

# MAHARAJA GANGA SINGH UNIVERSITY

## BIKANER

### Syllabus

As per UGC Curriculum and Credit Framework  
Three-Year Undergraduate Programme  
B.A. Pass Course Semester III, IV, V, VI

### Indian Music

For both Vocal & Instrumental Music

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 Specific Outcomes (PSOs)

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- 5 & 5.5

• *The weightage of Practical class in Music is 1=2 hours, 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	IMU4.5DCCP11	Presentation of Ragas & Alankar & Viva -Voce – I	Practical	4*	80
		CORE DSCC	IMU4.5DCCT13	Fundamentals & General Study of Indian Music - I	Theory	2	40
			Internal assessment				
	II	CORE DSCC	IMU4.5DCCP21	Presentation of Ragas & Alankar & Viva -Voce – II	Practical	4*	80
		CORE DSCC	IMU4.5DCCT22	Fundamentals & General Study of Indian Music - II	Theory	2	40
			Internal assessment				
2 <sup>nd</sup>	III	CORE DSCC	IMU5DCCP31	Presentation of Ragas & Alankar & Viva -Voce – III	Practical	4*	80
		CORE DSCC	IMU5DCCT32	Fundamentals & General Study of Indian Music - III	Theory	2	40
			Internal assessment				
	IV	CORE DSCC	IMU5DCCP41	Presentation of Ragas & Alankar & Viva -Voce – IV	Practical	4*	80
		CORE DSCC	IMU5DCCT42	Fundamentals & General Study of Indian Music - IV	Theory	2	40
			Internal assessment				
3 <sup>rd</sup>	V	CORE DSCC	IMU5.5DCCP51	Presentation of Ragas & Alankar & Viva -Voce – V	Practical	4*	80
		CORE DSCC	IMU5.5DCCT52	Fundamentals & General Study of Indian Music - V	Theory	2	40
			Internal assessment				
	VI	CORE DSCC	IMU5.5DCCP61	Presentation of Ragas & Alankar & Viva -Voce – VI	Practical	4*	80
		CORE DSCC	IMU5.5DCCT62	Fundamentals & General Study of Indian Music - VI	Theory	2	40
			Internal assessment				

**Indian Music**

**Semester III**

Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks		Total Marks	Minimum Passing Marks (%)
							External Marks	Internal Marks		
IMU5DCCP31	Presentation of Ragas & Alankar - III	DCC	0	0	4*	6	80	20	150	A candidate shall be required to obtain 36% marks to pass in theory, practical and internals separately.
IMU5DCCT32	Fundamentals & General Study of Indian Music – III	DCC	2	0	0		40	10		

**Presentation of Ragas & Alankar & Viva-Voce - III**

**Examination Scheme**

<b>Course Nomenclature</b>	Presentation of Ragas & Alankar & Viva -Voce - III
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	2 <sup>nd</sup>
<b>Semester</b>	III
<b>Course</b>	CORE
<b>Code</b>	IMU5DCCP31
<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 in prescribed Ragas .

**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

By the end of this course, students will have a well-rounded expertise in both the performance and theoretical aspects of Hindustani classical music, with a particular focus on presentation and improvisation skills across ragas and taals prescribed in course. They will be prepared to perform confidently in both solo and group settings, showcasing their mastery of different musical compositions and rhythmic patterns.

Raga: **Bageshri, Rageshwari, Bhimpalasi, Ahir Bhairav, Jaunpuri**

**Tala:** Chautal, Jhoomra, Sooltal

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 Kalyan & Bhaurav Thaats
6. Demonstration of all Taals with Dugun & Chaugun on hand by showing Tali & Khali

## Fundamentals & General Study of Indian Music – III

### Examination Scheme

<b>Course Nomenclature</b>	<b>Fundamentals &amp; General Study of Indian Music – III</b>
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	2 <sup>nd</sup>
<b>Semester</b>	III
<b>Course</b>	CORE
<b>Code</b>	IMU5DCCT32
<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 Historical significance of Margi-Desi, Geet-Gandharva, use and importance of Avartan- Vibhag And Sa Shabd – Nih-Shabd Kriya

**CO3** Students will have fundamental knowledge of Gayak, Vada and Vaggayakar, Gram – Moorchhana

**CO4** Students will basic and fundamental knowledge Ravindra Sangeet & various Musical forms of Karnatic Music

**CO5** Students will have knowledge of various folk Dance forms of different parts of India. They will also have the know-how of western Staff Notation System

## Fundamentals & General Study of Indian Music – III

### 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. First 5 questions (Part i to v) will be of multiple choice type and last 5 questions ( Part vi to x) will be fill in the blanks type
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. Minimum two questions from each unit. First 5 questions (Part i to v) will be of multiple-choice type and last 5 questions (Part vi to x) will be fill in the blanks type

#### Section B

Max Marks 10

This section contains 07 questions. Students have to attempts 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.  
(i) Bageshwari (ii) Rageshwari (iii) Ahir – Bhairav (iv) Bhimpalasi (v) Jaunpuri
2. Writing of notations of Songs (Bandish), Gat

### UNIT – II

1. Writing of following Talas in notation with Dugun and Chaugun.  
(i) Choutal (ii) Jhoomra (iii) Sool tal
2. Definition of the following :  
(i) Margi and Deshi Sangeet, (ii) Gandharva and Geeti gan (iii) Avartan and Vibhag (iv) Sah – Shabd and Nih- Shabad Kriya.

### UNIT – III

1. Definition and merits and demerits of Gayak, Vadaak and Vaggayakar.
2. Detailed study of Gram – Moorchhana.

### UNIT – IV

1. General Knowledge of “Ravindra Sangeet”.
2. Knowledge of popular Music composition of Karnatika Music.  
(i) Varnam (ii) Kriti (iii) Jawali (iv) Padam (v) Tillana.

### UNIT – V

1. Brief Knowledge of following folk dances: Kalbelia, Ghoomar, Bhawai, Garba, Dandia, Bhangra, Gidda, Lawani, Bihu, Baul.
2. Detail Study of “Staff Notation System.”.



**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.

**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
10. Pt Omkarnath Thakur :Pranav Bharti
11. डॉ. लावण्य कीर्ति सिंह 'काव्या' – भारतीय संगीत ग्रन्थ: वर्ण्य-विषय विश्लेषण
12. प्रकाश महाडिक: भारतीय संगीत के तंत्री वाद्य
13. ठाकुर जयदेव सिंह – भारतीय संगीत का इतिहास
14. तुलसीराम देवांगन – भारतीय संगीत शास्त्र
15. ज्ञानेश्वर सोनी/गौरी शंकर सोनी: भारतीय संगीत ज्ञान शास्त्र
16. शरच्चंद्र श्रीधर परांजपे: भारतीय संगीत का इतिहास
17. डॉ. लक्ष्मीनारायण गर्ग - निबन्ध संगीत
18. शरच्चंद्र श्रीधर परांजपे: संगीत बोध
19. रोजी श्रीवास्तव व रानी श्रीवास्तव: आरोही भाग 1 व 2

**SEMESTER IV**

Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks		Total Marks	Minimum Passing Marks (%)
							External Marks	Internal Marks		
IMU5DCCP41	Presentation of Ragas & Alankar & Viva -Voce - IV	DCC	0	0	4*	6	80	20	150	A candidate shall be required to obtain 36% marks to pass in theory, practical and internals separately.
IMU5DCCT42	Fundamentals & General Study of Indian Music – IV	DCC	2	0	0		40	10		

**Presentation of Ragas & Alankar & Viva-Voce – IV**

**Examination Scheme**

<b>Course Nomenclature</b>	Presentation of Ragas & Alankar & Viva -Voce - IV
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	2 <sup>nd</sup>
<b>Semester</b>	IV
<b>Course</b>	CORE
<b>Code</b>	IMU5DCCP41
<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 in prescribed Ragas .

**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

By the end of this course, students will have a well-rounded expertise in both the performance and theoretical aspects of Hindustani classical music, with a particular focus on presentation and improvisation skills across ragas and taals prescribed in course. They will be prepared to perform confidently in both solo and group settings, showcasing their mastery of different musical compositions and rhythmic patterns.

**Raga: Bihag, Des, Hamir, Kedar, Malkauns**

**Tala: Punjabi, Teevra, Deepchandi**

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 of Alankara in Kafi & Asavari Thaat
6. Demonstration of all Taals with Dugun & Chaugun on hand by showing Tali & Khali

## Fundamentals & General Study of Indian Music – IV

### Examination Scheme

<b>Course Nomenclature</b>	Fundamentals & General Study of Indian Music – IV
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	2 <sup>nd</sup>
<b>Semester</b>	IV
<b>Course</b>	CORE
<b>Code</b>	IMU5DCCT42
<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 have the basic knowledge of contents of Granthas like NATya Shastra, Sangeet Ratnakar, Brihaddeshi & Sangeet Parijat. They will also develop understanding of classification of Musical Instruments

**CO3** Students will have fundamental knowledge of Rag Lakshan Swasthan-niyam, Understanding the concepts of Avirbhav and Tirobhav . the will be able to analyze the significance of Alpatva and Bahutva of notes within a raga. Describe the process of Ragalap and Roopkalap in raga performance.

**CO4** Students will be able to –

- Provide a comprehensive description of the Indian Taal system, including its structure and components.
- Explain the Ten Pranas of Taal

**CO5** Students will have knowledge of –

- major classical music conferences in India, such as the Tansen Sangeet Samaroh, Sawai Gandharva Bhimsen Mahotsav, and Saptak Festival.
- prestigious awards in Indian classical music, including the Sangeet Natak Akademi Award, Padma Awards, and Tansen Award.

By the end of this course, students will have a profound understanding of advanced theoretical and practical aspects of Hindustani classical music. They will be able to analyze and articulate complex musical concepts, appreciate the historical and contemporary contributions to the field, and understand the broader social, cultural, and artistic impacts of music.

## Fundamentals & General Study of Indian Music – IV

### 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. First 5 questions (Part i to v) will be of multiple choice type and last 5 questions ( Part vi to x) will be fill in the blanks type
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. Minimum two questions from each unit. First 5 questions (Part i to v) will be of multiple-choice type and last 5 questions (Part vi to x) will be fill in the blanks type

#### Section B

Max Marks 10

This section contains 07 questions. Students have to attempts 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-  
Bihag, Des, Hamir, Kedar, Malkauns
2. Writing Theka with Dugun Tigun & Chaugun of following Talas:  
Punjabi, Teevra, Deepchandi

### **Unit – II**

1. Introduction and Contribution of the following Granths and Granthkaras.
  - (i) Bharat – Natya Shastara
  - (ii) Sharangdav – Sangeet Ratnakar.
  - (iii) Matang – Brihadeshi
  - (iv) Ahobal – Sangeet- Parijat.
2. Classification of instruments.  
Tatvadya, Sushirvadya, Ghanvadya, Avnadhvadya

### **Unit – III**

1. General Knowledge of Rag- Lakshan, Swasthan- niyam , Avirbhav- Tirobhav, Alpatv- Bahutva, Ragalap- Roopkalap.
2. Description of Indian Taal Saystem with Ten Pranas of Tal.

### **Unit- IV**

1. Major Classical Music Conferences and Awards in India
2. Life sketches of following musicians: Lalmani Mishra, Pt. Bhatkhande, Acharya Brihaspati, Ali Akbar Khan, Alla – Rakha- Khan.

### **Unit V**

1. Impact of folk music on Classical Music.
2. Religion and Music.
3. Role of Music in National integration.
4. Place of Music in fine arts.

**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.

**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
10. Pt Omkarnath Thakur :Pranav Bharti
- 11 डॉ. लावण्य कीर्ति सिंह 'काव्या' – भारतीय संगीत ग्रन्थ: वर्ण्य–विषय विश्लेषण
- 12 प्रकाश महाडिक: भारतीय संगीत के तंत्री वाद्य
13. ठाकुर जयदेव सिंह – भारतीय संगीत का इतिहास
14. तुलसीराम देवांगन – भारतीय संगीत शास्त्र
15. ज्ञानेश्वर सोनी/गौरी शंकर सोनी: भारतीय संगीत ज्ञान शास्त्र
16. शरच्चंद्र श्रीधर परांजपे: भारतीय संगीत का इतिहास
17. डॉ. लक्ष्मीनारायण गर्ग - निबन्ध संगीत
18. शरच्चंद्र श्रीधर परांजपे: संगीत बोध
19. रोजी श्रीवास्तव व रानी श्रीवास्तव: आरोही भाग 1 व 2

## Semester V

Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks		Total Marks	Minimum Passing Marks (%)
							External Marks	Internal Marks		
IMU5.5DCCP51	Presentation of Ragas & Alankar & Viva -Voce - V	DCC	0	0	4*	6	80	20	150	A candidate shall be required to obtain 36% marks to pass in theory, practical and internals separately.
IMU5.5DCCT52	Fundamentals & General Study of Indian Music – V	DCC	2	0	0		40	10		

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

#### Examination Scheme

<b>Course Nomenclature</b>	Presentation of Ragas & Alankar & Viva -Voce -V
<b>Programme</b>	BA Pass
<b>Subject</b>	Indian Music (Vocal or Sitar)
<b>Year</b>	3 <sup>rd</sup>
<b>Semester</b>	V
<b>Course</b>	CORE
<b>Code</b>	IMU5.5DCCP51
<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 in prescribed Ragas.

**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

By the end of this course, students will have a well-rounded expertise in both the performance and theoretical aspects of Hindustani classical music, with a particular focus on presentation and improvisation skills across ragas and taals prescribed in course. They will be prepared to perform confidently in both solo and group settings, showcasing their mastery of different musical compositions and rhythmic patterns.

**Raga: Miyan ki Malhar, Bahar, Marwa Pooriya, Basant**

**Tala: Ada Chautal, Jat, GajJhampa**

1. Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal/ Vilambit & Drut Gat with Alap, Tan
2. Presentation of a Rag of examiner's choice other than point 1 above
3. Drut Khayal/Drut Gat in other than Raga of point 1 & 2
4. One Tarana/ Trivat/Bhajan/ Patriotic Song/ Dhun in Other than Raga of point 1 & 2.
5. Alankars in Marva & Poorvi
6. Demonstration of all Taals with Dugun & Chaugun on hand by showing Tali & Khali

## Fundamentals & General Study of Indian Music – V

### Examination Scheme

Course Nomenclature	Fundamentals & General Study of Indian Music – V
Programme	BA Pass
Subject	Indian Music (Vocal or Sitar)
Year	3 <sup>rd</sup>
Semester	V
Course	CORE
Code	IMU5.5DCCT52
Credit	2
Hrs per week	2
Total Teaching Hours	30
EoSE	40
Max. Marks	40
Minimum passing Marks	14
Practical/Theory	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 in prescribed Ragas and Taals

**CO2** Students will be able to □

- Study and explain Shruti-Swara arrangements according to Bharat and Sarna-Chatushtai, and Bhatkhande.
- Describe the placement of Shuddh and Vikrit swars on the strings of the veena according to Ahobal and Shrinivas.

**CO3** Students will be able to define and classify the types, dhatus, and angas of Prabandh.

**CO4** Students will gain basic knowledge of Prabandh, Kaku, Ras

**CO5** Students will be initiated into the basic concept of Psychology & Music

## Fundamentals & General Study of Indian Music – V

### 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. First 5 questions (Part i to v) will be of multiple choice type and last 5 questions ( Part vi to x) will be fill in the blanks type
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. Minimum two questions from each unit. First 5 questions (Part i to v) will be of multiple-choice type and last 5 questions (Part vi to x) will be fill in the blanks type

#### Section B

Max Marks 10

This section contains 07 questions. Students have to attempts 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. Detailed and comparative study of following pages: (I) Miyan Ki Malhar (II) Bahar (III) Marwa (IV) Pooria (V) Basant
2. To write Notation of Bandish/Gats of Prescribed Ragas.

### UNIT – II

1. To write Theka, Dugun, Tigun & Chougun of following tals. **Ada Chautal, Jat, GajJhampa**
2. Definition and types of Taan and Gamak

### UNIT – III

1. Study of Shruti:
  - (i) Shuruti-Swar arrangement according to Bharat and Sarna- Chatushtayi
  - (ii) Shuruti- Swar arrangement according to Bhatkhande
2. Placement of Shudh and Vikrit swars on the string of veena according to Ahobal and Shrinivas

### UNIT – IV

1. Definition, Types, dhatus and Angs of Prabandh.
2. Rag and Ras

### UNIT – V

1. Music and Psychology
  - (i) Memory – Imagination
  - (ii) Emotion – expression
  - (iii) Heredity – Environment
2. Definition & Utility of “Kaku”

**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.

**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
10. Pt Omkarnath Thakur :Pranav Bharti
11. डॉ. लावण्य कीर्ति सिंह 'काव्या' – भारतीय संगीत ग्रन्थ: वर्ण्य-विषय विश्लेषण
12. प्रकाश महाडिक: भारतीय संगीत के तंत्री वाद्य
13. ठाकुर जयदेव सिंह – भारतीय संगीत का इतिहास
14. तुलसीराम देवांगन – भारतीय संगीत शास्त्र
15. ज्ञानेश्वर सोनी/गौरी शंकर सोनी: भारतीय संगीत ज्ञान शास्त्र
16. शरच्चंद्र श्रीधर परांजपे: भारतीय संगीत का इतिहास
17. डॉ. लक्ष्मीनारायण गर्ग - निबन्ध संगीत
18. शरच्चंद्र श्रीधर परांजपे: संगीत बोध
19. रोजी श्रीवास्तव व रानी श्रीवास्तव: आरोही भाग 1 व 2

## Semester VI

Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks		Total Marks	Minimum Passing Marks (%)
							External Marks	Internal Marks		
IMU5.5DCCP61	Presentation of Ragas & Alankar & Viva -Voce - VI	DCC	0	0	4*	6	80	20	150	A candidate shall be required to obtain 36% marks to pass in theory, practical and internals separately.
IMU5.5DCCT62	Fundamentals & General Study of Indian Music – VI	DCC	2	0	0		40	10		

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

#### Examination Scheme

Course Nomenclature	Presentation of Ragas & Alankar & Viva -Voce -VI
Programme	BA Pass
Subject	Indian Music (Vocal or Sitar)
Year	3 <sup>rd</sup>
Semester	VI
Course	CORE
Code	IMU5.5DCCP61
Credit	4
Hrs per week	4X2 =8
Total Teaching Hours	120
EoSE	80
Max. Marks	80
Minimum passing Marks	29
Practical/Theory	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 in prescribed Ragas.

**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

By the end of this course, students will have a well-rounded expertise in both the performance and theoretical aspects of Hindustani classical music, with a particular focus on presentation and improvisation skills across ragas and taals prescribed in course. They will be prepared to perform confidently in both solo and group settings, showcasing their mastery of different musical compositions and rhythmic patterns.

Raga: **Jaijaiwanti, Darbari Kanhda, Miyan Ki Todi, Shuddh Kalyan,**  
Tala: **Rudra, Basant, Pancham Sawari**

1. Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal/ Vilambit & Drut Gat with Alap, Tan
2. Presentation of a Rag of examiner's choice other than point 1 above
3. Drut Khayal/Drut Gat in other than Raga of point 1 & 2
4. One Tarana/ Trivat/Bhajan/ Patriotic Song/ Dhun in Other than Raga of point 1 & 2.
5. Alankars in Bhairavi & Todi Thaats
6. Demonstration of all Taals with Dugun & Chaugun on hand by showing Tali & Khali

## Fundamentals & General Study of Indian Music - VI

### Examination Scheme

Course Nomenclature	Fundamentals & General Study of Indian Music - VI
Programme	BA Pass
Subject	Indian Music (Vocal or Sitar)
Year	3 <sup>rd</sup>
Semester	VI
Course	CORE
Code	IMU5.5DCCT62
Credit	2
Hrs per week	2
Total Teaching Hours	30
EoSE	40
Max. Marks	40
Minimum passing Marks	14
Practical/Theory	Theory

### Course Outcomes (Cos)

**CO1** Students will develop understanding of the theoretical details and nuances of Ragas Jajjaiwanti, Darbari Kanada, Miyan Ki Todi, and Shuddh Kalyan and ability to write and interpret notations for songs (Bandish) or instrumental compositions (Gat) in these ragas.

**CO2** Students will develop understanding of Classification of ragas based on traditional systems, including Gram Rag – Desi Rag, Rag – Ragini, Mel Rag or Thaat Rag, and Ragang – Rag. Students will be able to Gain in-depth knowledge of the 72 Mels of Vyankatmakhi and the 32 Thats of Bhatkhande.

**CO3** Study and describe the contributions of significant music texts and their authors, including: Kumbha – Sangeetraj, Ramamatya – Swar Mel Kalanidhi, Vyankatmakhi – Chaturdandi Prakashika, Jaidev – Geet Govind

**CO4** Students will gain knowledge of comparative analysis of the Shuddh and Vikrit notes in the Hindustani and Carnatic systems of music. Students will also gain an understanding of the similarities and differences between these two classical music traditions

**CO5** Students will Study the life, work, and contributions of notable musicians such as: Kishan Maharaj, V.D. Paluskar, Kishori Amonkar, Bade Ghulam Ali Khan, Amjad Ali Khan & S.N. Ratanjankar

Students will learn to appreciate their influence on the evolution and dissemination of Hindustani classical music.

**CO6** Students will recognize and appreciate the significant contributions of female artists in the field of Hindustani classical music. They will understand the challenges and achievements of these artists in a historical and contemporary context. They will also have the basic knowledge of Haveli Sangeet



**Fundamentals & General Study of Indian Music – VI**  
**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
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**Section A**

Max Marks 10

This section contains Ten compulsory Questions. Minimum two questions from each unit. First 5 questions (Part i to v) will be of multiple-choice type and last 5 questions (Part vi to x) will be fill in the blanks type

**Section B**

Max Marks 10

This section contains 07 questions. Students have to attempts 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-  
Jajiwanti, Darbari Kanhda, MIyan Ki Todi, Shuddh Kalyan,
2. Writing Theka with Dugun Tigun & Chaugun of following Talas:  
Rudra, Basant, Pancham Sawari

### **Unit – II**

1. Rag Classification
  - (i) Gram Rag – Desi Rag
  - (ii) Rag – Ragni
  - (iii) Mel Rag or That Rag
  - (iv) Ragang – Rag
2. 72 Mels of Vyankatmakhi and 32 Thats of Bhatkhande

### **Unit – III**

1. Description of Books and their writers
  - (i) Kumbha – Sangeetraj
  - (ii) Ramamatya – Swar Mel Kalanidhi
  - (iii) Vyankatmakhi – Chaturdandi Prakashika
  - (iv) Jaidev – Geet Govind
2. Comparative study of shuddh and Vikrit Swars of Hindustan and Karnatak systems of Music .

### **Unit IV**

1. Life sketches and contribution in the field of music of following musicians.  
Kishan Maharaj, Kishori Amonkar. Bade Gulam Ali Khan, Amjad Ali Khan, S. N. Ratanjankar
2. Haveli Sangeet Tradition

### **Unit – V**

1. Contribution of female artistis in the field of Music.
2. Utility of Music in Society
3. Music and Therapy.
4. Distance Education of Music.

**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)**

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