

SCHEME OF EXAMINATION AND COURSE OF STUDY

Four-Year Undergraduate Programme

(FYUG) as per

National Education Policy-2020

CHOICE BASED CREDIT SYSTEM (CBCS)

B.A.(Music)(w. e. f. 2022-2023)



DEPARTMENT OF MUSIC
KANYA GURUKUL CAMPUS, DEHRADUN
GURUKULA KANGRI DEEMED TO BE UNIVERSITY,
HARIDWAR
(Deemed to be university u/s 3 of UGC Act 1956)

2022

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**SCHEME OF EXAMINATION
BACHELOR IN MUSIC**

DSC/ DSE/GE	Subject Code	Subject Title	Period Per Week			Evaluation Scheme				Subject Total
			L	T	P	Sessional			ESE	
B.A. I Year										
Semester – I										
DSC-1	BMU-C101	Theory of Indian Music	2	-	-	2	20	10	70	100
	BMU-C151	Hindustani Music	-	-	8	4	20	10	70	100
Semester – II										
DSC-2	BMU-C201	Theory of Indian music General & Biographies of musicians, musicologist	2		-	2	20	10	70	100
	BMU-C251	Hindustani Music	-	-	8	4	20	10	70	100
Total						12				400
B.A. II Year										
Semester – III										
DSC-3	BMU-C301	Theory of Indian Music, Ancient Granthas & Contribution of Musicologists	2		-	2	20	10	70	100
	BMU-C351	Hindustani Music	-		8	4	20	10	70	100
	BMU-S301	Hindustani Music (Vocal/Instrumental)			4	4	20	10	70	100
Semester – IV										
DSC-4	BMU-C401	Theory of Indian Music, Medieval Granthas & Contribution of Musicologists	2		-	2	20	10	70	100
	BMU-C451	Hindustani Music (Vocal/Instrumental)	-	-	8	4	20	10	70	100
SEC-2	BMU-S401	Hindustani Music (Vocal/Instrumental)	-		4	4	20	10	70	100
Total						20				600
B.A. III Year										
Semester – V										
DSE-1	BMU-E501	Hindustani Music (Vocal/Instrumental)	2		-	2	20	10	70	100
	BMU-E551	Hindustani Music (Vocal/Instrumental)	-		8	4	20	10	70	100
SEC-3	BMU-S501	Hindustani Music (Vocal/Instrumental)	-		4	4	20	10	70	100
GE-1	BMU-G501	General Elective (Vocal/Instrumental)	2	-	-	2	20	10	70	100
DSE-2	BMU-E601	Hindustani Music (Vocal/Instrumental)	2		-	2	20	10	70	100

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	BMU-E651	Hindustani Music (Vocal/Instrumental)	-		8	4	20	10	70	100
SEC-4	BMU-S601	Hindustani Music (Vocal/Instrumental)	-		4	4	20	10	70	100
GE-2	BMU-G601	General Elective (Vocal/Instrumental)	2	-	-	2	20	10	70	100
			Total			24				800
B.A. IV Year										
Semester-VII										
DSC-5	BMU-C701	Performance Theory Hindustani Music	4	-	-	4	20	10	70	100
DSC-6	BMU-C702	History and Theory of Music	4	-	-	4	20	10	70	100
DSC-7	BMU-C751	Practical Performance	-	-	8	8	20	10	70	100
	BMU-C752	Viva Voce Practical		-	8	8	20	10	70	100
DSC-8	BMU-C801	Performance Theory Hindustani Music	4	-	-	4	20	10	70	100
DSC-9	BMU-C802	History and Theory of Music	4	-	-	4	20	10	70	100
DSC-10	BMU-C851	Practical Performance	-	-	8	8	20	10	70	100
	BMU-C852	Viva Voce Practical	-	-	8	8	20	10	70	100
			Total			58				800
			G TOTAL			114				2600
<p>L = Lecture T = Tutorial S= Skill G= Generic P = Practical SP+ Student presentation/Seminars, C= Core , CT = Cumulative Test TA = Teacher Assessment, ESE = End Semester Examination DSC= Discipline Specific Core / DSE= Discipline Specific Elective / GE= General Elective / SEC= Skill Enhancement Course</p>										
<p>NOTE: The program is structured in a semester mode with multiple exit options with Certificate, Diploma and Basic Bachelor Degree at the completion of first, second and third years, respectively. The student who completes the four years Undergraduate Program, either in one stretch or though multiple exits and re-entries would get a Bachelor's degree with Honours.</p>										

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AIMS OF BACHLOR'S DEGREE PROGRAMME IN MUSIC

- Promote the highest levels of human aspiration and artistic integrity through the composition ,documentation and performance of music .
- To Develop a high standard of education and knowledge of the theory of music and aesthetics 'both ancient and modern, through the study of old and new literature in Sanskrit and other languages and give training in performing arts as a vocation .
- promote and support student research and collaborations, often conducted jointly with faculty through publications and performances.
- Provide opportunities and guidance to prepare our students for a professional life in music through mentorship , and training as educators.
- Develop an analytical, creative and intuitive understanding of music as a cultural language.
- Provide students opportunities for cultural and aesthetic experiences through active participation in music, enhance their understanding and appreciation of the arts .
- Draw out the best out of students by providing them the platform to showcase their musical creativity through stage performances in campus cultural events.
- Provide opportunities for traditional and contemporary musical expressions by students, faculty and guest.
- To produce artists of high order and to train and prepare teachers well versed in theory, practice and history of music.
- In furthering the aims laid down above, the faculty arranges for lectures, concerts, demonstrations and excursion tours to important centers of music in India.
- Graduate Attributes in Music

Bachelor's of arts in music graduate will:

- Acquire a basic understanding of diverse musical systems and traditions across India and develop a sensitivity to and awareness of cultural and societal differences.
- Acquire an understanding of professional and ethical responsibility as musicians and citizens and demonstrate the ability to work professionally and effectively as leaders and collaborators.
- Develop and demonstrate effective communication skills, including artistic self expression with diverse audiences through multiple media.



- Understand, apply and integrate foundational concepts of musical study in theory, aural skills, history, composition and improvisation.
- Competency in fundamental musical knowledge and skills through analytical listening.
- Competency in the application of knowledge of music theory through analysis and critical thinking.

Programme Learning Outcome:

The Bachelor's of Arts in Music Graduate Demonstrate the competencies as described below:

- Academic Competencies- competency in fundamental musical Knowledge and skill through analytical listening.
- Singing and playing instruments like Harmonium, Tabla & Sitar.
- Competency in the application of knowledge of Music theory fundamental knowledge, analysis and critical thinking.
- Competency in the application of knowledge of music theory fundamental knowledge, analysis and critical thinking.
- Skills in performance of musical instruments and songs that exhibit effective artistic expression.
- The ability to integrate skills & knowledge acquire over the course of an undergraduate education for the purpose of effectively teaching music in the institution.
- Prepare students for a wide range of career options or graduate study in music.
- Integrate varied educational opportunities to create distinctive musical experiences focused on students specific needs and interest.

Personal and Behavioral Competence:

- Developing cultural and historical sensibility particularly indigenous traditions, social, cultural contact & diversity in the field of Music.
- Understanding of music as an art form as a means of communication, and as a part of their intellectual and cultural heritage.
- Having conversational competence including, listening, reciting ideas, co questioning, (offering counter examples), which help students explore discuss and investigating new ideas.

- Competency in collecting information and sharing information through technological advances in communication.
- An understanding of the ability to read and realize musical notation.
- An understanding of procedures for realizing a variety of musical styles.
- The ability to develop and defend musical judgments.
- Knowledge and skills in one or more areas of music beyond basic knowledge of Music appropriate to the individuals needs and interests.
- Understanding of and experience in one or more art forms than music.
- The ability to think speak, write clearly and effectively and to communicate with precision.
- Capacity to create original music both extemporaneously and in written form.

Social Competences:

- Help students work effectively and efficiently during bachelor's course so that after the graduation they could make a valuable contribution to the society through quality music making and teaching.
- Offer a diversity of musical performances to the communities work collaborate when opportunities enlist.
- Ability to culture and history from a variety perspectives.
- Understanding of and experience in thinking about moral social and ethical problems.
- A basic knowledge of music history to the present time.
- An acquaintance with variety of music through collaboration with community in public events and by attending concerts either singing performances.
- The ability to work on musical problems by combining individual capabilities in performance.
- The ability to communicate musical ideas concepts and requirements to prefers individuals and common people.

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B.A. I st Year DSC 1A		BMU-C101		Semester-I	
Theory of Indian Music					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
Course objectives :					
This course is meant for understanding definition of different musical terms, basic knowledge of Instruments. The students will learn about different Ragas and Talas and biographies and contribution of various musicians.					
Course learning outcome:					
<ol style="list-style-type: none"> 1. Students get to study various musical terms and different instruments. 2. Students learn different aspects of prescribed ragas. 3. Students get the knowledge of prescribed talas. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
Theory					
<u>Section-I</u>					
<ol style="list-style-type: none"> 1. Definition of the following terms : Sangeet, Swara, Saptak, Laya, Raga, Varna, Taal, Alankar 2. Study of the following : <ol style="list-style-type: none"> (a) Raga ki Jati Audav, Shadav, Sampuran (b) Naad-Naad ki Jati 3. Basic Knowledge of the following instruments- Tanpura, Sitar, Tabla, Harmonium 					
<u>Section-II</u>					
Biographies & contribution of the following : Amir Khushro, Swami Haridas, Tansen, Maseet Khan, Raza Khan, Faiyaz Khan, Ameer Khan					
<u>Section-III</u>					
Study of prescribed Ragas & Talas Tala : Teental, Dadra					

2 Lectures per week

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B.A. 1 st Year DSC 1LAB		BMU-C151		Semester-I	
Hindustani Music					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	Hrs	30	70	70	4
Course objectives :					
This course is mainly practical based. Students understand the characteristics of prescribed ragas, composition and talas.					
Course learning outcome :					
<ol style="list-style-type: none"> 1. The students will learn various prescribed Ragas practically. 2. The students will learn and demonstrate Talas with their different layakaries. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
Raag					
Detail - Yaman, Bhairav					
Non-detail : Ahilya Bilawal, Kafi					
Vocal Music					
<ol style="list-style-type: none"> 1. Five Alankars in all the Ragas 2. Swarmalika in all Ragas 3. Lakshangeet or Drut Khyala in all Ragas 					
Instrumental Music					
<ol style="list-style-type: none"> 1. Five Alankars in all the Ragas. 2. Razakhani gat in all the Ragas. 3. Alap, Jod Alap, Jhala 					
Vocal - Playing of Tanpura is compulsory					
Basic Knowledge of Playing Harmonium					
Books Recommended					
<ol style="list-style-type: none"> 1. Bhatkhande Sangeet Shastra - V.N. Bhatkhande 2. Sangeet Visharad - Basant 3. Kramik Pustak Malika, Part-II - V.N. Bhatkhande 4. Raag Vigyan - V.N. Patvardhan 5. Sangeet Bodh - Sharad Chandra Paranjape 6. Hamare Sangeet Ratna - Laxmi Narayan Garg 7. Kramik Pustak Malika (Part-III) - V.N. Bhatkhande 8. Also Book Recommended by Teacher 					

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B.A. I st Year DSC 2A		BMU-C201		Semester-II	
Theory of Indian music General & Biographies of musicians, musicologist.					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
<p>Course objectives : It is to give students understanding of various musical terms. This course is to give knowledge about various Ragas and Talas as well as Biographies and contribution of different musicians.</p> <p>Course learning outcome :</p> <ol style="list-style-type: none"> 1. Students get the knowledge about various musical term i.e. Mel (Thaat) , Raga , Lakshan , Shruti, Alankar etc. 2. Students get to learn and demonstrate different prescribed Ragas. 3. Students learn to understand prescribed Talas. <p>Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.</p>					
<p>Theory</p> <p style="text-align: center;"><u>Section-I</u></p> <p>Study of the following terms - Mela (That), Ashray Raga, Raga, lakshana, Shruti, Alankar, Gamak, Vadi-Samvadi-Anuvadi-Vivadi, Vakra Swara, Varjit-Swara.</p> <p style="text-align: center;"><u>Section-II</u></p> <p>Biographies & contribution of the following : Mansingh Tomar, Abdul Karim Khan, Tyagaraja, Pt. Bhatkhande, Pt. Ravishankar</p> <p style="text-align: center;"><u>Section-III</u></p> <p>Study of prescribed Ragas & Talas Raga : Shankara, Durga, Jaunpuri, Kafi Tala : Ektal, Jhaptal</p>					

2 Lectures per week

Tomar

B.A. I st Year DSC 2ALAB		BMU-C251		Semester-II	
Hindustani Music					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	Hrs	30	70	70	4
Course objectives :					
This course is mainly practical based. Students understand the characteristics of prescribed Ragas and composition , as well as Talas.					
Course learning outcome :					
<ol style="list-style-type: none"> 1. The students will learn various prescribed Ragas practically. 2. The students learn and demonstrate prescribed Talas in different layakaries. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
Raag					
Detail - Jaunpuri, Malkauns					
Non-detail : Durga, Shankara					
Vocal Music					
(a) Swarmalika/Lakshangeet of Drut Khyal in all three Ragas.					
(b) Vilambit-Khayal in any one Raga.					
Instrumental Music					
(a) Razakhani Gat, Swarmalika in all the Ragas.					
(b) Maseetkhani Gat in any one of the ragas.					
Vocal & Instrumental					
Ability to recite the following Talas with Tali & Khali					
1. Ektal					
2. Jhaptal					
Vocal - Playing of Tanpura is compulsory					
- Basic Knowledge of Playing Harmonium.					
Books Recommended					
1. Sangeet Visharad - Basant					
2. Kramik Pustak Malika - Part II & III					
3. Raag Vigyan - V.N. Patwardhan					
4. Brihaddeshi - Matang Muni					
5. Sangeet Bodh - Sharad Chandra Paranjape					
6. Great Composers by P. Sambamoorthy					
7. Hamare Sangeet Ratna - Laxmi Narayan Garg					
8. Hindustani Sangeet mein Raag ki Utpatti - Dr. Sunanda Pathak					
9. Sangeet Sarita - Dr.Rama Saraf					
10. Ragini Trivedi - Ragavibodh Mishrabani Vol. I & II.					

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B.A. II nd Year DSC 2A		BMU-C301		Semester-III	
Theory of Indian Music, Ancient Granthas & Contribution of Musicologists					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
Course objectives :					
It is to give the students an understanding of musical styles and terms and study of different Ragas with notation. Students will also learn about musical Granthas as well as life and contribution of different musicians.					
Course learning outcome :					
<ol style="list-style-type: none"> 1. Students get the knowledge of different musical terms, Bhatkhande notation system, writing of Talas and composition. 2. They will get knowledge about Vedic music and study of Nataya Shastra and Sangeet Ratnakar. 3. Students gain knowledge about Ragas prescribed and comparative study of Ragas. As well as gain knowledge about life and contribution of different musicians towards music. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
Theory					
<u>Section-I</u>					
General discussion and definition of the following -					
(a) Khyal, Maseet Khani-Razakhani Gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody					
(b) Writing of Bhatkhande Swarlipi Paddhati.					
(c) Writing of Talas & Compositions in Notation.					
(d) Detailed study of Ragas (Raga-Maru Bihag, Bihag, Non-Detailed : Malkauns, Vrindavani Sarang, Kafi					
(e) Essay, Shastriya Sangeet (Classical Music) & Sugam Sangeet (Light Music)					
<u>Section-II</u>					
(a) Vedic Music - Samvedic Sangeet, Swara, Vadya, Bhakti, Vikar					
(b) General study of Natyashastra, Sangeet Ratnakar					
<u>Section-III</u>					
Life & Contribution of the following -					
Pt. V.D. Palushkar, S.M. Tagore, Captt. William Willar					

2 Lectures per week

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B.A. II nd Year DSC 3A LAB		BMU-C351		Semester-III	
Hindustani Music					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	Hrs	30	70	70	4
Course objectives :					
This course is mainly practical based. Students understand the characteristic of prescribed Ragas and compositions. As well as understand the layakaries of prescribed Talas.					
Course learning outcome :					
<ol style="list-style-type: none"> The students will learn various prescribed Ragas practically. The students learn to demonstrate prescribed Talas in different layakaries. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
Raag					
Detail - Bihag, Jaunpuri					
Non-detail : Vrindawani Sarang, Khamaj					
Vocal Music/Instrumental Music					
<ol style="list-style-type: none"> One Vilambit Khyal Maseetkhani Gat in any one of the given Ragas. Madhyalaya Khyal/Razakhani gat in all the Ragas. Dhrupad/Dhamar in any of the Ragas or Drut Gat in any Tala other than Teentaal. Ability to recite the Thekas of Chautala Dhamar. Roopak 					
Vocal - Playing of Tanpura is compulsory					
Basic Knowledge of Playing Harmonium					
Books Recommended					
<ol style="list-style-type: none"> Sangeet Visharad - Basant Bhartiya Sangeet ka Itihas - Sarat Chandra Paranjape Natya Shastra - Bharat Muni Sangeet Ratnakar - Sharangdev Sangeet Bodh - Sharat Chandra Paranjape Indian Music - Thakur Jaidev Singh Kramik Pustak Malika - V.N. Bhatkhande Part II & III Raag Vigyan - V.N. Patwardhan Ragini Trivedi - Ragavibodha Mishrabani, Vol. I & II 					

8 Lectures Per week

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B.A. II nd Year SEC-I		BMU-S301		Semester-III	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
Course objectives : This course is mainly skill based. It is to give the students an understanding the various parts of Instruments. Students will get to know the techniques of recording through visit of various institutions i.e. Doordarshan and Akashwani.					
Course learning outcome : <ol style="list-style-type: none"> 1. Students get the knowledge about various parts of Taanpura and Sitar. 2. Students get the knowledge about Raga based film songs. 3. From the field visit of Akashwani and Doordarshan students will get to know recording techniques and other relevant information. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. Understanding various parts of Tanpura, Sitar and the technique of tuning it. 2. Field visit to Doordarshan, All India Radio, National Archives, Sangeet Natak Academy or other such institution relevant to the study of documentation of Music material and thereafter submission of report based on this visit. 3. Presentation of Vocal and Instrumental Music in group such as folk or tribal Music. Light Music, Classical ragas based film songs. 					

4 Lectures per week

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B.A. II nd Year DSC 4A		BMU-C401		Semester-IV	
Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
Course objectives :					
Students will study various musical terms and Talas. Also study prescribed Ragas, Talas, and comparative study of Ragas. The students will be guided to understand the Time theory of Raga, Writing of Talas and composition. They will also study prescribed Granthas and Biography of different musicians.					
Course learning outcome:					
<ol style="list-style-type: none"> 1. Student will get the knowledge about different musical forms. 2. Students learn about various Raga classification system. 3. They will learn about prescribed talas. 4. They will get to know about prescribed Granthas and Biographies of musicians 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<u>Section-I</u>					
Theory of Indian Music. General discussion & definition of the following :					
(a) Alap-Jor-Jhala, Thumri, Dadra, Tappa, Jamjama, Sandhi Prakash Raga, Parmelpraveshak Raga					
(b) Detailed study of Ragas (Raga Bageshree, Bhupali, Puriya Dhanashri, Hindol) & Talas (Teentaal. Ektaal Chautaal, Rupak, Kherva, Dadra) and comparative study of Ragas from previous semester.					
(c) Writing of Talas and compositions in notation.					
or					
(d) Essay on Raga ka Samay Siddhant					
<u>Section-II</u>					
Study of Following Granthas : Sangeet Parijat, Swamel Kalanidhi, Chaturdandi Prakashika					
<u>Section-III</u>					
Life & Contribution of the following - Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan, Annapurna Devi.					

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B.A. II nd Year DSC 4A LAB		BMU-C451		Semester-IV	
Hindustani Music					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
Course Objectives :					
This course comprises of practical component i.e. ragas prescribed for practical performance. Ths students will learn to perform different composition in prescribed Ragas.					
Course learning outcome :					
<ol style="list-style-type: none"> 1. The students will learn various prescribed ragas practically. 2. The students will learn different style of classical music i.e. Dhrupad/ Dhamar. 3. They will also learn to recite thekas of Teentaal, Ektaal, Chautal , Dhamar and Roopak. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
Deail Raga : Bageshri, Puriya Dhanashri					
Non-detail Raga : Hindol Bhupali					
<ol style="list-style-type: none"> 1. One Vilambit Khayal, Maseet Khani gat in any of the Ragas. 2. Madhyalaya Khayal, Razakhani Gat in all the Ragas. 3. Dhrupada/Dhamar in any of the Ragas or Drut Gat in any Tala (other than Teental) 4. Ability to receive the Thekas of Teental, Ektaal, Chautal,Dhamar, Rupak 5. Knowledge of playing Harmonium. 					
Books Recommended					
<ol style="list-style-type: none"> 1. Sangeet Paddhation ka Tulnatmak Adhyayan - Pt. V.N. Bhatkhande 2. Sangeet Parijaat - Pt. Ahobal 3. Swarmel Kala Nidhi - Pt. Ramamatya 4. Chaturdandi Prakashika - Pt. Vyankat Mukhi 5. Hamare Sangeet Ratna - Prabhulal Garg 6. Sangeet Sarita - Rama Saraf 7. Ragini Trivedi - Ragvibodhini Mishrabani, Vol. I & II 					

8 Lectures per week

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B.A. II nd Year SEC-II		BMU-S401		Semester-IV	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
Course Objective : This course comprise of skill enhancement. In this course students get to learn play Thekas on table. They will learn recording techniques as well as they will attend different musical concert and festivals. It will enhance their listening skills.					
Course learning outcome : 1. The students will learn to play prescribed Talas on Tabla. 2. They will get knowledge of recording techniques. They will attend musical festivals which will enhance their listening skills.					
Note: The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
1. Ability to play Thekas of following Talas on Tabla Teental, Kahrwa. 2. Knowledge of Recording techniques. 3. Attending classical concerts. Music festivals and making the report Review of the same.					

4 Lectures per week

Yanto..

B.A. III rd Year DSE-1A		BMU-E501		Semester-V	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
Course Objective : This course will guide the students towards knowledge about Regional music of India, Relevance of Time theory of Hindustani music. The students will learn about string instruments. Thekas of taal with different layakari as well as Biography of prescribed musicians.					
Course learning outcome : <ol style="list-style-type: none"> 1. They will get the knowledge of regional music and modern trends in music. 2. They will know Time theory of Hindustani music, Biographies of different musicians. 3. They will get knowledge of different string instruments. 4. They will learn and demonstrate Teentaal with Theka , Dugun , Tigun , Chaugun layakaries. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. Essays on the following topics : <ol style="list-style-type: none"> (a) Regional Music of India (b) Modern Trends in Music (c) Music & Psychology 2. The Relevance of Time Theory in Hindustani Classical Music. 3. Biographies of the following Musicians - <ul style="list-style-type: none"> • Lata Mangeshkar • Pt. Bhim Sen Joshi • Pt. Lalmani Mishra 4. Basic knowledge of Stringed Instruments based in Hindustani Classical Music. 5. Make a diagram of Tanpura/Sitar and it's sections 6. Write the Theka of "Teentaal", "Ektaal" along with Dugun, Tigun and Chaugun. 					
Books Recommended					
<ol style="list-style-type: none"> 1. Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra 2. Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg 3. Kramik Pustak Malika - Pt. V.N. Bhatkhande 4. Raag Vigyan - Pt. Vinayak Rao Patvardhan 5. Also Books & Journals recommended by the teachers. 					

2 Lectures per week

Yanto..

B.A. III rd Year DSE-2A		BMU-E551		Semester-V	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
Course Objective : This course comprises of practical component i.e. ragas prescribed for practical performance. The students will learn to perform different composition in prescribed ragas.					
Course learning outcome: <ol style="list-style-type: none"> 1. The students will learn various prescribed ragas practically. 2. The students will learn different style of classical music i.e. Dhrupad , Dhamar . 3. They will learn Raga based Film songs. 4. They will learn to identify Taalas and ragas played or sung in the classroom. 5. They will learn power point presentation on Folk musicians. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. Rendition of the following Ragas (Drut, Khyal, Razakhani Gat) Dailed Raga : Bhimpalasi, Asawari Non Detailed :Ramkali, Kamod 2. Knowledge of five film song based on Raag Yaman and Bhairav. 3. Innovative singing playing to enhance the musical ability of the students in the classroom. 4. Guided listening session on the practical aspects of Music. 5. Identification the Ragas and Talas of the Prescribed Syllabus while being played or sung in the classroom. 6. Powerpoint presentation on Folk Musicians. 					

8 Lectures per week

Yanto..

B.A. III rd Year SEC-III		BMU-S501		Semester-V	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
Course Objective : This course comprises skill enhancement. In this course students get to learn power point presentation on Contemporary, Classical music performers , basic techniques of Harmonium and Tabla playing.					
Course learning outcome : 1. Students will get the knowledge of contemporary classical music performers. 2. They will get to know basic techniques of Harmonium and Tabla playing.					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
1. Powerpoint Presentation by the students on the Contemporary Classical Music Performance. 2. Basic Technique of Harmonium and Tabla Playing. 3. Visit to All India Radio Doordarshan and IV Channels.					

4 Lectures per week

Yanto..

B.A. III rd Year GE-1		BMU-G501		Semester-V	
General Elective (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
Course Objective :					
This course comprises of Generic Elective music. In this course students get to learn various musical terms, Biographies of musicians, Introduction of Ragas with Illustrations. And also learn prescribed Ragas and Talas as well as correlated topics.					
Course learning outcome :					
<ol style="list-style-type: none"> 1. Students will get the knowledge of musical terms, i.e. Saptak , Sangeet , Swar , Alankar etc. 2. They will know the Biographies of prescribed musicians. 3. Students will learn about various Ragas. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. General discussion and study of the following terms - Swar, Saptak, Alankar, Taal, Raga, Aroha, Avaroha, Pakad, Naad, Dhvani. 2. Biographies of the following Musicians - Tansen, Pt. Vishnu Narayan Bhatkhande, Pt. Ravi Shankar, Tyagraja 3. Introduction of the following Ragas with illustrations : Bhairav, Yaman, Hameer. 4. Introduction of the following Talas with their divisions : Teental, Dadra, Rupak 5. Essay on the following Topics : <ol style="list-style-type: none"> (a) Music and Culture (b) Music and Psychology 					
Books Recommended					
<ol style="list-style-type: none"> 1. Bhatkhande Sangeet Shastra - Pt. V.N. Bhatkhande 2. Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg 4. Sangeet Bodh - Sharat Chandra Paranjapay 5. Great Composers - P. Sambamurthi 					

2 Lectures per week

Janta..

B.A. III rd Year DSE-1B		BMU-E601		Semester-VI	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
Course objectives : It is to give the students understanding of basic knowledge of percussion instruments, Ten Thaats, Gharana parampara , taal and its impact on the ragas. Also give the knowledge of Taals with their theka's . As well as essay on various music prescribed music prescribed music correlated topics.					
Course learning outcome : 1. The students will get the knowledge of percussion instrument used in classical music . i.e Tabla, Pakhawaj 2. They will know about Gharana parampara and Thaats 3. They will learn Taal with there different layakaies . 4. They will get to know Taal and its effects on Ragas as well as correlated topics of Hindustani Music.					
Note: The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. Basic knowledge of the percussion instruments used in Classical Music - Tabla, Pakhawaj, Dholak 2. Definition of Shuddha Chayalag, Sankirna Raag, Ashray Raag, 3. Definition of Lakshan Geet, Chaiti, Kajri, Bhajan and Ghazal. 4. General discussions on the "Gharana Parampara" of Hindustani Music (Vocal/Instrumental) 5. Describe about 'Taal' and its impact on the 'Ragas' 6. Write the thekas of 'Ektaal', 'Chautaal" along with Dugun, Tigun and Chaugun. 7. Essays on the following topics : <ul style="list-style-type: none"> • Classical Music and Film Music • Music and Aesthetics • Music & Nature 					
Books Recommended					
<ol style="list-style-type: none"> 1. Bhartiya Sangeet ke Tantri Vadya-Dr. Prakash Mahadik 2. Sangeet Ke Gharano ki Charcha - Dr. Sushil Kumar Choubey 3. Indian Concept of Rhythm - Dr. A.K. Sen 4. Aesthetical Essays (Studies in Aethetics Theory, Hindustani Music and Kathak Dance) - Dr. S.K. Saxena. 5. Also books & journals recommended by the teachers. 					

2 Lectures per week

Yanto..

B.A. III rd Year DSE-2 B		BMU-E651		Semester-VI	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
Course objectives :					
This course comprises of practical component i.e Ragas prescribed for practical performance. The students will understand taals , and also understand power point presentation on contemporary classical musicians.					
Course learning outcome :					
<ol style="list-style-type: none"> 1. Students will learn Rendition of prescribed Ragas and singing / playing devotional songs / shabad / mantras. 2. They will learn to identify prescribed Taals. 3. They will learn PowerPoint presentation on contemporary classical musicians. 4. Students will get the knowledge of Raga based film songs. 					
Note: The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. Rendition of the following Ragas (Drut Khyal Razakhani Gat) Detail Raag : Ahir Bhairav, Puriya Non-Detail Raag : Hameer, Jaijaiwanti 2. Singing Playing Devotional Song Shabad Mantras. 3. Identifying the talas of the prescribed syllabus being played in the Classroom. 4. PowerPoint presentation any one of the contemporary Classical Musicians. 5. Knowledge of five film songs each in the ragas - Bhairavi and Malkauns 6. Guided Listening Sessions on the Performing Aspects of Music 					

8 Lectures per week

Yanto..

B.A. III rd Year SEC-IV		BMU-S601		Semester-VI	
Hindustani Music (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
Course objectives :					
This course comprises of skill enhancement . In this course students gets to learn composing jingles, PowerPoint presentations on the life and contribution of great musicians . They will learn to write reports or reviews of music conferences , programmes and Radio sangeet sammelans.					
Course learning outcome:					
<ol style="list-style-type: none"> 1. They will learn composing jingles for advertisements. 2. Students will learn PowerPoint presentations on the life and contributions of great musicians. 3. Students will enhance their listening and writing skills by attending various and sangeet sammelan. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. Composing Music for Jingles or Advertisements. 2. Powerpoint Presentation on the Life and Contribution of great musicians. 3. Attending Music Conference/Listening of Radio Sangeet Sammelans/ National Programmes of Music and writing reviews or reports of the same. 					

4 Lectures per week

Janta..

B.A. III rd Year GE-1B		BMU-G601		Semester-VI	
Generic Elective (Vocal/Instrumental)					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	02
Course objectives :					
This course comprises of generic elective music . In this course students get to learn musical terms . They will also get to know biographies of great musicians, introduction and illustration of various Ragas and Talas.					
Course learning outcome:					
<ol style="list-style-type: none"> 1. The students will get to know different musical terms and biographies of great musicians . 2. They will learn introduction and illustrations of prescribed ragas. 3. Students will learn Talas with their divisions. 4. They will get to learn correlated topics of Indian music. 					
Note : The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.					
<ol style="list-style-type: none"> 1. General discussion and study of the following terms-Vadi, Samvadi, Anuvadi, Vivadi, Raga, Jati, Gamak, Shruti. 2. Biographies of the following Musicians- Hari Prasad Chaurasia, Nikhil Banerji, Vishnu Digambar Paluskar. 3. Introduction of the following ragas with illustration-Khamaj, Kafi, Bhupali. 4. Introduction of the following Talas with illustration - Kaherva, Ektaal. 5. Essays on the following topics : <ul style="list-style-type: none"> • Music in Human Life • Folk and Classical Music 					

2 Lectures per week

Yanto..

B.A. IV th Year GE-1B		BMUC701		Semester-VII	
PERFORMANCE THEORY HINDUSTANI MUSIC					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
<p>Note: The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.</p>					
<p>Characteristics of the following Ragas:-</p> <ol style="list-style-type: none"> 1. Detail Raga:- Lalit, Miya Malhar, Madhuvanti, 2. Non-Detail Rag:- Megh, Shyam Kalyan, Kedar 2. Comparative Study of Prescribe Ragas and allied Ragas Lalti-Basant, Shyam Kalyan- Shuddha Sarang, Kedar- Kamod 3. Notation of Gat/Bandish along with Alap, Jod, Jhala, Taan/Toda, Tihai from the Raga of the Course in Bhatkhande Notation System. 4. Notation of Composition along with Alap and Taan in a Taal's other than Teental. 5. Knowledge of Writing of Theka, Dugan, Tigun, and Chaugun of Talas. Chautaal, Teental, Ektaal 6. Writing notation of composition along with all the practical materials. <p>BOOK RECOMMENED-</p> <ol style="list-style-type: none"> 1. V.N Bhatkhande- Kramik pustak Malika Vol. 1 to 5 2. V.R Patwardhan- Raag Vigyan, Vol.1 to 7 3. Ramashraya Jha- Abhinav Geetanjali Vol. 1 to 5 4. Raga Parichay- Harish Chandr Shrivastawa 1to 4 5. Sitar Marg - Bandopadhaya 6. Raag Swaranjali 7. Also books & Journals recommended by the teacher 					

Yanto..

B.A. IV th Year GE-1B		BMUC702		Semester-VII	
HISTORY AND THEORY OF MUSIC					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
<p>Note: The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.</p>					
<ol style="list-style-type: none"> 1. Definition of Shuddh Chayalag, Sankirn Raga, Alapti, variety of Gamak according to Sangeet Ratnakar. 2. Classifications of Instruments (Tat, Sushir, Avanadhh, and Ghan) 3. Merits and Demerits of Vocalists. 4. Gram 5. Definition and Comparison:- <ol style="list-style-type: none"> a. Nayak-Nayiki b. Gayak-Gayaki c. Janak That- Janya Raga 6. (i) Vedic Period. <ol style="list-style-type: none"> (a) Rig Veda (b) Saam Veda (c) Yajurveda (d) Atharva Veda (ii) Post Vedic Period <ol style="list-style-type: none"> (a) Puran (b) Ramayana (c) Mahabharata (iii) Natyashashtra 7. Biography of following Musicians. <ol style="list-style-type: none"> a. Hriday Narayan Dev. b. Girija Devi c. Mushtaq Ali Khan d. Inayat Khan 8. Book Review- Bhatkhande Sangeet Shastra, Pranav Bharti, Bharat ka Sangeet Siddhant. 					

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Book Recommended:-

1. Bharti Sangeet ke Pramukh Stambha-pt. Madan Lal Vyash Krat
2. Sangeet Bodh- Sharad Chandra Pranjapye
3. Hamare Aadhunik sangeet- Dr. Sushil Kumar Chaubey
4. Hamare Sangeet Ratna- Dr. Laxmi Narayan Garg
5. Also books & Journals recommended by the teacher

Yanto..

B.A. IVth Year GE-1B		BMU-C751		Semester-VII	
Practical Performance					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	60	140	8
Practical Stage Performance:					Time
Duration: 1 hrs					
Course objective: This course is mainly practical based. Students understand the Characteristics features of the preserved Raagas and composition. As well as demonstration of Taalas.					
Course outcomes:					
1. Students get to know about Bada khayal/Chota khayal and Maseetkhani, Razakhani gat practically. 2. They will learn Talas which is used with elaboration or prescribed Ragas. 3. Students will learn semi classical and light form of Indian music, i.e, Thumri, Bhajan, Dhun					
Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1 Candidate may plan her performance in following manner: Classical Vocal Music:- (i) Khayal-Bada and Chota Khayal with elaborations. Tarana is optional. Classical Instrumental Music:- (ii) Alap. Jod, Jhala, Maseethkhani/Vilambit & Razakhani/Drut Gat with elaborations. Semi Classic Music:- (i) A short piece of classic music/Thumri/Bhajan/Dhun (ii) One composition in a Taal other Teen Taal. (Chautaal, Ektaal)					

Yanto..

B.A		BMU-C752			Semester-VII	
Viva Voce Practical						
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits	
60	200	Hrs	60	140	8	
<p>Course objective: Students will learn about various Ragas and also understand the comparative study of different Ragas. They will get the knowledge of Notation of Composition, performance techniques, taal as layakaries.</p>						
<p>Course outcomes:</p> <ol style="list-style-type: none"> 1. Students will learn characteristics of Raagas and comparative study of Raagas. 2. Students get the knowledge of performance techniques of different musical terms. 3. Students will learn Notation of composition with Alap , Taans and Layakaris of Taalas. 						
<p>Viva-Voce Practical :</p> <p>Prescribed Ragas, Talas etc.</p> <p>(i) Ragas for intensive study and practices</p> <p>(a) Lalit (b) Miya Malhar (c) Madhuvanti</p> <p>(ii) Ragas for Non-detailed study:</p> <p>(a) Megh (b) Shyam Kalyan (c) Kedar</p> <p>(iii) At least one Gat/Geet should be learned in the following Talas:-</p> <p>(a) Chautaal (b) Teentaal Taal. (c) Ek Taal</p> <p>(vi) Comparative Study of Prescribe Ragas and allied Ragas</p> <p>Lalit-Basant, Shyam Kalyan- Shuddha Sarang, Kedar- Kamod</p>						

Yanto..

B.A. V th Year GE-1B		BMU-C801		Semester-VIII	
PERFORMANCE THEORY HINDUSTANI MUSIC					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
<p>Note: The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.</p>					
<p>1) Characteristics of the following Ragas: Detail Ragas:- Gujari Todi, Malkauns, Ahir Bhairav Non- DetailRagas:- Darbari, Adana, Shuddha Sarang.</p> <p>2) Comparative study of the following: (a) Shuddha Sarang- Shyam kalyan (b) Bhairav- Ahir Bhairav (c) Gurjari Todi- Miya-Ki-Todi</p> <p>3) Notation of Gat/Bandish along with Alap,Jod, Jhala, Taan/Toda, Tihai from the Raga of the Course in Bhatkhande Notation System.</p> <p>4) Notation of Gat and Bandish with Alap and Taan in a Taal other than Teental.</p> <p>5) Knowledge of Writing of Theka, Dugan, Tigun, and Chaugun of Talas. Chautaal, Dhamar Taal, Jhaptaal, Aaad, Kuad</p> <p>6) Definition and Principal of Bandish, Maseetkhani and Razakhani Gats.</p> <p>Book Recommended:-</p> <p>1. Abhinav Geetanjali- Pt. Ramashraya Jha 2. Raag Parichaya- 1to 4 Harish Chandra Shrivastav 3. Madhur Swarlipi Sangrah- Harish Chandra Shrivastav 4. V.N Bhatkhande- Kramik pustak malika Vol. 1 to 5 5. Sangeetanjali- Pandit Omkarnath Thakur 1to 4</p>					

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B.A. VI th Year GE-1B		BMU-C802		Semester-VIII	
HISTORY AND THEORY OF MUSIC					
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (M.M.)	Total Credits
60	3Hrs	30	70	100	04
<p>Note: The question paper shall consist of Two sections (Sec-A . Sec-B). Sec.-A shall contain 10 short answer Type questions of four marks each and student shall be required to attempt any five questions. Sec.-B shall contain 8 descriptive type questions of ten marks each and students shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous paper paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.</p>					
<ol style="list-style-type: none"> 1. Comparative study of Hindustani and Karnatik Swar, Taal and raga system. 2. Merits and Demerits of Instrumentalists. 3. Brief study of different types of western notation system. 4. Samagana, Dhruva gana, Geeti, 5. Definition Of Nibaddha/Anibaddh Gaan, Chand, Laya, Rasa and Taal Ragalap, Rupakalap, Alpati, Ragalapti, Rupakalapti, Autonomy and Heteronomy. 6. Biography& Musical contribution following musicians. <ol style="list-style-type: none"> a. Ustad Alauddin Khan b. Annapurna Devi c. Siddheshwari Devi d. Shobha Gurtu 7. Project Work:- Any Topic from Indian Music <p style="text-align: center;">Book Recommended</p> <ol style="list-style-type: none"> 1. Bharti Sangeet ek aitihashik vishleshan-Dr. Swatantra Sharma 2. Hamare Aadhunik sangeet- Dr. Sushil Kumar Chaubey 3. Hamare Sangeet Ratna- Dr. Laxmi Narayan Garg 4. Sangeet Bodh- Dr. Sharad Chandra Shirgirdhara Paranjape 5. Sangeet Swarit- Dr. Ramakant Dwivedi 6. Also books & journals recommended by the teachers. 					

Yanto..

B.A. IV th Year GE-1B		BMU-C851		Semester-VII	
Practical Performance					
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits
60	200	Hrs	60	140	8
Practical Stage Performance:			Time		
Duration: 1 hrs					
Course objective: This course is mainly practical based. Students understand the Characteristics features of the preserved Raagas and composition. As well as demonstration of taalas.					
Course outcomes:					
<ol style="list-style-type: none"> 1. Students get to know about Bada khayal/Chota khayal and Maseetkhani, Razakhani gat practically. 2. They will learn Talas which is used with elaboration or prescribed ragas. 3. Students will learn semi classical and light form of Indian music, i.e, Thumri, Bhajan, Dhun 					
<p>Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1</p> <p>Candidate may plan her performance in following manner:</p> <p>Classical Vocal Music:-</p> <p>(i) Khayal-Bada and Chota Khayal with elaborations, Tarana is optional.</p> <p>Classical Instrumental Music:-</p> <p>(ii) Alap. Jod, Jhala, Maseethkhani Bilambit and Razakhani Drut Gat with elaborations.</p> <p>Semi Classic Music:-</p> <p>(i) A short piece of classic music/Thumri/Bhajan/Dhun in a Tala other than Teentaal may also be present.</p> <p>(ii) One composition in a Taal other than Teel Taal.</p>					

Janta..

B.A		BMU-C852			Semester-VII	
Viva Voce Practical						
Total Lectures	Maximum Marks(MM)	Time	Sessional	End Semester Exam(ESE)	Total Credits	
60	200	Hrs	60	140	8	
<p>Course objective: Students will learn about various Ragas and also understand the comparative study of different Ragas. They will get the knowledge of Notation of Composition, performance techniques, taal as layakarries.</p>						
<p>Course outcomes:</p> <ol style="list-style-type: none"> 1. Students will learn characteristics of Raagas and comparative study of Raagas. 2. Students get the knowledge of performance techniques of different musical terms. 3. Students will learn Notation of composition with Alap , Taans and Layakaris of Taalas. 						
<p>Viva-Voce Practical :</p> <p>Prescribed Ragas, Talas etc.</p> <p>(i) Ragas for intensive study and practices</p> <p>(a) Gurjari Todi (b) Ahir Bhairav (c) Malkauns</p> <p>(ii) Ragas for Non-detailed study:</p> <p>(a) Darbari (b) Shuddh Sarang (c) Adana</p> <p>(iii) At least one Gat/Geet should be learned in the following Talas:-</p> <p>(a) Jhap Taal (b) Chautal Taal (c) Dhamar Taal</p> <p>(iv) Comparative study of the following:</p> <ul style="list-style-type: none"> • Shuddha Sarang- Shyam kalyan • Bhairav- Ahir Bhairav • Gurjari Todi- Mia-Ki-Todi 						

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