forms

1. Gharana tradition in Indian Classical Music
2. Gharana of Khayal Gayaki.
3. Contribution of following Musicians in Indian Classical Music: - (i) Pt. Vishnu Digambar Paluskar (ii) Pt. Vishnu Narayan Bhatkhande

Rohit

Unit-V: (30 Hours)

Practical:

- i. Ability to perform the Drut Khyal/Maseetkhani Gat in following Ragas: -
 1. Bhimplasi and Bhairav
- ii. One Sargam Geet in any raga
- iii. Ghazal and Bhajan with Instruments

Internal Assessment: 20 (15+5)

Theory

- Class Participation
- Seminar / Presentation / assignment / quiz / class test etc. 15
- Mid-Term Exam;

Practical:

- Class Participation
- Seminar / Demonstration / Viva-Voce / Lab Records etc. 5
- Mid Term Exam
- End-Term Examination: 55(35+20)

References:

1. Kramik Pustak Malika Part (2,3) – V.N. Bhatkhande
2. Bhatkhande Sangeet Shastra – V.N. Bhatkhande
3. Bhartiya Sangeet Vadya – Lal Mani Mishra
4. Taal Parichay – Girish Chandra Srivastav
5. Hamare Sangeet Ratna - Laxmi Narayan Garg
6. Hindustani Sangeet in Raga ki utpatti avam Vikas – Dr. Sunanda Pathak

Rohit

7. Sangeet Sarita - Rama Saraf
8. Shastriya Sangeet Shikshan – Tejpal Singh
9. Rag Parichay Part (1-2) – Harish Chand Srivastav
10. Haryana ka Lok Sangeet - Gita Dhankar
11. Origin and Development of Haryanvi Music – Ram Nahar Singh

Rohit

Subject: Music Instrumental (Sitar)

Semester: I

Course Title: History of Instrumental Music

Course Type: CC- Minor

Course learning Outcomes: 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. Enhance his/her knowledge about contribution of various musicians
5. Perform the Ragas and Talas.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
History of Instrumental Music	CC-Minor	2	1	0	1	Class XII Pass

Maximum Marks: 50 (25+25)

Internal Assessment Marks: 10 (5+5)

End Term Exam Marks: 40 (20+20)

Time: 3 Hours (Theory)

6 Hours (Practical)

Instructions:

Question 1 is compulsory comprising of five sub parts spread over entire syllabus one mark for each sub part, to be answered in 15-20 words. There will be eight long questions, 2 from each units the candidate has to answer three long questions, at least one question from each unit. All questions carry equal marks.

Unit-I (4 Hours)

1. Describe about the development of Music
2. History of Indian Music from Vedic period to 12th century
3. Meaning, definition of music

Unit-II (4Hours)

1. Ability to write the notation of Raza Khani gat of Rag Yaman
2. Define the following terms:
Swar, Shruti, Saptak

Unit-III (4 Hours)

1. Describe in details about the teen taal along with Thaah and dugun.
2. Details description of prescribed Raga Yaman

Unit-IV: (3 Hours)

1. Write in details for the following personalities:
Pt. Ravi Shankar
Ustad Vilayat Khan
2. Importance of Laya and its types

Unit-V: (30 Hours)

Practical

1. Ability to demonstrate the teen taal on hand
2. Knowledge of bols of Mizrab, aaroha, avaroha, and learning of Alankar on Sitar.
3. Students are expected to play one Razakhani Gat from the following: -
Rag Yaman

Rohit

Internal Assessment: 10 (5+5)

Theory:

- Class Participation
- Seminar / Presentation / assignment / quiz / class test etc.
- Mid-Term Exam;

Practical:

- Class Participation
- Seminar / Demonstration / VIVA-VOCE etc.
- Mid Term Exam
- End Term Examination: - 40(20+20)

References:

1. Kramik Pustak Mallika-Part-II, Pt. V.N. Bhatkhande
2. Bhatkhande Sangeet Shastra – Pt. V.N. Bhatkhande
3. Sangeet Bodh- Sharad Chandra Paranjapey.
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2)- Harish Chand Srivastav
6. Bharat ke Sangeetkar – Laxmi Narayan Garg
7. Sangeet Visharad- Basant



Subject: Music Instrumental (Sitar)

Semester: II

Course Title: General History and Basic Terms of Music

Course Type: CC-Minor

Course learning Outcomes: 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 filmy and classical music.
5. Perform the Ragas and Talas.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
General History and Basic Terms of Music	CC-Minor	2	1	0	1	Class XII Pass

Maximum Marks: 50 (25+25)

Internal Assessment Marks: 10 (5+5)

End Term Exam Marks: 40 (20+20)

Time: 3 Hours (Theory)

6 Hours (Practical)

Instructions:

Question 1 is compulsory comprising of five sub parts spread over entire syllabus one mark for each sub part, to be answered in 15-20 words. There will be eight long questions, 2 from each units the candidate has to answer three long questions, at least one question from each unit all questions carry equal marks.

Unit-I (4 Hours)

1. Complete knowledge of the ragas and Maseetkhani and Razakhani gats, in each raag with alap and todas-
(i) Bhairav (ii.) Yaman
2. Brief history of Indian Music from Mughal period to Modern Period.

Rohit

Unit-II (4 Hours)

1. Classification of Indian Music Instruments.
2. Role of media in development of Indian Classical Music.

Unit-III (4 Hours)

1. Define the following terms:
Aaroha, Avaroha, Sargam, alaap, That, Jati, ragas
2. Describe in details about the ek taal and kehrawa along with Thah and dugun.
3. Write in details about the khayal gayan shaili.

Unit-IV: (3 Hours)

1. Relationship between filmi and classical music.
2. Write in details for the following personalities: -Pt. Bhimsen Joshi, Ustad Allaudin Khan

Unit-V: (30 Hours)

1. Ability to demonstrate the taal by hand or on Tabla: Ektaal, Kehrawa
2. Students are expected to play one Raza Khani Gat from the Rag Yaman and raag Bhairav

Internal Assessment: 10 (5+5)**Theory:**

- Class Participation
- Seminar / Presentation / assignment / quiz / class test etc.
- Mid-Term Exam;



Practical:

- Class Participation
- Seminar / Demonstration / Viva-Voce etc.
- Mid Term Exam
- End Term Examination: - 40(20+20)

References:

1. Kramik Pustak Mallika-Part-II, Pt. V.N. Bhatkhande
2. Bhatkhande Sangeet Shastra – Pt. V.N. Bhatkhande
3. Sangeet Bodh- Sharad Chandra Paranjape
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2)- Harish Chand Srivastav
6. Bharat ke Sangeetkar – Laxmi Narayan Garg
7. Sangeet Visharad- Basant
8. Shastriya Sangeet ka Vikas- Dr. Amita Sharma
9. Aakashvani aur sangeet- Prof. Suchismita Sharma



Subject – Music (Vocal)
Semester – III
Course Title – Basics of Indian Musicology
Course Type – CC Minor
Learning Outcomes

1. The students will be able to Comprehend and ably illustrate the terminology of the rudimentary principles of Musicology.
2. The students will be able to acquire knowledge of the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
3. With the study of specified ragas and talas, the students will be able to optimum knowledge and skill over them.
4. The students will gain fundamental knowledge of the table and harmonium and clearly sketch.
5. The students will be able to perform various ragas and talas.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Basics of Indian Musicology	CC-Minor	4	2	0	2	Class XII Pass

Maximum Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time: 3 Hours (Theory)
6 Hours (Practical)

General Instructions:

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Rohit

Unit I (8 Hours)

- (a) Define to explain the following terms: -
Naad, Shruti, Swar, Sangeet, Saptak, That, Raga, Jaati, Mukhda, Sthai, Antara, Vadi, Samvadi, Anuvadi, Vivadi, Taal, Laya, Matra, Sam, Khali, Avartan, Theka, Alaap, Taan, Bolalaap, Boltaan, Sargam, Tihai, Jod and Jhala.
- (b) Ability to write at least Five Alankars.
- (c) Difference between Margi and Deshi Sangeet.

Unit II (8 Hours)

- (a) Basic Knowledge of the following instruments:
Tabla and Harmonium
- (b) Detailed Study of Raga Bihag and Malkauns along with Drut Khayal/Maseetkhani Gat Notation.
- (c) Development of Indian Classical Music during Modern Period.

Unit III (7 Hours)

- 1. Ability to write the following Talas with Thah and Dugun :-
Ektaal, Rupak, Dadra
- 2. Explain the ten Thats of Hindustani Music with Swaras according to Pt. Vishnu Narayan Bhatkande

Unit IV (7 Hours)

- 1. Short Notes on the following: -
(i) Varna and its type (ii) Definition of Alankar and its Type
- 2. Biography and Contribution of the following: -
(i) Abdul Karim Khan (ii) Allauddin Khan

Rohit

Unit V (60 Hours)

Practical

1. Ability to perform the Drut Khayal/Maseetkhani Gat in prescribed Raga: -
(i) Bihag (ii) Malkauns.
2. Demonstrate of the 5 Alankars in Ragas mentioned above.
3. Ability to demonstrate the following Talas in Thah and Dugun Laykaries :-
(i) Dadra (ii) Ektaal (iii) Rupak
4. Ability to sing Bhajan/ Geet in any prescribed Ragas.

Internal Assessment: 30(15+15)

Theory

- Class Participation
- Seminar /Presentation / Assignment/ Quiz/ Class test etc : 15
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Demonstration/ Viva-voce/ Lab Records etc.-15
- Mid-Term Exam

End Term Exam – 70(35+35)

Rohit

References:

- Kramik Pustak Malika Part (2,3) – V.N. Bhatkhande
- Bhatkhande Sangeet Shastra – V.N. Bhatkhande
- Bhartiya Sangeet Vadya – Lal Mani Mishra
- Taal Parichay – Girish Chandra Srivastav
- Hamare Sangeet Ratna - Laxmi Narayan Garg
- Hindustani Sangeet in Raga ki utpatti evam Vikas – Dr. Sunanda Pathak
- Sangeet Sarita - Rama Saraf
- Shastriya Sangeet Shikshan – Tejpal Singh
- Rag Parichay Part (1-2) – Harish Chand Srivastava
- Haryana ka Lok Sangeet - Gita Dhankar
- Origin and Development of Haryanvi Music – Ram Nahar Singh

Rohit

Subject – Music (Vocal)

Semester – IV

Course – Different style of Singing

Course Type – CC-Minor

Course Learning Outcomes:

1. The teachers will give knowledge about the various style of singing/playing (Instrumental Music), that will help students to enjoy the concert.
2. The students will come to know about the folk and light music. This knowledge will help him to become a better stage Performer in Music.
3. The student will have opportunity to show the skill of classical, light Music and folk genres of Music.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Different Style of Singing	CC-Minor	4	2	0	2	Class XII Pass

Maximum Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time: 3 Hours (Theory)

6 Hours (Practical)

General Instructions:

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 carrying seven marks each, at least one question each unit. All questions carry equal marks.

Unit I (8 Hours)

1. Classical Music and its type: Classical Music, Folk Music and Light Music
2. Vocal Music Form:
 - (i) Khayal Gayan and its type (ii) Dhrupad (iii) Dhamar (iv) Tarana (v) Tappa (vi) Thumri

Unit II (8 Hours)

1. Elementary Knowledge of Folk Music of Haryana
2. Elementary Knowledge of Folk Music of Punjab.
3. Historical study and detailed description of the ragas prescribed in the syllabus: -
(i) Bhairav (ii) Bhimpalasi

Unit III (7 Hours)

1. Ability to write the following Talas with Thah and Dugun : Teetaal, Keharwa, Dadra
2. Define the following terms of Light Music: Geet, Ghazal, Bhajan

Unit IV (7 Hours)

1. Relationship between Folk and Classical Music
2. Biography and Contribution of the Following: (i) Pt. V.N. Bhatkhande (ii) Lata Mangeshkar

Unit V (60 Hours)

Practical

1. Five Basic Alankar in Shudh Swaras.
2. One Sargam Geet in Raga Bhairav.
3. One Geet/ Ghazal/ Bhajan with instruments
4. Ability to demonstrate the following Talas in Thah and Dugun : Dadra and Teentaal.
5. Ability to perform the Drut Khayal in the following Ragas: -
(i) Bhairav (ii) Bhimpalasi

Rohit

Internal Assessment: 30(15+15)

Theory:

- Class Participation
- Seminar / Presentation / Assignments / Quiz / Class Test etc.: 15
- Mid Term Exams:

Practical:

- Class Participation
- Seminar / Demonstration / Viva-Voce / Lab Records etc.: 15
- Mid Term Exam:

End Term Exam: 70 (35+35)

References:

1. Kramik Pustak Malik Part (2,3) – V.N. Bhatkhande
2. Bhatkhande Sangeet Shastra – V.N. Bhatkhande
3. Hamare Sangeet Ratna - Laxmi Narayan Garg
4. Rag Parichay Part (1-2) – Harish Chand Srivastav
5. Haryana ka Lok Sangeet - Gita Dhankar
6. Origin and Development of Haryanvi Music – Ram Nahar Singh
7. Hindustani Sangeet mei Raag ki utpatti evam Vikas – Dr. Sunanda Pathak

Robit

Subject – Music

Semester – V

Name of the Course - Tabla

Course Type – (VOC)

Course Learning Outcomes

1. To introduce about the principle of Taal.
2. To provide the playing techniques of Tabla Players.
3. Knowledge of tuning and Nikas in Tabla.
4. Ability to play Theka of Light Music Taals.
5. Capacity to show Thah, Dugun of Taal on Hand.
6. Demonstration of Tabla with Bhajan and Geet.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Tabla	VOC	4	2	0	2	Class XII Pass

Max. Marks -100

Internal Assessment Mark: 30(15+15)

End Term Marks: 70(35+35)

Time: 3 hours (Theory)

6hrs (Practical)

General Instruction:

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 each unit. All questions carry equal marks.

Unit I (8 Hours)

1. Detailed Description of Tabla with diagrams
2. Definition of various technical terms:

Robit

Naad, Swar, Alankar, Sam, Taali, Khali, Vibhag, Matra, Avartan, Laya and Layakari

Unit II (8 Hours)

1. Introduction of the following Talas:
(i) Teen Taal (ii) Dadra (iii) Jhaptaal
2. Brief description of Bhatkhande Swar and Taal notation system.

Unit III (7 Hours)

1. Ability to write Utham, Theka, Kayda, Palta and Tihai in Teentaal with Notation.
2. Life Sketch and contribution of eminent Tabla Artist
(a) Ustad Allarakha Khan (b) Ustad Zakir Hussain

Unit IV (7 Hours)

1. Brief knowledge of Taal Dash Prana
2. Importance of Laya in Music
3. Introduction of Percussion Instruments with diagram: -
Dholak and Pakhavaj

Unit V (60 Hours) (Practical)

1. Knowledge of nikas of basic syllabus of Tabla.
2. Ability to play Theka of Dadra and Keharwa Taal.
3. Two Variation of Dadra Taal.
4. Meaning of citation of Theka on hand ability to demonstrate Ekgun and Dugun layakari
5. Ability to accompany with Bhajan/Geet

Rohit

Internal Assessment: 30(15+15)

Theory

- Class Participation
- Seminar/ Presentation/ Assignment/ Quiz/Class Test etc.-15
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Presentation/ Assignment/ viva-voce/ Lab Records etc.-15
- Mid-Term Exam

End Term Examination: 70 (35+35)

Reference Books:

1. Prof. Girish Chandra Srivastav – Taal Parichay Part (1-2)
2. Keshav Talegaonkar -Sulabh tabla Vadan – Sulabh Sangeet Prakashan Agra
3. Shri Laxmi Narayan Garg - Sangeet Taal Parichay Sangeet Karyalaya, Hathras
4. Prof. Girish Chandra Srivastava – Tabla Vadan – Sangeet Sadan Prakashan Allahabad
5. Taal Prasoon – Part I – Pt. Chhotelal Mishra
6. Taal Sarwang – Dr. Vidyanaath Singh
7. Mannu Ji Mridangacharya – Taal Deepika

Rohit

Subject – Music

Semester – V Semester

Name of the Course – Pakhawaj

Course Type – VOC

Course Learning Outcomes

1. Student studies of Tala Notation system.
2. Student learn to write the practical composition according to the Notation system.
3. Student Studies about the theoretical aspects of Talas.
4. The student is able to demonstrate various aspects of Talas.
5. Students are also able to differentiate between similar Talas.
6. The student of this course gets the knowledge of playing the Theka.
7. The students develop the ability to play the Theka with Dugun.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Pakhawaj	VOC	4	2	0	2	Class XII Pass

Maximum Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time: 3 Hours (Theory)

6 Hours (Practical)

General Instructions:

1. Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 each unit. All questions carry equal marks.

Unit I (8 Hours)

Avanadya vadya, Taal, Laya, Matra, Taali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Chakradar paran, Naad, Swar, Shruti, Saptak, Raga, Alankar, Andolan, Sangeet, Meend, Ghaseet, Krintan, Vibration, Frequency, Pitch, Intensity and Timber.

Unit II (8 Hours)

1. Classification of instruments, Brief Structural knowledge of Pakhawaj.
2. Brief Introduction of Following of following instruments: -
Dholak, Tabla, Khanjari, Shehnai and Tanpura.

Unit III (7 Hours)

1. Notation of composition in prescribed Talas: -
(i) Dhamar (ii) Chautal (iii) Tivra (iv) Sooltaal

Unit IV (7 Hours)

1. Contribution of Pandit Ayodhya Prasad in Indian Classical Music.
2. Contribution of Pandit Ram Shankar Pagal Das in Indian Classical Music

Unit V (60 Hours)

Practical

1. Padhant with Tali Khali and Playing of Dhamar, Chautal, Sooltaal and Teevra with Thah and Dugun.
2. Knowledge of playing Chautal with Uthan and Tihai.
3. Basic knowledge of Tuning of the instrument Pakhawaj.



Internal Assessment: 30(15+15)

- Class Participation
- Seminar/ Presentation/ Assignment/ Class Test/ Quiz etc. 15
- Mid-Term Exam:

Practical:

- Class Participation
- Seminar/ Demonstration/ viva-voce/ Lab Records etc.: 15
- Mid-Term Exam:
- End Term Examination: 70 (35+35)

References:

1. Bhartiya Sangeet Vadya – Dr. Lal Mani Mishra.
2. Tabla Vadan Shiksha – Pandit Krishna Rao Shankar Pandit.
3. Taal Prasoon – Pandit Chhote Lal Mishra.
4. Sangeet Shastra Praveen – Jagdeesh Narayan Pathak.
5. Laya Shastra – Shri Gurunath Shrivpuri.
6. Taal Parichay Part (1) – Shri. Girish Chandra Srivastava
7. Classical Music Instruments – Suneera Kasliwal.



Subject – Music

Semester – VI

Subject – Music

Semester – VI

Name of the Course – Guitar

Course Type – VOC

Course Learning Outcomes

1. The student will be able to describe the origin and development of Guitar
2. The student will be able to elaborate the terms and techniques of Guitar
3. The students will be able to define the importance of Guitar in present scenario
4. Demonstrate the use of Guitar as an accompany
5. Play Guitar on stage

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Guitar	VOC	4	2	0	2	Class XII Pass

Maximum Marks: 100 (50+50)

Internal Assessment Marks: 30 (15+15)

End Term Exam Marks: 70 (35+35)

Time: 3 Hours (Theory)

6 Hours (Practical)

General Instructions:

Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one mark 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 each unit. All questions carry equal marks.

Robit

Unit I (8 Hours)

1. Origin and development of Guitar
2. Structural knowledge of Guitar with sketch

Unit II (8 Hours)

1. Different type of Guitar
2. Tuning of Guitar

Unit III (7 Hours)

1. Definition of the Following:
(a) Major Scale (b) Minor Scale (c) Barre Code (d) Plucking (e) Scale
2. Techniques of using chords in Guitar

Unit IV (7 Hours)

1. Biography and Contribution in following:
(a) Pt. Vishwa Mohan Bhatt (b) Brij Bhushan Kabra
2. Importance of Guitar in classical Music.

Unit V (60 Hours)

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/ Bollywood Song
4. Ability to play different strumming pattern on Guitar.
5. Tuning of Guitar.



Internal Assessment: 30(15+15)

Theory

Class Participation

- Seminar/ Presentation/ Assignment/ Class Test/ Quiz etc. 15
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Demonstration/ viva-voce/ Lab Records etc.: 15

End Term Examination: 70 (35+35)

References:

1. Speed Mechanics for Lead Guitar by Troy Stetina
2. Music Theory for Guitarists by Hal Leonard
3. Music Reading for Guitar by David Oakes
4. Guitar Reading workbook by Barret Tagliarino
5. Pumping Nylon by Scott Tannat

Rohit

Subject – Music
SEC – I
Name of the Course –
Elementary knowledge of Instrumental Music
Course Type – SEC
Course Learning Outcomes

- The students have attained knowledge of the basic terminology related to the field of music.
- They have gained inspiration by studying about the life of great musicians and their musical journeys.
- They have demonstrated their assimilated skill of engaging with the swaras in different permutation and combination by singing/playing various Alankars, Razakhani gat Ragas and Talas.
- Acquired knowledge of various musical instruments understood their structural section with labelling their diagrams.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Elementary knowledge of Instrumental Music	SEC	3	2	0	1	Class XII Pass

Max Marks – 75(50+25)
Internal Assessment: 20 (15+5)
End Term Exam Marks: 55(35+20)

Time – 3 Hours (Theory)
6 hours (Practical)

General Instruction

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 4 units.



4. The question no. nine (unit V) will be compulsory and covers the whole syllabus. It contains 7 objectives type questions of one mark each
5. All the 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 Question (V unit) will be compulsory to attempt.

Unit I (8 Hours)

1. Introduction of the Instruments like, Sitar, Tanpura, Sarod, Flute
2. Definitions of Saptak, Swar and Alankar
3. Basic techniques of playing instruments

Unit II (8 Hours)

1. Relationship between instrumental music and vocal music
2. Importance of instruments
3. Knowledge through Diagram of the following: (i.) Sitar (ii.) Tanpura (iii.) Sarod (iv.) Flute

Unit III (7 Hours)

1. The study of various musical instruments
2. Basic knowledge of vocal music
3. Importance of Laya in instrumental music

Unit IV (7 Hours)

1. Importance of Mizrab
2. Definitions of the following – Kan, Meend, Krintan, Zamzama
3. Life sketch of Pt. Ravi shanker and Ustad Alauddin Khan

Rohit

Unit V

(Practical)

Stage performance and Practical viva

1. Ability to demonstrate the following talas on Hand: Teental , Ektal , Kehrava, Dadra
2. Ability to perform the five alankar on your instrument
3. Ability to perform Razakhani gat in any prescribed raaga

Internal Assessment: 20(15+5)

Theory

- Class Participation
- Seminar/ Presentation/ Assignment/ Class Test/ Quiz etc.
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Demonstration/ Viva-Voce/ Lab Records/ etc.
- Mid-Term Exam

End Term Examination: 55(35+20)

Rohit

References

1. Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April- 1969, Part-III 2nd Edition: April- 1968, Part-IV 2nd Edition: March- 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
2. Garg, Laxmi Narayan (1959) Sangeet Nibandhaval, Hathras, U.P., Sangeet Karyalaya.
3. Govardhan, Shanti. (1st Edition, Part-I 2005, Part-II 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
4. Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
5. Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
6. Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth. 29
7. Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
8. Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers

Rohit

Name of the course – Harmonium

Course type – SEC

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 schools
3. Play various composition of light music on Harmonium
4. Improves ability to accompaniment with Tabla

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Harmonium	SEC	3	2	0	1	Class XII Pass

Max Marks – 75(50+25)

Internal Assessment: 20 (15+5)

End Term Exam Marks: 55(35+20))

Time – 3 Hours (Theory)

6 hours (Practical)

General Instruction

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 4 units.
4. The question no. nine (unit V) will be compulsory and covers the whole syllabus. It contains 7 objectives type questions of one mark each
5. All the questions carry equal marks.
6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th Question (V unit) will be compulsory to attempt.



Unit I (8 hours)

1. Elementary knowledge of shuddha and vikrit swar.
2. Elementary knowledge of Harmonium and its various parts
3. Ability to write at least five alankar.

Unit II (8 Hours)

1. Detailed Description of Following Ragas:
(a) Yaman (b) Bhupali
2. Ability to write the thekas with dugun in the following Talas:
i. Teental ii. Keharva

Unit III (7 Hours)

1. How Many octaves does an Indian Harmonium have?
2. Short Notes on the following: (i) Sangeet (ii) Swar (iii) Shruti (iv) Naad

Unit IV (7 Hours)

1. Structural Detail of Harmonium with Sketch.
2. Biography and Contribution towards Music by the following: - (i) Ustad Bhure Khan (ii) Ustad Mehmood Dhoulpuri

Unit V (30 Hours)



Practical

1. Elementary knowledge of handling the instrument
2. Elementary knowledge of finger technique and sound production
3. Ability to play 10 alankar in Shuddha Swaras
4. Ability to play National Anthem
5. Ability to play Saraswati Vandana
6. Ability to play any Geet/Ghazal on Harmonium

Internal Assessment

Theory

- Class Participation
- Seminar/Presentation/Assignment/Quiz/Class Test etc. 15
- Mid-Term Exam

Practical

- Class Participation
- Seminar/Demonstration/viva-voce/Lab Records etc-5
- Mid-Term Examination

End Term Examination
(35+20)

References

1. Samvadini (Harmonium) – Jayant Bhalodkar
2. Harmonium Ke Vividh Ayam – Dr. Vinay Mishra
3. Rag Parichay Part (1-4) – Pt. Harish Chandra Shrivastava
4. Shastriya Sangeet Ka Vikas – Dr. Amita Sharma
5. Taal Parichay (1-4). Girish Chandra Srivastava

Rohit

Subject – Music

Semester – VI

Name of the Course – Haryanvi Dance

Course Type – SEC

Course Learning Outcomes

1. Elaborate about Haryanvi folk dance
2. Demonstrate Haryanvi dance
3. Importance of Haryanvi culture and music
4. Elaborate about Haryanvi culture and dance
5. Present Haryanvi dance on stage

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Haryanvi Dance	SEC	3	2	0	1	Class XII Pass

Max
Marks –
75(50+25)
)
Time – 3
Hours

(Theory)

Internal Assessment: 20 (15+5)

End Term Exam Marks: 55(35+20)))

6 hours (Practical)

General Instructions:

1. There shall be nine questions in all.
2. The question paper will be divided into five unit.
3. Paper setter has to set 2 questions from each unit of syllabus given below a total of 8 question from all four units.
4. The question No.9 (unit V) will be compulsory and covers the whole syllabus; it contains 7 objective types of one mark each.
5. All questions carry all equal marks

Rohit

6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9th question (V unit) will be compulsory to attempt.

Unit I (8 Hours)

1. Introduction to the folk Dance of Haryana.
2. Meaning, definition, feature of folk dance in Haryana
3. Define the following folk dance of Haryana: Jhummar, Gugga, Phag Dance, Deph, Dharmal, Loor, Khodiya, Rasiya

Unit II (8 Hours)

1. Relationship between Haryanvi Folk Dances and Aesthetics
2. Importance of nagma in Haryanvi dance.
3. Define in details of the following instruments
 - a. Dholak, Nagara, Nagri, Harmonium, Ghungroo, Sarangi, Clarinet, Manjira, Banjo

Unit III (7 Hours)

1. The study of folk musical instruments of Haryana
2. Define the Haryanvi Folk Dance costumes and ornaments for male/Female dancers
3. Importance of laya and taal in Haryanvi dance

Unit IV (7 Hours)

1. Importance of Make up in Haryanvi Dance.
2. Define the following – Aalah, Formation, Stage presentation
3. Life sketch of Pt. Lakhmi Chand

Rohit

Unit V (Practical)

Stage performance and Viva-Voce

1. Ability to demonstrate the following talas on Hand:
(i) Deepchandi (ii) Rupak (iii) Kehrava (iv) Dadra
2. Ability to perform the following Folk Dances of Haryana:
Gugga, Jhumar, Phag Dance, Daph, Dhamal, Loor, Rasiya

Internal Assessment: 20(15+5)

Theory

- Class Participation
- Seminar/ Presentation/ Assignment/ Class Test/ Quiz etc.
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Demonstration/ Viva-Voce/ Lab Records/ etc.
- Mid-Term Exam

End Term Examination: 55(35+20)

References:

3. Cultural Study of Haryanvi and Brij Folk Song – Dilbagh Singh
4. Haryanvi lok Sangeet
5. Origin and Development of Haryanvi Music – Ram Mehar Singh

Rohit

6. Haryana – D.C. Verma
7. Social Studies of Haryanvi folk Literature – Jai Prakash Sharma
8. Haryanvi Dance and Songs: A Study - Anil Savera
9. Folk Humor in Haryanvi Prose – Rampal Chahal
10. Haryana ke Lok Sangeet – Gita Dhankar

Rohit

Subject Music

Semester – III

Name of the Course - Kathak Dance

Course Type – (VAC)

Course Learning Outcomes: The learner will be able to:

1. Ability to demonstrate basics of Kathak dance
2. Demonstrate about the south Indian dance
3. Ability to elaborate various composition of Kathak Dance
4. Improves ability to accompaniment with Tabla.
5. Perform Kathak dance on stage.

Course title	Nature of the course	Total Credits	Components			Eligibility Criteria / Prerequisites
			L	T	P	
Kathak Dance	VAC	2	1	0	1	Class XII Pass

Maximum Marks: 50 (25+25)

Internal Assessment Marks: 10 (5+5)

End Term Exam Marks: 40 (20+20)

Time: 3 Hours (Theory)

6 Hours (Practical)

General Instruction

Question 1 is compulsory comprising of five sub parts spread over entire syllabus one mark for each sub part, to be answered in 15-20 words. There will be eight long questions, 2 from each units the candidate has to answer three long questions, at least one question from each unit all questions carry equal marks.

Instruction

1. There shall be nine questions in all.
2. The question paper will be dividing into five unit.

Rohit

3. Paper setter to set 2 questions from each unit of syllabus given below, a total 8 question from all 4 unit.
4. The question no. nine (Unit –V) will be compulsory and covers the whole syllabus, it contains 7 objective type question of one mark 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 unit and 9th (Vth Unit) will be compulsory to attempt.

Unit I (4 Hours)

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.

Unit II (4 Hours)

1. Definition of the following Terms –
Laya, Taal, Vibhag, Sam, Thali, Khali, Aavartan, Theka, Lahra.
2. Detail study of Gharana and its importance in Kathak Dance.
3. Importance of Laya and Layakari in dance.

Unit III (4 Hours)

1. Detailed study of costumes and ornaments in Kathak
2. Importance of Ghungroo in Kathak Dance
3. Detail Study Guru – Shishya Prampara

Unit IV (3 Hours)

1. Use to make up in Kathak Dance
2. Write the Notation of the following in Teentaal :-
Tatkar, That, Tihai, Amad, Tukda, Paran, Jodi Aamad, Chakardar, Kavitt and Parmelu

Rohit

3. Write the full description of the following Talas with notation of Thah, Dugun, and chaugun, layakari-
(a) Teen Taal (b) Jhaptal (c) Dadra

Unit V (30 Hours)

Practical

1. Practical Demonstration of taal-
Teen Taal Tatkar with Thah, Dugun Layakari 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 simples Tukra
6. Padhant of Thah Dugun layakari on hand in Dadra Taal

Internal Assessment: 10(5+5)

Theory

- Class Participation
- Seminar /Presentation / Assignment/ Quiz/ Class test etc.: 5
- Mid-Term Exam

Practical

- Class Participation
- Seminar/ Demonstration/ Viva-voce/ Lab Records etc.-5
- Mid-Term Exam
- End Term Examination: 40(20+20)

References: -

1. Natya Shastra: Bharat Muni
2. Abhinay Darpan: Abhinav Gupta

Rohit

3. Kathak Nritya Parichay: Harish Chandra Srivastava
4. Kathak Nritya Shiksha: Dr. Puru Dadheech
5. Kathak Nritya: Laxmi Narayan Garg
6. Kathak Nartan: Vidhi Nagar
7. Kathak Gyaneshwari: Pt. Tirathram Azad

Rohit