

# Gurukula Kangri Vishwavidyalaya, Haridwar

## MUSIC (VOCAL/INSTRUMENTAL)

Semester	CORE COURSE (12)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (G.E.) (2)
I	English/MIL-1	(English/MIL/Communication)/Environmental Science			
	DSC-1A Theory of Indian Music: Unit-1 Practical: Unit-2				
II	English/MIL-2	Environmental Science/(English/MIL/Communication)			
	DSC-1B Theory of Indian Music General & Biographies Unit-1				
III	English/MIL-3		SEC-1 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental)		
	DSC-1C Theory: Unit-1 Ancient Granthas & Contribution of musicologists Practical: Unit-2				
IV	English/MIL-4		SEC-2 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental)		
	DSC-1D Theory: Unit-1 Medieval Granthas & Contribution of Musicians Practical: Unit-2				
V			SEC-3 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental)	DSE-1A Theory: Vocal/Instrumental (Hindustani Music)  Practical: Vocal/Instrumental (Hindustani Music)	Generic Elective-1 (Vocal/ Instrumental Music) Theory & Practical
VI			SEC-4 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental)	DSE-1B Theory: Vocal/Instrumental (Hindustani Music)  Practical: Vocal/Instrumental (Hindustani Music)	Generic Elective-2 (Vocal/ Instrumental Music) Theory & Practical

4

B. A. I Year		BMU-C101		Semester-I	
DSC IA		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 (MM)	Total Credits
30	3 Hrs.	30	70	100	02

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

**SECTION-I**

1. Definition of the following terms:- Sangeet.

Swara, Saptak, Laya, Rāga, Varna

2. Study of the following:-

a. Rāga ki Jati-

Audav - Shadav - Sampuran

b. Nād - Nād ki Jati - Tarta, Tivrata, Gun

c. Āroha, Avroha, Pakad

3. Basic knowledge of the following instruments:-

Tānpura/Sitar, Tabla/Harmonium

**SECTION-II**

Biographies & contributions of the following-

Amir Khusro, Swami Haridas, Tansen, Maseet Khan, Raza Khan, Faiyaz Khan, Ameer Khan

**SECTION-III**

Study of prescribed Rāgas & Tālas

Rāga - Alhaiya Bilawal, Kafi, Bhairav

Tāla - Teentāl, Dadra

2 lectures/ week

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B. Sc. I Year  
DSC I LAB

BMU-C151

Semester

Hindustani Music

Total Lectures	Time Allotted for End Semester Examination Hrs	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (MM)	Total Credits
60		30	70	100	4

Rāga

1. Alhaiya Bilaval
2. Kali
3. Bhairav

Vocal Music

- a. Five Alankars in all the Rāgas.
- b. Swarmallika in all the Rāgas
- c. Lakshangeet or Drut Khyāl in all Rāgas.

Instrumental Music

- a. Five Alankars in all the Rāgas.
- b. Razakhanigat in all the Rāgas
- c. Basic technique of Thala Playing

Vocal & Instrumental

Ability to recite the following Thekas with (Tāli & Khāli Teentāla, Dadra)

Vocal - Playing of Tanpura is compulsory  
Basic knowledge of Playing Harmonium

Books Recommended

1. Bhattachande Sangeet Shastra- A. N. Bhattachande
2. Sangeet Vistarad- Basant
3. Kramik Pustak Malika- Part II A. N. Bhattachande
4. Raga Vignani - A. N. Patwardhan
5. Sangeet Bodh - Suresh Chandra Prampayee
6. Itanige Sangeet Ratna- Laxmi Narayan Garg
7. Tanti Naad Part-I - Pt. Lal Mani Mishra
8. Kramik Pustak Malika, Part-III - A. N. Bhattachande
9. Ragini Trivedi - Raga Bodha Mishrabani Vol. I & II
10. Also Books Recommended by teachers

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8 lectures/ week

(6)

B. A. I Year		BMU-C201		Semester-II	
DSC 2A		Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.			
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (MM)	Total Credits
30	3 Hrs	30	70	100	02

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

### SECTION-I

Study of the following terms:-

मैला (थाट), आश्रय राग, श्रुति, अलंकार, गमक, वादी, सम्युद्धि  
 Mela (Thāt), Ashray Rāga, Rāga. Lakshana. Shruti. Alankar. Gamak. Vadi-Samyādi-  
 अनुवादी, विवादी, वक्र, वज्रित-स्वर  
 Anuvādi-Vivādi. Vakra Swara. Varjit-Swara. रागलक्षण - सप्तमि क्रमोदी २०१-५

### SECTION-II

Biographies & contributions of the following:-

जादेव, मंसिंह तोमर, अब्दुल करिम खान, त्यागराज, पं. भटखंडे, पं. बावी, शंकर  
 Jaidev. Mansingh Tomar. Abdul Karim Khan. Tyagaraja. Pt. Bhatkhande. Pt. Bavi  
 Shankar

### SECTION-III

Study of following Rāgas & Tāla

राग - यमन, जापुरी, खमज  
 Rāga- Yaman. Jaunpuri. Khamaj  
 ताल - एकताल, त्रयताल  
 Tāla- Ektāl. Jhaptāl

2 lectures/ week

*Tomar*

(7)

B. Sc. I Year		BMU-C251			Semester-II
DSC 2A LAB		Hindustani Music			
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (MM)	Total Credits
60	Hrs	30	70	100	4

Rāga – Yaman. Jaunpuri. Khamāj

### Vocal Music

- Swaramalika/Lakshangeet or Drut Khyāl in all three Rāgas
- Vilambit- Khāyal in any one Rāga.

### Instrumental Music

- Razakhani gat / Swaramallika in all the Rāgas
- Maseetkhani gat in any one of the Rāgas

### Vocal & Instrumental

Ability to recite the following Tālas with Tāli & Khāli –

- Ektāl
- Jhaptāl

Vocal - Playing of Tanpura is compulsory  
- Basic knowledge of Playing Harmonium

### Books Recommended

- Sangeet Visharad - Basant
- Kramik Pustak Mallika- Part II & III
- Raag Vigyan - V. N. Patwardhan
- Brihaddeshi - Matang Muni
- Sangeet Bodh - Sharad Chandra Pranjpayee
- Great Composers by P. Sambamoorthy
- Hamare Sangeet Ratna- Laxmi Narayan Garg
- Hindustani Sangeet Mein Raag ki Utpatti - Dr. Sunanda Pathak
- Sangeet Sarita - Dr. Rama Sarai
- Ragini Trivedi - Ragvibodha Mishrabani. Vol. I & II

8 lectures/ week

*M. Prasad*

(2)

B. A. II Year DSC 2A		BMU-C301 Theory of Indian Music, Ancient Granthas & Contribution of musicologists		Semester-III	
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (MM)	Total Credits
30	3 Hrs	30	70	100	02

**NOTE:** The question paper shall consist of three sections (Sec -A, Sec -B and Sec -C). Sec -A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec -B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec -C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

**SECTION-I**

General discussion and definition of the following:-

- a. Khyāl, Maseet Khani – Razakhani gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
- b. Writing of Bhatkhande Swarlipi Paddhati
- c. Writing of Tālas & Compositions in Notation
- d. Detailed study of Rāgas (Rāga- Bihag, Malkauns, Vrindavani Sarang) & Tālas prescribed in syllabus and comparative study of Rāgas with the Rāgas of the previous semester
- e. Essay, Shastriya Sangeet( Classical Music) & Sugam Sangeet( Light Music )

**SECTION-II**

- a. Vedic Music – Samvedic Sangeet, Swara, Vadya, Bhakti, Vikār
- b. General study of Natyashastra, Sangeet Ratnakar

**SECTION-III**

Life & Contribution of the following:-  
Pt. V. D. Paluskar, S. M. Tagpre, Captt. William Willard

2 lectures/ week

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B. Sc. II Year DSC 3A LAB		BMU-C351 Hindustani Music			Semester-III	
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (MM)	Total Credits	
60	Hrs	30	70	100	4	

Rāga – Bihag, Malkauns Vrindavani, Sarnag

1. One Vilambit Khyāl/Maseetkhani Gat in any of the given Rāgas.
2. Madhyalaya Khyāl/Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla (other than Teentāla)  
Any composition in light music.
4. Ability to recite the Thekas of Chautāla Dhamar. Roopak

Playing of Tanpura is compulsory.  
Basic knowledge of playing Harmonium with Alankars.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar - Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Fakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande. Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani. Vol. I & II

8 lectures/ week

*M. Prasad*

B. A. II Year

SEC-I

		BMU-S301 HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)		Semester-III	
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (MM)	Total Credits
60	3 Hrs	30	70	100	04

TE: The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions, each worth 2 marks and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year's question paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

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 Akademy or other such institution relevant to the study and 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

*M. N. S.*



**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 (MM)	Total Credits
30	3 Hrs	30	70	100	02

**NOTE:** The question paper shall consist of three sections (Sec -A, Sec -B and Sec -C). Sec -A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec -B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec -C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

### SECTION-I

#### Theory of Indian Music-

General discussion & definition of the following:-

a. Ālāp- Jor- Jhāla, Thumri, Dādra, Tappa, Sandhi Prakash Rāga.

Parnelpraveshak Rāga-

1. Teentāla

2. Ektāla

3. Chautāla

4. Rupak

5. Kherva

6. Dadra

b. Detailed study of Rāgas ( Rāga Bageshree, Bhupali , Puriya Dhanashri Tāla) & Tālas( Teentālā, Ektāla Chautāla , Rupak, Kherva, Dadra) and comparative study

c. Writing of Tālas and compositions in notation.

or

d. Essay on Rāga ka Samay Siddhant

### SECTION-II

Study of following Granthas:-

✓ Sangeet-Parijat, Swamel Kalanidhi, Chaturdandi Prakshika.

### SECTION-III

✓ Life & Contributions of the following:-

Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan

4 lectures/ week

*Nandan*

B. Sc. II Year DSC 4A LAB		BMU-C451 Hindustani Music			Semester-IV	
Total Lectures	Time Allotted for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (ESE)	Maximum Marks (MM)	Total Credits	
60	Hrs	30	70	100	4	

Rāga – Bageshri, Bhupali, Puriya Dhanashri

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla (other than Teentāla)
4. Ability to recite the Thekas of Teentāl, Ektāl, Chautāl, Dhamar, Rupak, Kaherva, Dadra
5. Knowledge of playing Harmonium.

Books Recommended

1. ~~Sangeet Pradipika or Ka Tulashree Adhyaya - Pt. V. N. Prasad~~
2. Sangeet Parijaat – Pt. Ahobal
3. Swarnmel Kala Nidhi – Pt. Ramamatya
4. Chaturdandi Prakashika – Pt. VenkatMukhi
5. Hamare Sangeet Ratna – Prabhulal Garg
6. Sangeet Sarita – Rama Saraf
7. Ragini Trivedi - Ragvibodha Mishrabani. Vol. I & II

8 lectures/ week

*Nanda*

B. A. II Year		BMU-S401		Semester-IV	
SEC-II		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 (MM)	Total Credits
60	3 Hrs	30	70	100	04

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year 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, Kaherwa.
2. Knowledge of Recording techniques.
3. Attending classical concerts/Music festivals and making the report/Review of the same.

#### 4 Lectures per week

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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 (MM)	Total Credits
30	3 Hrs	30	70	100	02

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

1. Essays on the following topics:-
  - a. Regional music of India
  - b. Modern Trends in Music
2. The Relevance of Time theory in Hindustani Classical Music.
3. **Biographies of the following Musicians:-**
  - Lata Mangeshkar
  - Pt. Bhim Sen Joshi
4. Basic knowledge of Stringed Instruments used in Hindustani Classical Music.
5. Make a diagram of Tanpura /Sitar and label it's sections.
6. Write the theka of "Teentaal" along with Dugun, Tigun and Chaugun.

**Books Recommended**

- 1) Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Kramik Pustak Malika - Pt. V. N. Bhatkande
- 4) Raag Vigyan - Pt. Vinayak Rao Patvardhan
- 5) Also books & journals recommended by the teachers

2 Lecturers per week

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B. A. III Year		BMU-E551		Semester-V	
DSE-2A		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 (MM)	Total Credits
60	3 Hrs	30	70	100	04

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

1. Rendition of the following Ragas ( Drut Khyal/Razakhani Gat)  
Ramkali, Kamod
2. Knowledge of five film songs 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 of the Ragas and talas of the Prescribed Syllabus while being played or sung in the class room.
6. Power point presentation on Folk Musicians.

8 lecturers per week

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B. A. III Year		BMU-S501		Semester-V	
SEC-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 (MM)	Total Credits
60	3 Hrs	30	70	100	04

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

1. Power point 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 TV Channels.

4 Lectures per week

*Nanda*

B. A. III Year		BMU-G501		Semester-V	
GE- 1		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 (MM)	Total Credits
30	3 Hrs	30	70	100	02

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

1. General discussion and study of the following terms:- Swar, Saptak, Alankar, Taal, Raga
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
4. Introduction of the following Talas with their divisions:- Teentaal, Dadra
5. Essay on the following Topics:-
  1. Music and Culture
  2. Music and Psychology

#### Books Recommended

- 1) Bhatkande Sangeet Shastra - Pt. V. N. Bhatkande
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Sangeet Bodh - Sharat Chandra Paranjpay
- 4) Sangeet Visharad - Vasant
- 5) Great Composers - P. Sambamurthi

2 Lectures per week

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B. A. III Year		BMU-E601		Semester-VI	
DSE-1B		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 (MM)	Total Credits
30	3 Hrs	30	70	100	02

**NOTE:** The question paper shall consist of three sections (Sec.-A, Sec.-B and Sec.-C). Sec.-A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec.-B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec.-C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

1. Basic knowledge of the percussion instruments used in classical Music. Tabla, Pakhawaj
2. Describe basic Ten Thaats and its Swaras. and enlist names of Two Ragas Pertaining to each one of them.
3. General discussions on the "Gharana Parampara" of Hindustani Music (Vocal/Instrumental).
4. Describe about 'Taal' and its impact on the 'Ragas'.
5. Write the thekas of 'Ektaal' along with Dugun, Tigun and Chaugun.
6. Essays on the following topics:-
  - Classical Music and Film Music
  - Music and Aesthetics

### Books Recommended

- 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 Aesthetics Theory, Hindustani Music and Kathak Dance) - Dr. S. K. Saxena
- 5) Also books & journals recommended by the teachers

2 Lectures per week

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B. A. III 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 (MM)	Total Credits
60	3 Hrs	30	70	100	04

**NOTE:** The question paper shall consist of three sections (Sec -A, Sec -B and Sec -C). Sec -A shall contain 10 objective type questions of one mark each and student shall be required to attempt all questions. Sec -B shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Sec -C shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper/model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

1. Rendition of the following Rāgās : Dhrut Khyal Razakham Gaur Hamir, Jaijaiwanti
2. Singing/Playing Devotional Song/ Shabad/ Mantras
3. Identifying the talas of the prescribed syllabus being played in the class room.
4. Power point presentation on any one of the contemporary Classical Musicians.
5. Knowledge of five film songs each in the ragas 'Bhairavi' and 'Malkaus'
6. Guided listening Sessions on the performing aspects of Music

8 Lecturers per week

B. A. III Year  
SEC-IV

BMU-S601

Semester-VI

HINDUSTANI MUSIC  
VOCAL INSTRUMENTAL

Total Lectures	Time Allowed for End Semester Examination	Marks Allotted for Internal Assessment	Marks Allotted for End Semester Examination (SE)	Minimum Marks (MM)	Total Credits
60	3 Hrs	30	70	100	04

NOTE: The question paper shall consist of three sections. Section A and Section B shall contain objective type questions of one mark each and student shall be required to attempt all questions. Section C shall contain 10 short answer type questions of four marks each and student shall be required to attempt any five questions. Section D shall contain 8 descriptive type questions of ten marks each and student shall be required to attempt any four questions. Questions shall be uniformly distributed from the entire syllabus. The previous year paper model paper can be used as a guideline and the following syllabus should be strictly followed while setting the question paper.

1. Composing Music for Jingles or Advertisements
  2. Powerpoint presentation on the Life and Contributions of great Musicians
  3. Attending Music Conferences Listening of Radio Sangeet Sammelans National Programmes of Music and writing reviews or reports of the same
- 4 Lectures per v

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B.A. IIIRD year  
GE-2

BMU-G601  
Generic Elective  
(Vocal/Instrumental)

Semester-VI

Total Lectures	Time Allotted For End Semester Examination	Marks Allotted For Internal Assessment	Marks Allotted For End Semester Examination (ESE)	Maximum Marks(Mm)	Total Credits
30	3hrs	30	70	100	02

1. General discussion and study of the following terms-Vadi, Samvadi, Anuvadi, Vivadi, Raga, Jati.
2. Biographies of the following musicians- Swami Haridas, Nikhil Banerji, Vishnu Digambar Paluskar.
3. Introduction of the following ragas with illustration- Khamaj, Alhaiya Bilawal.
4. Introduction of the following talas with their divisions-Kaherva, Ektal.
5. Essay on the following topics-
  - a. Music in Human Life.
  - b. Folk and Classical Music.

02 Lectures per week.