

# MAHARAJA GANGA SINGH UNIVERSITY BIKANER

## Syllabus

As per UGC Curriculum and Credit Framework  
Three-Year Undergraduate Programme  
B.A. Pass Course Semester I and II

## Indian Music

For both Vocal & Instrumental Music

w.e.f. Academic Session 2023-24

**Music genres (Vocal, Instrument, and Dance) and their methodologies are distinct and separate, and training should be provided individually by specialists in the field only. A Student has to choose either Indian Music (Vocal) or Indian Music (Sitar).**

## Programme Outcomes (POs)

The distinctive qualities and abilities of an individual learner, essential for graduates in the field of Indian Music at Higher Education Institutions (HEIs). These attributions encompass the development of knowledge, skills, and values specific to Indian Music:

- **Mastery of Traditional and Contemporary Knowledge:** Indian Music graduates should acquire a comprehensive understanding of both classical and contemporary aspects of Indian music, including its rich history, various styles, and evolving trends.
- **Application of Musical Proficiency:** Graduates must demonstrate the ability to apply their musical expertise effectively in practice, performance, and composition within the realm of Indian music.
- **Artistic Innovation and Creativity:** Graduate are expected to explore innovative approaches and creative expressions within the traditional framework of Indian music, fostering artistic growth and experimentation.
- **Instrumental and Vocal Prowess:** Indian Music graduates should excel in either instrumental or vocal music, mastering their chosen musical medium to achieve a high level of proficiency.
- **Cultural Preservation and Promotion:** Graduates must have understanding of preserving and promoting the rich cultural heritage of Indian music, both nationally and internationally.
- **Ethical and Cultural Sensitivity:** Graduates should exhibit ethical conduct and cultural sensitivity in their musical practice, respecting the traditions and values associated with Indian music.
- **Social Responsibility:** Students must be socially responsible individuals who can use their musical talents to enrich society, educate others, and promote cultural understanding.

## Semester Wise Scheme of Papers

Program: Undergraduate, Level-4.5

• \*The weightage of Practical class in Music is 1= 2hours, hence 1 credit is equal to 2 Hours per Week

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Credit	EoSE/ CA/IA
1 <sup>st</sup>	I	CORE DSCC	IMU4.5DCCP12	Presentation of Ragas & Alankar & Viva -Voce – I	Practical	4*	80
		CORE DSCC	IMU4.5DCCT13	Fundamentals of Indian Music	Theory	2	40
		Internal assessment					
	II	CORE DSCC	IMU4.5DCCP22	Presentation of Ragas & Alankar & Viva -Voce – II	Practical	4*	80
		CORE DSCC	IMU4.5DCCT23	General Study of Indian Music	Theory	2	40
			Internal assessment				30

### Indian Music

Semester-I

Academic Year-2023-24

Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks		Total Marks	Minimum Passing Marks (%)
							External Marks	Internal Marks		
IMU4.5DCCP12	Presentation of Ragas & Alankar & Viva -Voce - I	DCC	0	0	4*	6	80	30	150	A candidate shall be required to obtain 36% marks to pass in theory, practical and internals separately
IMU4.5DCCT13	Fundamentals of Indian Music	DCC	2	0	0		40			

## Presentation of Ragas & Alankar & Viva -Voce - I

### Examination Scheme 2023-24

<b>Course Nomenclature</b>	Presentation of Raga & Alankar & Viva -Voce - I
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	1 <sup>st</sup>
<b>Semester</b>	I
<b>Course</b>	CORE
<b>Code</b>	IMU4.5DCCP12
<b>Credit</b>	4
<b>Hrs per week</b>	4X2 =8
<b>Total Teaching Hours</b>	120
<b>EoSE</b>	80
<b>Max. Marks</b>	80
<b>Minimum passing Marks</b>	29
<b>Practical/Theory</b>	Practical

**Teaching Pedagogy:** Practical Teaching, Audio Visual Aids, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Interaction/ Interview with Musicians, Self-Practice & field work etc.,

#### **Course outcomes: (COs)**

CO1 Knowledge of practical performance of musical forms: Khayal, Dhrupad, Sargam-geet, Bhajan, Gat and Dhun etc.

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc.

CO3 Students will know about the unique Raga system of Indian Music

CO4 Students will be able to demonstrate the Alankars in Prescribed Thaats

**Raga:** Yaman, Bhupali, Bhairav, Khamaj,

**Tala:** Dadra, Kahrva, Trital.

1. Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal/ Vilambit & Drut Gat with Alap, Tan
2. Two Drut Khayal/Drut Gat in Raga other than point 1 above
3. One Tarana/ Trivat/Dhun in Raga other than point 1 & 2 above
4. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun.

Presentation of Alankara in Bilawal Kalyan, Khamaj Thaats

**Learner support Material:** Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

**Recommended Books :**

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Maharani Sharma: Sangeet Mani Part I & II
7. Swatantra Sharma: Bhartiya Sangeet Ek Manovaigyanik Vishleshan
8. Swatantra Sharma: Pashchatya Sangeet Paddhati Evam Bhartiya Sangeet
9. Natya Shastr: Babulal Shukl Shastri

**Fundamentals of Indian Music****EXAMINATION SCHEME 2023-24**

<b>Course Nomenclature</b>	Fundamentals of Indian Music
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	1 <sup>st</sup>
<b>Semester</b>	I
<b>Course</b>	CORE
<b>Code</b>	IMU4.5DCCT13
<b>Credit</b>	2
<b>Hrs per week</b>	2
<b>Total Teaching Hours</b>	30
<b>EoSE</b>	40
<b>Max. Marks</b>	40
<b>Minimum passing Marks</b>	14
<b>Practical/Theory</b>	Theory

**Course outcomes: (COs)**

**CO1** Knowledge of Theoretical Concept of Raga, Tal, & Laykari and Write down the compositions and Taals

**CO2** Students will understand the concept of time-theory and Terminology of ornamental elements which are used in performance of Music

**CO3** Students will have fundamental knowledge of Naad, Shruti, Swar ,Raag Thaata, Varn Alankar, Vadi, Samvadi etc

**CO4** Students will learn basics of Rajasthani folk music. The students will also have the knowledge of musical compositions of north Indian Classical music

**CO5** Students will have Elementary knowledge of Sound, its Characteristics and applications. Knowledge of Life and contribution of great musicians and musicologists are a source of constant inspiration for the students

### Question Paper Pattern

Section	Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks (40)	Selection of questions from syllabus by examiner
A	25	10	10	01	10	Minimum two questions from each unit
B	150	07	05	02	10	At least one question from each unit
C	500	04	02	10	20	Maximum one question from each unit

#### Section A

Max Marks 10

This section contains Ten compulsory Questions. Answer of any question should not exceed 25 words.

#### Section B

Max Marks 10

This section contains 07 questions. Students have to attempt 5 questions in all, selecting one question from each unit. Answer of each question should not exceed 150 words.

#### Section C

Max Marks 20

This section contains 04 questions. Students have to attempt any two questions, this section will cover all units, but not more than one question from each Unit. Answer of each question should not exceed 500 words.

#### UNIT – I

1. Study of the theoretical details of following Ragas and their comparative study. Writing of notations of Songs (Bandish)/Gat  
(i) Yaman (ii) Bhupali (iii) Bhairav (iv) Khamaj
2. Writing of following Talas in notation with Dugun and Chougan.  
(i) Trital (ii) Dadra (iii) Kaharva

## UNIT – II

1. Study of Time-Theory of Hindustani system of Music
2. Study of the following Technical terms: - Meend, Ghaseet, Krintan, kan, Jam- Jama, jhala, Alap Murki & Khatka

## UNIT – III

1. Definitions of the following: Nad, Shruti, Swara, Saptak, Raga, Thata, Jati, laya, Taal, Purvanga, Uttaranga,
2. Definitions of the following: Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Aroh, Avroh, Pakad

## UNIT – IV

1. Definition of folk Music, characteristics and classification (in reference to Rajasthani folk music)
2. General knowledge of the musical compositions: - Dhruwad, Dhamar, Khayal, Tarana, Gat (Masitkhani & Razakhani)

## UNIT – V

1. General Knowledge of the biographies and the contribution of the following musicians :- Amir Khusro, Swami Haridas, Pt Ravi Shankar, Pt Bhimsen Joshi.
2. Elementary study of Sound musical sound and noise, vibratory motion, frequency, Pitch, magnitude and timber or quality duration, interval

### **Recommended Books :**

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Maharani Sharma: Sangeet Mani Part I & II
7. Swatantra Sharma: Bhartiya Sangeet Ek Manovaigyanik Vishleshan
8. Swatantra Sharma: Pashchatya Sangeet Paddhati Evam Bhartiya Sangeet
9. Natya Shastr: Babulal Shukl Shastri

## Semester – II

Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks		Total Marks	Minimum Passing Marks (%)
							External Marks	Internal Marks		
IMU4.5DCCP22	Presentation of Ragas & Alankar - II	DCC	0	0	4*	6	80	30	150	A candidate shall be required to obtain 36% marks to pass in theory, practical and internals separately.
IMU4.5DCCT23	General Study of Indian Music	DCC	2	0	0		40			

### Presentation of Ragas & Alankar & Viva-Voce - II

#### Examination Scheme 2023-24

<b>Course Nomenclature</b>	Presentation of Ragas & Alankar & Viva -Voce - II
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	1 <sup>st</sup>
<b>Semester</b>	II
<b>Course</b>	CORE
<b>Code</b>	IMU4.5DCCP22
<b>Credit</b>	4
<b>Hrs per week</b>	4X2 =8
<b>Total Teaching Hours</b>	120
<b>EoSE</b>	80
<b>Max. Marks</b>	80
<b>Minimum passing Marks</b>	29
<b>Practical/Theory</b>	Practical



**Teaching Pedagogy:** Practical Teaching, Audio Visual Aids, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Interaction/ Interview with Musicians, Self-Practice & field work etc.,

**Course outcomes: (COs)**

**CO1** Knowledge of practical performance of musical forms: Khayal. Dhrupad, Sargam-geet, Bhajan, Gat and Dhun etc.

**CO2** Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc.

**CO3** Students will know about the unique Raga system of Indian Music

**CO4** Students will be able to demonstrate the Alankars in Prescribed Thaats

**Raga:** Durga, Brindavani Sarang, Chhayanat & Kamod

**Tala:** Ektal, Chautal, Jhaptal, Dhamar .

- 1 Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal/ Vilambit & Drut Gat with Alap, Tan
- 2 Two Drut Khayal/Drut Gat in other than Raga of point 1
- 3 One Tarana/ Trivat/Bhajan/ Patriotic Song/ Dhun in Other than Raga of point 1 & 2.
- 4 Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun.
- 5 Presentation Alankara in Khamaj & Bhairav Thaat

**Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.**

**Recommended Books :**

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Maharani Sharma: Sangeet Mani Part I & II
7. Swatantra Sharma: Bhartiya Sangeet Ek Manovaigyanik Vishleshan
8. Swatantra Sharma: Pashchatya Sangeet Paddhati Evam Bhartiya Sangeet
9. Natya Shastr: Babulal Shukl Shastri

## General Study of Indian Music

### Examination Scheme 2023-24

<b>Course Nomenclature</b>	General Study of Indian Music
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	1 <sup>st</sup>
<b>Semester</b>	II
<b>Course</b>	CORE
<b>Code</b>	IMU4.5DCCT23
<b>Credit</b>	2
<b>Hrs per week</b>	2
<b>Total Teaching Hours</b>	30
<b>EoSE</b>	40
<b>Max. Marks</b>	40
<b>Minimum passing Marks</b>	14
<b>Practical/Theory</b>	Theory

**Teaching Pedagogy:** Classrooms lecture, tutorials, Group discussion, Seminar, open book test & field work etc.,

#### **Course outcomes: (COs)**

**CO1** Knowledge of Theoretical Concept of Raga, Tal, & Laykari and Write down the compositions and Taals

**CO2** Students will learn both Notation systems of Hindustani Music

**CO3** Students will have fundamental knowledge of Diatonic Scale, Major tone, Minor tone Semi tone

**CO4** Students will knowledge of 40 basic principles of Hindustani music as laid down by Bhatkhande

**CO5** Students will have knowledge of various Classical Dance forms of India. They will also know the structure and Usage of some major musical Instruments

# General Studies of Indian Music

## Question Paper Pattern

Section	Words Limit	Total Questions	Question to be Attempted	Question wise marks distribution	Max. Marks (40)	Selection of questions from syllabus by examiner
A	25	10	10	01	10	Minimum two questions from each unit
B	150	07	05	02	10	At least one question from each unit
C	500	04	02	10	20	Maximum one question from each unit

### Section A

Max Marks 10

This section contains Ten compulsory Questions. Answer of any question should not exceed 25 words

### Section B

Max Marks 10

This section contains 07 questions. Students have to attempt 5 questions in all, selecting one question from each unit. Answer of each question should not exceed 150 words.

### Section C

Max Marks 20

This section contains 04 questions. Students have to attempt any two questions, this section will cover all units, but not more than one question from each Unit. Answer of each question should not exceed 500 words.

### UNIT - I

1. Study of the theoretical details of following Ragas and their comparative study. Writing of notations of Songs (Bandish)/Gat  
(i) Brindavani Sarang (ii) Durga (iii) Hindol (iv) Chhayanat (v) Kamod
2. Writing of following Talas in notation with Dugun and Chougan.  
(i) Ektal (ii) chautal (iii) Jhaptal (iv) Dhamar

### UNIT - II

1. Notation systems derived by Pt. V.D. Paluskar & Pt. V.N. Bhatkhande.
2. Diatonic scale, tone, semi tone, major tone & minor tone

### **UNIT - III**

1. 40 principles of Hindustani System of Music
2. Harmony & Melody

### **UNIT – IV**

1. Knowledge of the following Dances: -  
Kathak, Bharat Natyam, Manipuri & Odissi
2. Knowledge of structure & Usage of the following Musical Instruments:-  
Sitar, Tanpura, Tabla, Harmonium

### **UNIT – V**

1. Importance of Music in Life
2. Guru-Shishya Parampara & Institutional teaching of Music.
3. Music & Career
4. Bearing of Classical Music on Film Music

#### **Recommended Books :**

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Maharani Sharma: Sangeet Mani Part I & II
7. Swatantra Sharma: Bhartiya Sangeet Ek Manovaigyanik Vishleshan
8. Swatantra Sharma: Pashchatya Sangeet Paddhati Evam Bhartiya Sangeet
9. Natya Shastr: Babulal Shukl Shastri

#### **Suggested criteria for Continuous Evaluation Methods of Assessment**

##### **(Internal Assessment)**

(These criteria are indicative only. the individual institution/department may also decide any other parameters)

#### **The Internal assessment may be done based on, but not restricted to, following criteria –**

Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) /

Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities of Subject.