

# Curriculum and Credit Framework for Undergraduate Programme (Multidisciplinary) as per NEP-2020

**Bachelor of Arts (Music-Vocal)**  
(Three Year and Four-Year Undergraduate Programme)

**3<sup>rd</sup> to 8<sup>th</sup> Semesters**  
w.e.f. Session: 2024-25



**Department of Music (Vocal & Instrumental)**  
**Chaudhary Devi Lal University,**  
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## **Introduction to the Programme**

In today's times, it become more important & vital aspects for institutions to develop intellectual minds with nurturing them with quality higher education. With different quality testes and analytical criteria however, Bachelor of Arts – Music-Vocal (Honors/Research) Programme is designed to develop and generate enough capabilities & prepare intellectual brains to acquire knowledge, skills and nurture their abilities to analysis and blend with the existing realities pertaining to the sphere of influence of professional Music fields. This course not only provides for maintaining and supporting the professional activities in the phase of brutal time of change and competition but also a dreadful needed perspective of sustainable growth. This Programme aims at infusing conceptual understanding and practical aspects to prepare students to make professional of today and prepares them to drive and face the challenges of tomorrow. It also exposes the students to the world of technology, digitization, performance and happiness in the relevant field as imagined by the entrepreneurs, Musicians and scholars. This course is designed to help and enlighten the students in cultural and professional approach, expert knowledge in different fields of music, management, organization and happiness.

## **2. Programme Outcomes (POs) based on Learning Outcome-based Curriculum**

### **Framework of B. A. Music–Instrumental (Honors/Research) - Three/Four Year:**

The courses of this Programme have been designed to promote understanding of the issues that are challenging the aims and achievements in music world and the happiness as a wholly. The Programme will help to understand various types of music, composition and discipline. B. A. Music–Vocal (Honors/Research) is a highly recommended & efficient course of modern times and prepares the participants for taking up middle and top-level challenging in performing various job opportunities in government and private sectors as freelancers. Accordingly, they are imparted adequate conceptual knowledge and practical training in various functional aspects of classical music, semi-classical music, light music, western music and folk music which further develops a specialization in pupil. B. A. Music–Vocal (Honors/Research) degree is structured to provide the students with the performing skills in respective disciplines of musical background as an freelance performer or as in any music carrier. Apart from that the proposed Programme is to make students efficient to gain knowledge in-depth with the core subjects like classical music, semi-classical music, light music and folk music basically. B. A. Music– Vocal (Honors/Research) Programme is a four years graduate Programme which is further divided into eight semesters. The Programme is aimed at following outcomes:

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## **2.1 Objectives of the Programme:**

After the completion of this program, students will be able to prepare a progressive mindset by developing the comparative thing, disciplinary knowledge, performing and composing Music, skills, team work, co-operation, management skills, multi-tasking, attributes, qualities and.

## **2.2. Programme Learning Outcomes for the Programme:**

This Programme brings out the following outcomes:

### **PO1: Deep Understanding of Music Learning, Performing and composing Music;**

The foremost aim of this Programme is to make the learners understood concepts of music and its use in performance. The content of this program is so designed that it will help the students to analyze the various perspectives such as performing, accompanying, composing, recording, teaching and research.

### **PO2: Developing the Entrepreneurship skills**

The aim of this program is to make students efficient to start their own profession with teaching and entrepreneurship skills. The knowledge of the different specialization in music as Instrumental i.e., Vocal Music, Sitar, Sarod, Tabla, Harmonium, Dholak and other folk instruments etc. with the help of practical exposure will help the students to stand in culture. The content is organized in such a way that the students would be able to think from various perspectives and suggest solutions according to their individual sensibilities.

### **PO3: Capability of the students to make decisions at the personal and professional level**

In order to improve professional education, a better understanding of student's decision making is required. The graduates of this Programme will be trained to develop skills and attitudes needed for decisive thinking and adopting an inclusive problem-solving approach. They shall be exposed to the pedagogy that helps them understand real life situations through case-studies. It aims at building the basic ability to think critically, evaluate analytically and solve complex problems innovatively.

### **PO4: Performing and Communication Skill and Team work/cooperation**

The teaching learning pedagogies used in the Programme make the students capable enough to deliver and communicate information effectively up to a mark. The curriculum also inculcates in the young minds the qualities of teamwork, cooperation and communication skill, which can be seen as a vision of the traditional and current music world in this competitive era. The course includes the knowledge and understanding of group dynamics, recognize opportunities and contribute positively to collaborative management research, demonstrate a capacity for self-management and teamwork, in order to achieve common goals and further the learning of themselves as well as others.

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### **PO5: Information/Digital Literacy**

This programme enables the students to be technologically updated as it has courses like professional performing and composing technology etc. which not only make them work using Riyaz room and recording studio etc. but also makes them independent enough in this world of Music and happiness. In all the courses, wherever applicable and possible, components related to technological changes have been incorporated which not only makes them digitally literate but also makes them aware of various stage performance and how to take precautionary measures.

### **PO6: Lifelong Learning**

This course broadens the horizons of the students by making them understands the details of the Music world and the overall performing. This learning makes them probing to raise concerns and act accordingly. The curriculum is designed in such a way that the students are driven to develop an attitude of life-long learning. The lifelong learning will not only enhance the social inclusion and personal development but also the self-sustainability as well as competitiveness and employability.

### **2.3. Programme Specific Objectives:**

**PSO1:** The learners will venture into the field of Music (Indian Classical Music, Semi-Classical, Light Music, Folk Music and western Music in the field of Vocal Music): Stage Performance, Accompanying, Music Therapy, Cultural relations, Happiness and Spiritual Programme with Teaching and Research etc.

**PSO2:** The Programme will help the learners to prove themselves in the different Competitive and Professional Examinations like Eligibility Tests, Radio Grade Test etc. with professional performer.

**PSO3:** The students can move on further towards the research work in the field of Music.

**PSO4:** The vast syllabus covers various comprehensive fields and Raag, Taal and Folk Music etc. will helps the students to grasp the practical and theoretical knowledge.

### **3. Programme Structure**

Bachelor of Arts (Music–Vocal) - Four-year (Eight Semesters) Undergraduate Programme is of 180 credits consisting of Discipline Specific Courses (DSC), Minor (MIC)/Vocational (VOC) Courses, Skill Enhancement Courses (SEC), Ability Enhancement Courses (AEC), Multidisciplinary courses (MDC) and Value-Added Courses (VAC).

**Table 1: Curriculum and Credit Framework for Bachelor of Arts (Music–Vocal) – Multidisciplinary 3-Year UG Degree - Bachelor of Arts (Music- Vocal), 4 Year UG Degree – Bachelor of Arts (Music-Vocal) – Honours/Honours with Research)**

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Semester	Discipline specific courses (DSC)	Minor (MIC) / Vocational (VOC)	Multidisciplinary courses (MDC)	Ability enhancement courses (AEC)	Skill enhancement courses (SEC)/ Internship / Dissertation	Value Added Courses (VAC)	Total Credits
<b>The students existing the program after second semester and securing 52 credits including 4 credit of summer internship and will be awarded UG certificate in the relevant discipline / subject.</b>							
III	BA/MD/MUS/V/3/DSC/201 @4 credits	BA/MD/MUS/V/3/MIC/201 @ 4 credits	BA/MD/MUS/V/3/MDC/201 @ 3 credits	BA/MD/MUS/V/3/AEC/201 @ 2 credits	BA/MD/MUS/V/3/SEC/201 @ 3 credits	-----	24
	DSC-B3@4 credits						
	DSC-C3@4 credits						
IV	BA/MD/MUS/V/4/DSC/202 @4 credits	BA/MD/MUS/V/4/MIC/202 @ 4 credits	-----	BA/MD/MUS/V/4/AEC/202 @ 2 credits		BA/MD/MUS/V/4/VAC/201 @ 2 credits	20
	DSC-B4@4 credits						
	DSC-C4@4 credits						
<b>The students existing the program after second semester and securing 96 credits including 4 credit of summer internship and will be awarded UG certificate in the relevant discipline / subject.</b>							
V	BA/MD/MUS/V/5/DSC/301 @4 credits	BA/MD/MUS/V/5/MIC/301 @ 4 credits			BA/MD/MUS/V/5/SEC/301 @ 4 credits *INTERNSHIP		20
	DSC-B5@4 credits						
	DSC-C5@4 credits						
VI	BA/MD/MUS/V/6/DSC/302 @4 credits	BA/MD/MUS/V/6/MIC/302 @ 4 credits BA/MD/MUS/V/6/MIC/303 @ 4 credits					20
	DSC-B6@4 credits						
	DSC-C6@4 credits						
<b>Students will be awarded three-year use your degree with a major in the relevant subject upon securing 132 credits.</b>							
VII*	BA/MD/MUS/V/H/7/DSC/401 @4 credits	BA/MD/MUS/V/H/7/MIC/401 @ 4 credits					24
	BA/MD/MUS/V/H/7/DSC/402 @4 credits						
	BA/MD/MUS/V/H/7/DSC/403 @4 credits						
	BA/MD/MUS/V/H/7/DSC/404 @4 credits						
	BA/MD/MUS/V/H/7/DSC/405 @4 credits						
VIII* (4Yr UG Hon.)	BA/MD/MUS/V/H/8/DSC/406 @4 credits	BA/MD/MUS/V/H/8/MIC/402 @ 4 credits					24
	BA/MD/MUS/V/H/8/DSC/407 @4 credits						
	BA/MD/MUS/V/H/8/DSC/408 @4 credits						

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	<b>BA/MD/MUS/V/H/8/DSC/409</b> @4 credits						
	<b>BA/MD/MUS/V/H/8/DSC/410</b> @4 credits						
<b>Viii*</b> <b>(4Yr UG</b> <b>Hon. With</b> <b>research )</b>	<b>BA/MD/MUS/V/HWR/8/DSC/406</b> @4 credits	<b>BA/MD/MUS/V/HWR/8/MIC</b> <b>/402</b> @ 4 credits			<b>BA/MD/MUS/V/HWR/8/SE</b> <b>C/401</b> @ 12 credits *RESEARCH PROJECT/DISSERTATION		<b>24</b>
	<b>BA/MD/MUS/V/HWR/8/DSC/407</b> @4 credits						
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**\*Student should select one course each from the Central Pool of Ability Enhancement Courses (AEC) and Value-Added Courses.**

**# Four credits of internship earned by a student during summer internship after 2nd semester or 4th semester will be counted in 5th semester of a student who pursue 3 year UG Programme without taking exit option.**

**NOTE:**

<b>DSC</b>	<b>Discipline Specific Course:</b> Credit of a DSC major could be the combination of lecture credits, tutorial credits, and practical credits. DSC includes core courses, subject elective and subject skill enhancement courses.
<b>MDC</b>	<b>Multidisciplinary Course:</b> All UG students must undergo three introductory level multidisciplinary courses relating to <b>Natural Sciences, Physical Sciences, Humanities, Arts &amp; Social Sciences, Commerce &amp; Management, and Interdisciplinary Studies.</b> Students are not allowed to choose or repeat courses already undergone at the higher secondary level (12th class) or opted as major and minor stream under this category.
<b>AEC</b>	<b>Ability Enhancement Course:</b> Ability Enhancement (Language) courses may be designed to achieve competency in the Modern Indian Language and English, with a special emphasis on language and communication skills.
<b>SEC</b>	<b>Skill Enhancement Course:</b> Skill Enhancement Courses may be primed to impart practical skills, hands-on training, soft skills, etc., to enhance the student's employability.
<b>Summer Internship</b>	Internships will require 120 hours (1 credit: 30 hrs of engagement) of involvement working with local industry, government or private organizations, business organizations, artists, crafts persons, and similar entities during summers. <b>#Four credits of internship earned by a student during summer internship after 2<sup>nd</sup> semester or 4<sup>th</sup> semester will be counted in 5<sup>th</sup> semester of a student who pursue 3 year UG Programmes without taking exit option.</b>
<b>Research Project</b>	Research Project/Dissertation for UG degree (Honours with research) will be completed in the eighth semester under the guidance of a college and university faculty member.
<b>VAC</b>	<b>Value Added Course:</b> All UG students must undergo at least three Value Added Courses
<b>MIC including VOC</b>	<b>Minor Course (MIC)</b> with minimum 24 Credits including Vocational Course (VOC)
	<b>For students who choose to pursue single major after 2<sup>nd</sup> semester of multidisciplinary Programmes</b> The 16 credits earned during first year in the two subjects, other than the subject which is continued as Single Major, will be counted towards minor

**DSC Major and Minor in I& II Semesters will have Foundation or Introductory level courses. DSC Major and Minor in III & IV semesters will be Intermediate Level Courses. Whereas DSC Major and minor in V & VI shall be of higher-level courses and in VII & VIII semesters, advanced level courses will be offered.**

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**Table 2: Courses and Credit Scheme of Bachelor of Arts (Music- Vocal) – Multidisciplinary  
3-Year UG Degree - Bachelor of Arts (Music- Vocal)  
4 Year UG Degree - Bachelor of Arts (Music- Vocal) – Honours/Honours with Research**

Course code	Course title	Level	Credits			
			L	T	P	Total
<b>Discipline specific courses (DSC)</b>						
BA/MD/MUS/V/1/DSC/101	General Study of Music	100	4	-	-	4
BA/MD/MUS/V/2/DSC/102	Instrument Classifications	100	4	-	-	4
BA/MD/MUS/V/3/DSC/201	Biography (Theory)	200	4	-	-	4
BA/MD/MUS/V/4/DSC/202	Western Music (Theory)	200	4	-	-	4
BA/MD/MUS/V/5/DSC/301	Manuscripts (Theory)	300	4	-	-	4
BA/MD/MUS/V/6/DSC/302	Development of Music (Theory)	300	4	-	-	4
BA/MD/MUS/V/H/7/DSC/401	Applied Musicology (Theory)	400	4	-	-	4
BA/MD/MUS/V/H/7/DSC/402	Carnatic Music (Theory)	400	4	-	-	4
BA/MD/MUS/V/H/7/DSC/403	Baaj of Taal (Theory)	400	4	-	-	4
BA/MD/MUS/V/H/7/DSC/404	Raag Moorchhana 1 (Practical)	400	-	-	4	4
BA/MD/MUS/V/H/7/DSC/405	Stage Vocal Demonstration 1 (Practical)	400	-	-	4	4
BA/MD/MUS/V/H/8/DSC/406	Gharana of Vocalists (Theory)	400	4	-	-	4
BA/MD/MUS/V/H/8/DSC/407	Research Methodology (Theory)	400	4	-	-	4
BA/MD/MUS/V/H/8/DSC/408	Hindustani & Rabindra Sangeet (Theory)	400	4	-	-	4
BA/MD/MUS/V/H/8/DSC/409	Raag Moorchhana 2 (Practical)	400	-	-	4	4
BA/MD/MUS/V/H/8/DSC/410	Stage Vocal Dynamics (Practical)	400	-	-	4	4
BA/MD/MUS/V/HWR/8/DSC/406	Gharana of Vocalists (Theory)	400	4	-	-	4
BA/MD/MUS/V/HWR/8/DSC/407	Research Methodology (Theory)	400	4	-	-	4
<b>Minor (MIC)/Vocational (VOC) Courses</b>						
BA/MD/MUS/V/1/MIC/101	Film Music	100	-	-	2	2
BA/MD/MUS/V/2/MIC/102	Folk Music of Punjab & Haryana(Practical)	100	-	-	2	2
BA/MD/MUS/V/3/MIC/201	Folk of Rajasthan (Practical)	200	-	-	4	4
BA/MD/MUS/V/4/MIC/202	Thumri & Dadra (Practical)	200	-	-	4	4
BA/MD/MUS/V/5/MIC/301	Non-Filmy Music (Practical)	300	-	-	4	4
BA/MD/MUS/V/6/MIC/302	Patriotism in Indian Music (Practical)	300	-	-	4	4
BA/MD/MUS/V/6/MIC/303	Ghazal Music (Practical)	300	-	-	4	4
BA/MD/MUS/V/H/7/MIC/401	Devotional Form of Indian Music (Practical)	400	-	-	4	4
BA/MD/MUS/V/H/8/MIC/402	Taal Aesthetics (Practical)	400	-	-	4	4
BA/MD/MUS/V/HWR/8/MIC/402	Taal Aesthetics (Practical)	400	-	-	4	4
<b>Multidisciplinary Courses (MDC)</b>						
BA/MD/MUS/V/1/MDC/101	Elementary Knowledge of Hindustani Music	100	-	-	3	3
BA/MD/MUS/V/2/MDC/102	Preliminary Basics In Indian Music	100	-	-	3	3
BA/MD/MUS/V/3/MDC/201	Functional Values of Indian Music (Practical)	200	-	-	3	3
<b>Ability Enhancement Course (AEC)</b>						
BA/MD/MUS/V/1/AEC/101	To be selected from central pool	100	2	-	-	2
BA/MD/MUS/V/2/AEC/102	To be selected from central pool	100	2	-	-	2
BA/MD/MUS/V/3/AEC/201	To be selected from central pool	200	2	-	-	2
BA/MD/MUS/V/4/AEC/202	To be selected from central pool	200	2	-	-	2
<b>Skill Enhancement Course (SEC)/Internship/Dissertation</b>						
BA/MD/MUS/V/1/SEC/101	Accompanying Skills on Harmonium(Practical)	100	-	-	3	3
BA/MD/MUS/V/2/SEC/102	Accompanying Skills on Dholak	100	-	-	3	3
BA/MD/MUS/V/3/SEC/201	Accompanying Skills on Tabla (Practical)	200	-	-	3	3
BA/MD/MUS/V/5/SEC/301	INTERNSHIP	300	-	-	4	4
BA/MD/MUS/V/HWR/8/SEC/401	RESEARCH PROJECT/DISSERTATION	400	-	-	-	12
<b>Value-Added Course(VAC)</b>						
BA/MD/MUS/V/1/VAC/101	To be selected from central pool	100	2	-	-	2
BA/MD/MUS/V/2/VAC/102	To be selected from central pool	100	2	-	-	2
BA/MD/MUS/V/4/VAC/201	To be selected from central pool	200	2	-	-	2

\*Abbreviation: L = Lecture. T = Tutorial and P = Practical.

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**Table 3: Course Code and Title along with the Credit details**  
**Bachelor of Arts (Music-Vocal) – Multidisciplinary**  
**3-Year UG Degree - Bachelor of Arts (Music- Vocal)/**  
**4 Year UG Degree - Bachelor of Arts (Music- Vocal) – Honours/Honours with Research**

SEMESTER 1 <sup>st</sup>									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/1/DSC/101	<b>General Study of Music</b>	100	4	-	4	30	70	100
2.MIC	BA /MUS/V/MD/1/MIC/101	<b>Film Music</b>	100	-	2	2	-	50	50
3.MDC	BA /MUS/V/MD/1/MDC/101	<b>Elementary Knowledge of Hindustani Music</b>	100	-	3	3	-	75	75
4.AEC	AEC/101		100	2	-	2	15	35	50
5.SEC	BA /MUS/V/MD/1/SEC/101	<b>Accompanying Skills on Harmonium</b>	100	-	3	3	-	75	75
6.VAC	VAC/101		100			2			50
SEMESTER 2 <sup>nd</sup>									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/2/DSC/102	<b>Instrument Classifications</b>	100	4	-	4	30	70	100
2.MIC	BA /MUS/V/MD/2/MIC/102	<b>Folk Music of Punjab &amp; Haryana</b>	100	-	2	2	-	50	50
3.MDC	BA /MUS/V/MD/2/MDC/102	<b>Preliminary Basics In Indian Music</b>	100	-	3	3	-	75	75
4.AEC	AEC/102		100	2	-	2	15	35	50
5.SEC	BA /MUS/V/MD/2/SEC/102	<b>Accompanying Skills on Dholak</b>	100	-	3	3	-	75	75
6.VAC	VAC/102		100			2			50
SEMESTER 3 <sup>rd</sup>									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/3/DSC/201	<b>Biography (Theory)</b>	200	4	-	4	30	70	100
2.MIC	BA /MUS/V/MD/3/MIC/201	<b>Folk of Rajasthan (Practical)</b>	200	-	4	4	-	100	100
3.MDC	BA /MUS/V/MD/3/MDC/201	<b>Functional Values of Indian Music (Practical)</b>	200	-	3	3	-	100	100
4.AEC	AEC/201		200	2	-	2	15	35	50
5.SEC	BA /MUS/V/MD/3/SEC/201	<b>Accompanying Skills on Tabla (Practical)</b>	200	-	3	3	-	75	75
SEMESTER 4 <sup>th</sup>									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/4/DSC/202	<b>Western Music (Theory)</b>	200	4	-	4	30	70	100
2.MIC	BA /MUS/V/MD/4/MIC/202	<b>Thumri &amp; Dadra (Practical)</b>	200	-	4	4	-	100	100
3.AEC	AEC/202		200	2	-	2	15	35	50
5.VAC	VAC/201		200			2			50
SEMESTER 5 <sup>th</sup>									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/5/DSC/301	<b>Manuscripts (Theory)</b>	300	4	-	4	30	70	100
2.MIC	BA /MUS/V/MD/5/MIC/301	<b>Non-Filmy Music (Practical)</b>	300	-	4	4	-	100	100
❖	<b>INTERNSHIP</b>			4	-	4	-	100	100
SEMESTER 6 <sup>th</sup>									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/6/DSC/302	<b>Development of Music (Theory)</b>	300	4	-	4	30	70	100
2.MIC	BA /MUS/V/MD/6/MIC/302	<b>Patriotism in Indian Music (Practical)</b>	300	-	4	4	-	100	100
	BA /MUS/V/MD/6/MIC/303	<b>Ghazal Music (Practical)</b>	300	-	4	4	-	100	100
SEMESTER 7 <sup>th</sup>									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/H/7/DSC/401	<b>Applied Musicology (Theory)</b>	400	4	-	4	30	70	100
	BA /MUS/V/MD/H/7/DSC/402	<b>Carnatic Music (Theory)</b>	400	4	-	4	30	70	100
	BA /MUS/V/MD/H/7/DSC/403	<b>Baaj of Taal (Theory)</b>	400	4	-	4	30	70	100
	BA /MUS/V/MD/H/7/DSC/404	<b>Raag Moorchhana 1 (Practical)</b>	400	-	4	4	-	100	100
	BA /MUS/V/MD/H/7/DSC/405	<b>Stage Vocal Demonstration 1 (Practical)</b>	400	-	4	4	-	100	100
2.MIC	BA /MUS/V/MD/H/7/MIC/401	<b>Devotional Form of Indian Music (Practical)</b>	400	-	4	4	-	100	100

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SEMESTER 8 <sup>th</sup> UG. Hon.									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/H/8/DSC/406	<b>Gharana of Vocalists (Theory)</b>	400	4	-	4	30	70	100
	BA /MUS/V/MD/H/8/DSC/407	<b>Research Methodology (Theory)</b>	400	4	-	4	30	70	100
	BA /MUS/V/MD/H/8/DSC/408	<b>Hindustani &amp; Rabindra Sangeet (Theory)</b>	400	4	-	4	30	70	100
	BA /MUS/V/MD/H/8/DSC/409	<b>Raag Moorchhana 2 (Practical)</b>	400	-	4	4	-	100	100
	BA /MUS/V/MD/H/8/DSC/410	<b>Stage Vocal Dynamics (Practical)</b>	400	-	4	4	-	100	100
2. MIC	BA /MUS/V/MD/H/8/MIC/402	<b>Taal Aesthetics (Practical)</b>	400	-	4	4	-	100	100

SEMESTER 8 <sup>th</sup> UG. Hon. with Research									
Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	inter nal	exter nal	Total
1.DSC	BA /MUS/V/MD/HWR/8/DSC/406	<b>Gharana of Vocalists (Theory)</b>	400	4	-	4	30	70	100
	BA /MUS/V/MD/HWR/8/DSC/407	<b>Research Methodology (Theory)</b>	400	4	-	4	30	70	100
2. MIC	BA /MUS/V/MD/HWR/8/MIC/402	<b>Taal Aesthetics (Practical)</b>	400	-	4	4	-	100	100
❖	RESEARCH PROJECT/DISSERTATION		400			12			

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**Table 4: Courses and Credit Scheme of Bachelor of Arts (Music- Vocal) – Multidisciplinary  
3-Year UG Degree - Bachelor of Arts (Music- Vocal)/  
4 Year UG Degree - Bachelor of Arts (Music- Vocal) – Honours/Honours with Research**

Discipline Specific Courses (DSC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/V/1/DSC/101	General Study of Music	3	30	70	100
2.	BA/MD/MUS/V/2/DSC/102	Instrument Classifications	3	30	70	100
3.	BA/MD/MUS/V/3/DSC/201	Biography (Theory)	3	30	70	100
4.	BA/MD/MUS/V/4/DSC/202	Western Music (Theory)	3	30	70	100
5.	BA/MD/MUS/V/5/DSC/301	Manuscripts (Theory)	3	30	70	100
6.	BA/MD/MUS/V/6/DSC/302	Development of Music (Theory)	3	30	70	100
7.	BA/MD/MUS/V/H/7/DSC/401	Applied Musicology (Theory)	3	30	70	100
8.	BA/MD/MUS/V/H/7/DSC/402	Carnatic Music (Theory)	3	30	70	100
9.	BA/MD/MUS/V/H/7/DSC/403	Baaj of Taal (Theory)	3	30	70	100
10.	BA/MD/MUS/V/H/7/DSC/404	Raag Moorchhana 1 (Practical)	20-30 Minutes	-	100	100
11.	BA/MD/MUS/V/H/7/DSC/405	Stage Vocal Demonstration 1 (Practical)	20-30 Minutes	-	100	100
12.	BA/MD/MUS/V/H/8/DSC/406	Gharana of Vocalists (Theory)	3	30	70	100
13.	BA/MD/MUS/V/H/8/DSC/407	Research Methodology (Theory)	3	30	70	100
14.	BA/MD/MUS/V/H/8/DSC/408	Hindustani & Rabindra Sangeet (Theory)	3	30	70	100
15.	BA/MD/MUS/V/H/8/DSC/409	Raag Moorchhana 2 (Practical)	20-30 Minutes	-	100	100
16.	BA/MD/MUS/V/H/8/DSC/410	Stage Vocal Dynamics (Practical)	20-30 Minutes	-	100	100
17.	BA/MD/MUS/V/HWR/8/DSC/406	Gharana of Vocalists (Theory)	3	30	70	100
18.	BA/MD/MUS/V/HWR/8/DSC/407	Research Methodology (Theory)	3	30	70	100

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Minor Courses (MIC)/Vocational Courses (VOC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/V/1/MIC/101	Film Music	20-30 Minutes	-	50	50
2.	BA/MD/MUS/V/2/MIC/102	Folk Music of Punjab & Haryana(Practical)	20-30 Minutes	-	50	50
3.	BA/MD/MUS/V/3/MIC/201	Folk of Rajasthan (Practical)	20-30 Minutes	-	100	100
4.	BA/MD/MUS/V/4/MIC/202	Thumri & Dadra (Practical)	20-30 Minutes	-	100	100
5.	BA/MD/MUS/V/5/MIC/301	Non-Filmy Music (Practical)	20-30 Minutes	-	100	100
6.	BA/MD/MUS/V/6/MIC/302	Patriotism in Indian Music (Practical)	20-30 Minutes	-	100	100
7.	BA/MD/MUS/V/6/MIC/303	Ghazal Music (Practical)	20-30 Minutes	-	100	100
8.	BA/MD/MUS/V/H/7/MIC/401	Devotional Form of Indian Music (Practical)	20-30 Minutes	-	100	100
9.	BA/MD/MUS/V/H/8/MIC/402	Taal Aesthetics (Practical)	20-30 Minutes	-	100	100
10.	BA/MD/MUS/V/HWR/8/MIC/402	Taal Aesthetics (Practical)	3	30	70	100
Multidisciplinary Courses (MDC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/V/1/MDC/101	Elementary Knowledge of Hindustani Music	20-30 Minutes	-	75	75
2.	BA/MD/MUS/V/2/MDC/102	Preliminary Basics In Indian Music	20-30 Minutes	-	75	75
3.	BA/MD/MUS/V/3/MDC/201	Functional Values of Indian Music (Practical)	20-30 Minutes	-	75	75
Ability Enhancement Courses (AEC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/V/1/AEC/101	To be selected from the Central Pool	2	15	35	50
2.	BA/MD/MUS/V/2/AEC/102	To be selected from the Central Pool	2	15	35	50
3.	BA/MD/MUS/V/3/AEC/201	To be selected from the Central Pool	2	15	35	50

*Dr. P. M. Singh*  
2015/12/24

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2015/12/24

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2015/12/24

4.	BA/MD/MUS/V/4/AEC/202	To be selected from the Central Pool	2	15	35	50
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### Skill Enhancement Courses (SEC)

Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/V/1/SEC/101	Accompanying Skills on Harmonium(Practical)	20-30 Minutes	15	35	50
2.	BA/MD/MUS/V/2/SEC/102	Accompanying Skills on Dholak	20-30 Minutes	15	35	50
3.	BA/MD/MUS/V/3/SEC/201	Accompanying Skills on Tabla (Practical)	20-30 Minutes	15	35	50
4.	BA/MD/MUS/V/5/SEC/301	INTERNSHIP			100	100
5.	BA/MD/MUS/V/HWR/8/SEC/401	RESEARCH PROJECT/DISSERTATION			300	300

### Value-Added Courses (VAC)

Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/V/1/VAC/101	To be selected from central pool of value added course	2	15	35	50
2.	BA/MD/MUS/V/2/VAC/102	To be selected from central pool of value added course	2	15	35	50
3.	BA/MD/MUS/V/4/VAC/201	To be selected from central pool of value added course	2	15	35	50

Abbreviation : Th = Theory, P = Practical and \* = Time per student.

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# **SEMESTER - III**

**Biography (Theory)**  
**BA/MD/MUS/V/3/DSC/201**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

- CO1:** Student will gather numerous information and inspirations from legendary artists of music.  
**CO2:** Student will attain knowledge of old period of music with their shortly bried biographies.  
**CO3:** Student will gather numerous information and inspirations from legendary artists of of tabla and Pakhawaj in field of music.  
**CO4:** Student will gather numerous information and inspirations from legendary artists of sitar and sarod in the field of music.

**Unit 1**

**Vocalist: -**

1. Omkar Nath Thakur
2. Krishan Rao Shankar Pandit
3. Kumar Gandhharv
4. Gangubai Hangal

**Unit 2**

**Musicologist: -**

1. Maharaja Kumbhkarana (Kumbha)
2. Pundrik Vitthal
3. Feroz Framgi
4. Pt. Vishnu Narayan Bhatkhande

**Unit 3**

**Renowned exponents of Tabla & Pakhawaj: -**

1. Ahmadjaan Thirkwa
2. Pt. Ram Sahay
3. Kudau Singh
4. Nana Saheb Panse

**Unit 4**

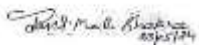
**Renowned Artists of Sitar & Sarod :-**

1. Ustad Vilayat Khan
2. Pt. Ravi Shankar
3. Ustad Ali Akbar Khan
4. Ustad Amzad Ali Khan

**Suggestive readings:-**

1. Garg, Lakshmi Narayan, Hamare Sangeet Ratan, Sangeet karyalya, Hathras.
2. Ut. Amir Khan, pioneer of Indore Gharana, Thema publication
3. Shrivastav, , Harishchandra , Humare Priye Sangeetgya, Sangeet Sadan Prakashan

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**Folk of Rajasthan (Practical)**  
**BA/MD/MUS/V/3/MIC/201**

**Credit: 4**

**Lecture: 120**

**Duration of Exam: 15 Minutes.**

**Marks:100**  
**(External)**

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

**CO1:** Student will be capable of performing folklore style i.e. Rajasthani Maand.

**CO2:** Student will have a ability to perform and understand regional folks

**CO3:** Student will be able to sing any composition based on different compositions created by great artist of folk music.

**CO4:** Student will have ability to sing any particular composition based on raag.

**Unit 1**

**Perform composition based on Rajasthani Maand from following:-**

1. Marwadi
2. Mewad
3. Hadoti
4. Dhundhadi

**Unit 2**

**Sing any Rajasthani traditional composition based on following :-**

1. Gangaur
2. Teej Festive
3. Marriage etc.

**Unit 3**

**Sing any Maand based composition associated from following artist:-**

1. Allahjilai Bai
2. Bano Begham
3. Banarsi babu and etc

**Unit4**

**Perform any folk composition based on any raag.**

Bhairavi, Peelu, Khamaj, Kafi etc.

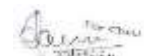
**Suggested Readings:-**

1. Rajasthan Ka Lok Sangeet- Devi Lal Sambar- Bhartiye Lok Kala Mandal
2. Rajasthan ke Lok Nriye Parampra – Prithvisingh Vrindbal, Rajasthan Prakashan, Jaipur.
3. Rajasthan ke Lok Geet- Vijay Verma, Ram Singh, Soorykant Parik, Nriyedaas Swami Prakashan
4. Lok Kala Nibandhavali, Part1,2,3 – Dr. Vasudev Sharan Agarwal, Balwant Singh Mehta, Devi Laal Sambar – Bhartiye Lok Kala Mandal











**Functional Values of Indian Music (Practical)**  
**BA/MD/MUS/V/3/MDC/201**

Credit: 3  
Lecture: 90  
Duration of Exam: 15 Minutes.

Marks:75  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course Outcomes**

CO1: Student will be capable of performing different classical Bandish on given raag.

CO2: Student will be able to demonstrate different taals and rhythms

CO3: Student will be able to sing various compositions of different artists.

**Unit 1**

**Perform one Drut Khayal Bandish of following Raag:-**

1. Yaman
2. Bhairav
3. Bageshree

**Unit 2**

**Knowledge of following Taal:**

1. Chautaal
2. Deepchandi

**Unit 3**

**Sing / Play any Semi classical song:-**

1. Md. Rafi
2. Lata Ji
3. Asha bhosle
4. other artist

**Suggested Readings:-**

1. Raag Parichay bhag 1-4, Harish Chandra Shrivastva, Sangeet Sadan Prakashan.
2. Taal Parichay Bhaag-1-3, Girishchandra Shrivastav, Ruby prakashan
3. Sangeet Bodh, Pt Sharadchandra Shridhar Pranjpai, Hindi Granth Academy, MP
4. Indian folk Musical Instruments, K.S Kothari, Sangeet natak academy, Delhi
5. Indian Art And Culture, Nitin Singhania, McGraw Hill, Noida

*Shri. M. L. Bhatnagar*  
20/5/2024

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20/5/2024

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20/5/2024

**Accompanying Skills on Tabla (Practical)**  
**BA/MD/MUS/V/3/SEC/201**

Credit: 3  
Lecture: 90  
Duration of Exam: 15 Minutes.

Marks:75  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course Outcomes:**

- CO1: Student will be capable of playing correct bol's on Tabla  
CO2: Student will have ability to accompany Tabla with classical compositions  
CO3: Student will be capable of playing Tabla with a correct posture and its ideal style.  
CO3: Student will be capable of playing different layakari's and taal patterns on tabla.

**Unit 1**

**Play different following Bol on Tabla:**

1. Na, Ta, Tin, Tun, Ti
2. Dha, Dhin, Ge, Kat, Tirkit

**Unit 2**

**Play Kayada\Rela\ Uthaa in following Taal:**

1. Ektaal
2. Teental

**Unit 3**

**Play Thagun Layakari of following Taal:**

1. Jhap Taal
2. Ek Taal

**Unit 4**

**Play Dugun & Chaugun Layakari on any of following taal:**

1. Kahrwa
2. Dadra

**Suggested Readings:**

1. Taal Parichay Bhaag-1-3, Girishchandra Shrivastav, Ruby prakashan
2. Theory and practice of tabla, Sadanand Namepalli, Populer Prakashan Pvt.
3. Bhartiya Sangeet Vadya, Lalmani Mishra, Vani Prakashan, Delhi

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# **SEMESTER - IV**

**Western Music (Theory)**  
**BA/MD/MUS/V/4/DSC/202**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** Student will attain basic theoretical aspects of western music such as scale, pitch, octave etc.

**CO2:** It will enhance knowledge of student regarding musical instruments in western music.

**CO3:** Student will attain writing expression of western music such as staff notation

**CO4:** Student will attain knowledge of number of scales in western music.

**Unit 1**

**Brief Definitions of the following:**

Pitch, Rhythm, Ledger Line, Octave, Interval, Rhythm, Beats, Tempo, Time Signature, lager line, Clefs, Harmony and Slur etc.

**Unit 2**

**Describe western instruments as following:**

1. Synthesizer
2. Guitar

**Unit 3**

**Brief description of following:**

1. Staff Notation
2. Western Notation System

**Unit 4**

**Brief Study of scale:**

1. Natural Scale & Tempered Scale
2. Chromatic, Pythagorean, Pentatonic, Hexatonic, Heptatonic
3. Diatonic Scale

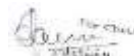
**Suggestive readings:-**

1. Tagore, S.M. Universal history of Music, Sanjay Prakashan
2. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
3. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
4. Pranjpay, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP









**Thumri & Dadra (Practical)**  
**BA/MD/MUS/V/4/MIC/202**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

**CO1:** Student will be able to sing and understand particular style of singing by the given artist and other

Technicalities.

**CO2:** Student will be capable of understanding the different styles and bols on Tabla used for thumri

**CO3:** Student is capable of identifying thumri style in other different genre.

**CO4:** Student will be capable of writing notation of composition sung.

**Unit 1**

**Perform any Thumri of given artist below:**

1. Ut. Bade Ghulam Ali
2. Salamat Ali
3. Smt. Shobha Gurtu
4. Devki Pandit
5. Kaushiki Chakraborti

**Unit 2**

**Demonstrate any Thumri on given bellow Taal:-**

1. Kehrava
2. Deepchandi
3. Adha tritaal

**Unit 3**

**Sing any of recorded Thumri & Dadra from film Industry:**

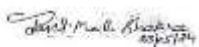
(ie. Humri Atariya pe, Prem jogan banke , Kaise Kate din)

**Unit 4**

Demonstrate the notation of thumri sung and bols of taal.

**Suggested Readings:-**

1. Sangeet Bodh, Pt Sharadchandra Shridhar Pranjpay, Hindi Granth Academy, MP
2. Thumri Gayaki- Tulsi Daas Devangan- Sangeet Karyalye Hathras
3. Film Sangeet (Filmy Vividh Geet ) Songs of Films with Notation (An Old and Rare Book) – lakshmi narayan garg, Sangeet Karyalye Hathras.









# **SEMESTER - V**

**Manuscripts (Theory)**  
**BA/MD/MUS/V/5/DSC/301**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** Student will attain textual knowledge from old musical Grantha.

**CO2:** Student will attain textual knowledge from old musical Grantha as such as Ved and Puran.

**CO3:** Student will attain theoretical knowledge of usage and functionality of basics in music.

**CO4:** Student will attain textual information of old manuscript such as Natyashastra

**Unit1**

**Brief study of following:-**

1. Sangeet Ratnakar 2.Sangeet Darpan 3.Swar-Mel Kalanidhi

**Unit 2**

**Brief study of following Purana's in reference with music:**

1. Vayu Puran 2.Markanday Puran 3.vishnu Dharmotar Puran

**Unit 3**

**Brief study of Samveda:-**

1. Gram and Swara in Samved 2.Shruti-Jati in Samved 3. Types of samgeet 4.Samgan and Sam vikar

**Unit 4**

**Brief study of Natyashastra:-**

1. Sarna-Chatushtai 2.Relationship Shudh and Vikrit-swar 3.Shruti jati 4.Murchana

**Suggestive readings:-**

1. Natyashastra by Bharat Muni
2. Brihspati , Kailash chandra Dev, Bharat ka sangeet Sidhant, Hindi Sansthan, UP
3. Sharang Dev, Sangeet Ratnakar Part 1-2, Sangeet Karyalaya Hathras
4. Singh, Thakur Jaidev, Bhartiya sangeet ka Itihas, Hindi prakashan Varansi
5. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
6. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
7. Pranjpay, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP

*Shri. M. L. Sharma*  
20/5/24

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20/5/24

**Non-Filmy Music (Practical)**  
**BA/MD/MUS/V/5/MIC/301**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus

**Course outcomes:**

**CO1:** Student will have knowledge of performing any Get based on particular Raag.

**CO2:** Student will have ability to perform Non-Filmy Compositions based on different Taals.

**CO3:** Student will have capabilities to recognize and sing number of Geet of given renowned Artists.

**CO4:** Student will be knowledgeable with knowing notation of sung compositions.

**Unit1**

**Sing any Geet on basis of following thaat:**

1. Bilawal
2. Aasavari
3. Bhairavi
4. Kalyan
5. Khamaj
6. Kafi

**Unit 2**

**Sing any Non Fil my Geet or composition on following taal: -**

1. Roopak 2. Kaharva 3. Deepchandi

**Unit3**

**Perform any Non- filmy song of given Artist:-**

1. Lata ji 2. Asha ji 3. Sonu nigam and other artist

**Unit4**

**Perform and explain taal and raaga of sung compositions:-**

Note-candidate will identify the raag and taal that he/she sung as per unit 3

**Suggested Readings:-**

1. Audio CD Records – Label – His MAster’s Voice, EASD1521- Vinyl,LP, Stero
2. Non Filmy Songs (E)- Diamond Books (1 june 2002), Diamond Books X30, Okhllq, Industrial Area, Ph-2, New Delhi
3. 51 Hindi songs – Hemant Sharma Kaushik, Notation PRes, !st Edition 2 Dec, 2019

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# **SEMESTER - VI**

**Development of Music (Theory)**  
**BA/MD/MUS/V/6/DSC/302**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** It will enhance student's capabilities of singing different styles in theoretical manner

**CO2:** Student will attain basic concepts of comparative study of textual concepts.

**CO3:** Student will attain basic concepts of comparative study of applied textual concepts.

**CO4:** Student will attain basic singing concepts used in performance.

**Unit-1**

**Detailed Study of following types in context of singing style:-**

1. Dhrupad & Dhamar 2. Anibadh- Nibadh Gaan 3. Praband, Khayal, Thumri 4. Tappa, Sadra, Chaturang Treevat

**Unit-2**

**Detailed knowledge of following: -**

1. That-Raag Vargikaran 2. Mel-Raag Vargikaran 3. Jati-Raag Vargikaran

**Unit-3**

**Detail knowledge of following:-**

1. Raag Ragini Vargikaran 2. Gram Raag Vargikaran 3. Raag Ragang Vargikaran

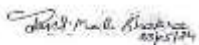
**Unit-4**

**Explain the following terms: -**

1. Alpatva- Bahutva 2. Jati, Audav-Shdav-Sampooran 3. Aavirbhav-Tirobhav 4. Meend , Ghasit, Jhamjhama, Khatka, Pukar

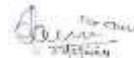
**Suggestive readings:-**

1. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
2. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
3. Pranjpay, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP
4. Kothari, K.S, Indian folk Musical Instruments, Sangeet natak academy, Delhi
5. Mishra, Lalmani, Bhartiya Sangeet Vadya, Vani Prakashan, Delhi
6. Jha, Ramashrya, Abhinav Sangeetanjli Part1-5, Sangeet Sadan, Allahbaad









**Patriotism in Indian Music (Practical)**  
**BA/MD/MUS/V/6/MIC/302**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

**CO1:** Student will have ability to perform Non Filmy and Filmy patriotic song.

**CO2:** Student will be able to demonstrate particular Taals on sung compositions

**CO3:** The Student will have ability to perform any patriotic composition based on particular artists.

**CO4:** The Student will have ability to perform any patriotic composition based on particular raag.

**Unit1**

**Perform any non-filmy & Filmy Patriotic Song on basis of given:**

1. Vande Matram
2. Aye mere vatan
3. Mera rang de basanti Chola
4. Or any other composition

**Unit 2**

**Explain the Taals of particular composition sung as per unit 1:-**

1. On hand with tali -khali
2. Dugun of taal
3. Tigun of taal

**Unit 3**

**Perform any Patriotic song of given Artist:-**

1. Lata ji 2. Asha ji 3. Sonu nigam and other artist

**Unit 4**

**Perform raag based patriotic song:**

1. Des 2. Bhairvi 3. Peelu 4. Kirwani

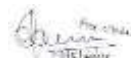
**Suggested Readings:-**

1. Film Sangeet (Filmy Vividh Geet ) Songs of Films with Notation (An Old and Rare Book) – lakshmi narayan garg, Sangeet Karyalye Hathras.
2. Rashtr Bhagti ke Geet- Manoj Agarwal – Bhasha Bhawan.









**Ghazal Music (Practical)**  
**BA/MD/MUS/V/6/MIC/303**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus

**Course outcomes:**

**CO1:** With attaining over all knowledge of Ghazals student will have capabilities of recognizing and perform ghazals by given artists.

**CO2:** Student will have capabilities of performing recorded compositions of artists.

**CO3:** Student will have capabilities of identifying particular raga of sung composition.

**CO4:** Student will be able to identify the swaras and raag of ghazal sung.

**Unit 1**

**Sing any Ghazal that sung by following Artist:**

1. Ghulam Ali 2. Beghum - 38 -ikrit 3. Mehndi Hussan 4. Hariharan

**Unit 2**

**Sung any recorded Ghazal From: -**

1. Bhupendra Hajarika 2. Jagjeet Singh 3. Punkaj Udhas 4. Lata Mangeshkar

**Unit 3**

**Explain the given taal with pattern of Ghazal theka:-**

1. Keharava 2. Dadra

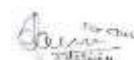
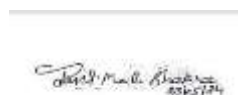
**Unit 4**

**Identify the raag of particular sung composition:**

1. Shudh and Vikrit Swar
2. Raag Aaroh/Avroh & Pakad

**Suggested Readings:-**

1. Hazaron Khwahishein Esi – Anisur Rehman, Harper Collins India (10 Dec 2018)
2. Ghazal ka Vikas Aur Dushyant Kumar, Dr Shipra Shrivastav Sagar – Auther Pride Publishers
3. Audio Record- Hazir By Hariharan - Release Date – 1992



# **SEMESTER - VII**

**Applied Musicology (Theory)**  
**BA/MD/MUS/V/H/7/DSC/401**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** Student will able to clarify basics of rhythms in Indian classical music.

**CO2:** Student will able to compare different style of playing sitar.

**CO3:** Student will attain knowledge of conceptual forms of music.

**CO4:** Student will get knowledge of raga in therritical basis.

**Unit 1**

**Knowledge of following :-**

1. Principal Of Making Tihai
2. Chakardar Tihai
3. Ten Prans(Das-Pran) Of Taal
4. Desi And Margi Taal

**Unit 2**

**Brief Study of Gat:-**

1. Maseetkhani Gat
2. Razakhani Gat
3. Zafarkhani Gat
4. Ferozkhani

**Unit 3**

**Defination of Followings:**

1. Harmony & Melody
2. Vrindgaan & Vrindavan
3. Folk & Classical Music
4. Dhrupad

**Unit 4**

**Detailed Explanation following Raag in Detail:-**

1. Vibhas
2. Madhuwanti
3. Gunkali
4. Jaijaiwanti

**Suggestive readings:-**

1. Sharma, bhagwat Sharan, Taal Prakash, Sangeet karyalaya, Hathras
2. Sharma, bhagwat Sharan ,Sitar Malika, Sangeet Karyalaya Hathras
3. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
4. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
5. Pranjpay, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP

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2015/12/14

**Carnatic Music (Theory)**  
**BA/MD/MUS/V/H/7/DSC/402**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** Student will be knowledgeable of other singing styles in music such as southern music.

**CO2:** It ll enhance student's theoretical knowledge of defining between two varieties of singing styles in Carnatic music.

**CO3:** It will enhance student's knolegde regarding conceptual study of Carnatic music.

**CO4:** Studying number of Taals in Carnatic music ll make student more sound in defining northern and southern music styles of singing.

**Unit 1**

**Contribution following:-**

1. Purandar Daas 2.Tyagraaj 3.MutthuSwami Dikshitkar 4.Shayama Shastri

**Unit 2**

**Brief Explanation of following: -**

1. Pallavi 2.Kirtanam 3.Padam 4.Jaavli

**Unit 3**

**Brief study of following: -**

1. Katapyadi yojan
2. Placement of north and Carnatic
3. Akshar kaal, Kaal, Sthayi

**Unit 4**

**Study of carnatic music Taals**

1. Taal and its Ang (Anudrutam, Drutam, Laghu, Guru, Palutam, Kakpadam)
2. Taal Jati ( Tisra, Chatushr, Khand, Mishra, Sankiran)
3. Satpsuladi Taal

**Suggestive readings:-**

1. Sangeet Bodh, Pt Sharadchandra Shridhar Pranjpay, Hindi Granth Academy, MP
2. Sambamoorthy, P. ,South Indian Music 3, Sangeet Natak Academy, New Delhi
3. Sambamoorthy, P. ,South Indian Music 5,The Indian Music publication, Madras

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**Baaj of Taal (Theory)**  
**BA/MD/MUS/V/H/7/DSC/403**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit

**Course outcomes:**

**CO1:** It will make student more in theoretically knowledgeable and ability to perform foremost basic knowledge of music.

**CO2:** It will enhance capability of student to write and explain any raaga's expects such as taal, matra, theka etc.

**CO3:** It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music.

**CO4:** Student will attain knowledge of Taal and rhythms used in khyal pattern of music.

**Unit 1**

**Study of following:-**

1. Origin of Tabla
2. Tabla & its part (i.e. Dayan, Bayan, Pudi, Syahi and other)
3. Tabla bolas & playing style (i.e. dha, kat, ti, na, ge, gadi, and other)

**Unit 2**

**Definition of following:-**

1. Taal, Matra, Sum, Theka, Tali or Bhari, Khali, aavartan
2. Laya: Ati-vilambit, Vilambit, Drut, Madhya, Aad-Kuad-Biyad
3. Vibhag, Tukda, Mukhda, Mohra, Kayda, Laggi, Ladi

**Unit 3**

**Brief study of:-**

1. Ten Pran of Tabla 2. Delhi & Punjab baaj 3. Lucknow & Farrukhabad baaj 4. Ajrada & Banaras baaj

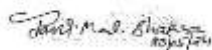
**Unit 4**

**Study of Taals**

1. Pancham sawari 2. Jhumra 3. Aada-chartaal 4. Fardost

**Suggestive readings:-**

1. Sharma, bhagwat Sharan, Taal Prakash, Sangeet karyalaya, Hathras
2. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
3. Kothari, K.S, Indian folk Musical Instruments, Sangeet natak academy, Delhi
4. Mishra, Lalmani, Bhartiya Sangeet Vadya, Vani Prakashan, Delhi











**Raag Moorchhana 1 (Practical)**  
**BA/MD/MUS/V/H/7/DSC/404**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

- CO1:** Student will be able to perform at advanced technicalities in performance.  
**CO2:** Student will able to explain two different raag with its comparative study  
**CO3:** Student will attain knowledge of Taal and rhythms used in khayal pattern of music.  
**CO4:** It will enhance advanced practical knowledge of student to demonstrate multiple raga with single scale.

**Unit 1**

**Explain the following raaga on basis of Moorchhana (Shadaj- Madhyam bhav):**

1. Nat Bhairav- Madhuwanti\*

**Unit 2**

**Perform one Vilambit & Drut khayal from given raaga :**

1. Madhukauns
2. Puriya Kalyan

**Unit 3**

**Perform taal on hands from given:**

1. Jat-taal ( ekgun & Dugun)
2. Khemta (ekgun )

**Unit 4**

**Demonstrate Aroh/Avroh of any two raga from single a Scale: -**

1. Bhupali & Durga
2. Bilawal & Khamaj

**Suggestive readings:-**

1. Natyashastra by Bharat Muni
2. Brihspati , Kailash chandra Dev, Bharat ka sangeet Sidhant, Hindi Sansthan, UP
3. Sharang Dev, Sangeet Ratnakar Part 1-2, Sangeet Karyalaya Hathras
4. Singh, Thakur Jaidev, Bhartiya sangeet ka Itihas, Hindi prakashan Varansi
5. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.

**\* The student has to explain raag on one scale (ie. if student select scale G# to for raag Nat-Bhairav then later he\she will recite raag Madhuvanti with assuming C# as Shadaj.**

*Shadaj, Madhuvanti, 20/11/2024*

*Shadaj, Madhuvanti, 20/11/2024*

*Shadaj, Madhuvanti, 20/11/2024*

*Shadaj, Madhuvanti, 20/11/2024*

**Stage Vocal Demonstration 1 (Practical)**  
**BA/MD/MUS/V/H/7/DSC/405**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

**CO1:** It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music.

**CO2:** It will enhance capability of student to perform raag with technicalities.

**CO3:** Student will attain knowledge of Taal and rhythms used in khayal pattern of music.

**CO4:** Student will attain knowledge of Layakaaris in Taal.

**Unit 1**

**Perform one Vilambit and Drut khayal with two Aalap & Taan from Given:**

1. Hansdhwani
2. Nayaki Kanhda
3. Lalit

**Unit 2**

**Perform one Drut khayal from given:**

1. Jhinjhoti
2. Poorvi
3. Shree

**Unit 3**

**Perform a taal on hands from given:**

1. Roopak (dugun)
2. Ada- Chautaal (dugun)

**Unit 4**

**Demonstrate Tigon of following Raag: -**

1. Teevra 2. Tilwada

**Suggestive readings:-**

1. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
2. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
3. Pranjpai, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP
4. Kothari, K.S, Indian folk Musical Instruments, Sangeet natak academy, Delhi
5. Singhanian, Nitin, Indian Art And Culture, McGraw Hill, Noida
6. Brihaspati, Acharya, Raag Rahasya, Abhishek publication
7. Thakur, Omkarnath, Sangeetanjali, pilgrims publication

*Shri. M. L. Shrivastava*  
20/5/2024

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20/5/2024

**Devotional Form of Indian Music (Practical)**  
**BA/MD/MUS/V/H/7/MIC/401**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

**CO1:** Along learning bhajan sangeet student will be capable of singing bhajans of renowned artists.

**CO2:** Student will be capable of performing Film based bhajans.

**CO3:** Student will be able to perform number of singing styles based on regional languages.

**CO4:** Student will learn number of Taal patterns used in singing Bhajans.

**Unit1**

**Perform any bhajan of sung from Given Artist :**

1. Lata ji 2. Anuradha Paudwal 3. Anoop Jalota 4. Gulshan kumar

**Unit 2**

**Sing a Filmy bhajan from :-**

1. Anoop Jalota 2. M. Rafi 3. Manna Dey 4. Asha ji & Lata ji

**Unit 3**

**Perform any bhajan/ Kiratn/ Abhang of regional language in:-**

1. Punjabi 2. Haryanvi 3. Rajasthani 4. Marathi

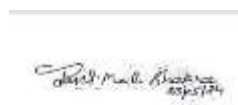
**Unit 4**

**Explain the taal pattern of bhajan :-**

1. Pattern of kehrwa
2. Pattern of Dadra

**Suggested Readings:-**

1. Bhajan Swarlipi- Vinod Kumar – Bhajan Aur Aarti Sargam – Kavita Prakashan
2. Bhajan Sangrah – Gaudiye Mission Bagbazaar- ShrimadBhagti Paribrajak Goswami Maharaja
3. Filmy Bhajan Maala- Vijay Manjul, Mahaveer Prasad – Sangeet Sadan Prakshan



# **SEMESTER - VIII**

**Gharana of Vocalists (Theory)**  
**BA/MD/MUS/V/H/8/DSC/406**

Credit: 4

Lecture: 60

Duration of Exam: 3 Hrs.

Marks:100

Internal assessment:30, External:70

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** It will enhance student knowledge regarding number of gharanas such as very oldest gharana as Gwaliyar Gharana in Indian music.

**CO2:** It will enhance student knowledge regarding number of gharanas such as very odest gharana as Gwaliyar Gharana in Indian music.

**CO3:** It will enhance student knowledge regarding number of gharanas such Delhi and Jaipur and life sketches of great exponent of Indian classical music.

**CO4:** It will enhance student knowledge regarding number of gharanas such Patiala and Kirana Gharana and life sketches of great exponent of Indian classical music.

**Unit1**

**Study of following:**

1. Gwaliar Gharana ( origin and established)
2. Qualities of Gwaliar Gharana (ie. Khayal of Dhrupad ang, Gamak and etc.)
3. Life Sketch: Raja Bhaiya Punchwale

**Unit 2**

**Brief description of following:**

1. Agra Gharana (origin and established)
2. Qualities of Agra Gharana (ie. Boltan, Dhrupad style etc.)
3. Life Sketch: Ut. Faiyaz Khan

**Unit 3**

**Study of following:**

1. Delhi Gharana & Jaipur Gharana ( origin and established)
2. Qualities of Delhi & Jaipur Gharana (ie. Bandish style, various types of taan etc.)
3. Life Sketch: Kishori Amonkar
4. Life Sketch: Kesar bai Kerkar

**Unit 4**

**Study of following:**

1. Patiala & Kirana Gharana ( origin and Development)
2. Qualities of Patiala & Kirana Gharana (ie. Bol Ang, Style, various types Aalap etc.)
3. Life Sketch: Pt. Bhimsen Joshi
4. Life Sketch: Ut. Bade Ghulam Ali

**Suggestive readings:-**

1. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
2. Pranjpay, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP
3. Shrivastav, , Harishchandra , Humare Priye Sangeetgya, Sangeet Sadan Prakashan

*Shri. M. L. Shrivastava*

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**Research Methodology (Theory)**  
**BA/MD/MUS/V/H/8/DSC/407**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** Student will learn basic concepts of research in music such as origin and development.

**CO2:** Student will learn basic concepts of historical perspectives in music.

**CO3:** It will enhance student's knowledge of attaining interviews and conclude them in a manner.

**CO4:** Student will attain knowledge of basics such as Different Dimensions of research in Music:

**Unit 1**

**Knowledge of basic principal:-**

1. Origin and Definition of the word 'Research'. 2.Types of Research.
2. Steps of Research (Synopsis, Bibliography, Questionnaires, Index and Foot-notes)
3. Methods of Research.

**Unit 2**

**Resources & importance**

1. Historical Sources for Research in Indian Music
  1. Manuscripts and Books 2.Inscriptions and Sculptures. 3.Frescoes and Paintings etc.
2. Practical Sources for Research in Indian Music and their importance in Research:
  1. Musical Composition 2.Discs and Tapes 3.Oral Traditions
3. Importance of Research in Indian Music

**Unit 3**

**Tools for Data collection**

1. Interview and Survey 2.Library, archive and museum 3.Internet as a tool of data collection 4.Electronic media-Radio, Television, CINEMA 5.Print Media, Newspaper Magazines, Research journals

**Unit 4**

**Different Dimensions of research in Music:**

Music and Employment, music: health& yoga, Music and literature, Music and Culture, Music and society, Music and Philosophy, Music and Psychology, Music and moral values & ethics, Music and spirituality, Music and fine art, Music and environment, Music and Science, Music and Mathematics, Music and health, Music and advertisement, Music and economics, Music and Mass Communication, Music and nature, Music and Technology, Music and education, Music and Sanskrit, Music and astrology, Music and religion,

**Suggestive readings:-**

1. Research Methodology, Virendra Prakash Sharma, Panchsheel Prakashan.
2. Research Methodology, C. R. Kothari, New Age International publishers.

*Shashi Prakash*  
2015/12/24

*Shashi Prakash*  
2015/12/24

*Shashi Prakash*  
2015/12/24

*Shashi Prakash*  
2015/12/24

**Hindustani & Rabindra Sangeet (Theory)**  
**BA/MD/MUS/V/H/8/DSC/408**

Credit: 4

Lecture: 60

Duration of Exam: 3 Hrs.

Marks:100

Internal assessment:30, External:70

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** It will enhance knowledge of student with defining two different musical style

**CO2:** Student will able to write and clarify the differentiation of writing aspects in music

**CO3:** It will enhance students' knowledge regarding competitive Taal pattern in Ravindra Sangit and Hindustani Sangeet

**CO4:** Student will able to know the number of Darley created by the legendary artist Rabindra Naath Tagore.

Unit 1

Impact of Hindustani Music on Rabindra Music in context of Ragang :-

1. Thumri Ang in Rabindra Sangeet
2. Tappa Ang in Rabindra Sangeet
3. Raag-Ragini Bhav in Ravindra Sangeet
4. Dhamaar and Khayal Ang in Rabindra Sangeet

Unit 2

Explain the following in brief :-

1. Geeti-Reeti 2.Swar Vinyas 3.Alankran 4.Alankarik and Taal Symbols (Taal Chinh)

Unit 3

Classifications of Taals in reference with Rabindra Sangeet :-

1. Jhaptaal 2.Dhamar 3.Tritaal 4.Kahrwa

Unit 4

Taals by Rabindranath Tagore of Tabla

1. Navpanch taal
2. Rupakda
3. Navtaal
4. Ardh-Jhamp

**Suggestive readings:-**

1. Shrivastav, Deepika , Ravindra Sangeet Mein Sangitik Tatva, Sanajy Prakashan.
2. Pranjpay, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP.
3. Ghosh, Shantidev, Ravindra Sangeet, Radhakrishna publications.

*Shri. M. L. Bhattacharya*  
20/11/2024

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20/11/2024

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20/11/2024

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20/11/2024

**Raag Moorchhana 2 (Practical)**  
**BA/MD/MUS/V/H/8/DSC/409**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

**CO1:** It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music in term of Moorchhana- Bhed.

**CO2:** It will enhance capability of student to perform raag with technicalities.

**CO3:**It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music.

**CO4:** Student will attain knowledge of different taals used in Indian classical music.

**Unit 1**

**\*Perform given raaga on concept of moorhen (Shadaj- Madhyam):**

1. Abhogi – Kalawati

**Unit 2**

**Perform one Vilambit & Drut khayal from given raaga :**

1. Jog
2. Jogkauns

**Unit 3**

**Perform taal on hands from given:**

1. Aada-chautaal ( ekgun & Dugun)
2. Tilwada (ekgun & Dugun)

**Unit 4**

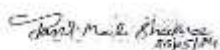
**Demonstrate Aroh/Avroh of any two raga from single Scale: -**

1. Bhupali & Durga
2. Bilawal & Khamaj


**\*Note:- The student have to explain raag on one scale (ie. if student select scale G# to sing raag nat bhairav then later will perform raag madhuvanti by assuming C# as Shadaj.**

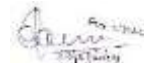
**Suggestive readings:-**

1. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
2. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
3. Pranjpai, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP
4. Kothari, K.S, Indian folk Musical Instruments, Sangeet natak academy, Delhi
5. Singhanian, Nitin, Indian Art And Culture, McGraw Hill, Noida
6. brihspati, Acharya, Raag Rahasya, Abhishek publication
7. Thakur, Omkarnath, Sangeetanjali, pilgrims publication











**Stage Vocal Dynamics (Practical)**  
**BA/MD/MUS/V/H/8/DSC/410**

Credit: 4

Lecture: 120

Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

**CO1:** It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music.

**CO2:** It will enhance capability of student to perform raag with technicalities.

**CO3:** Student will attain knowledge of Taal and rhythms used in khyal pattern of music.

**CO4:** It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music.

**Unit 1**

**Perform one Vilambit and Drut khayal with two Aalap & Taans from Given:**

1. Komal-Rishabh Asawari
2. Devgiri Bilawal
3. Yamani Bilawal

**Unit 2**

**Perform one Drut khayal from given:**

1. Gunkali
2. Multani
3. Shahana

**Unit 3**

**Perform taal on hands from given:**

1. Adha-Teental ( Ekgun & Dugun)
2. Jat-Taal (Ekgun )

**Unit 4**

**Demonstrate Aroh/Avroh & Pakad of given raga -**

1. Durga 2. Kaunsi Dhwani

**Suggestive readings:-**

1. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
2. Shrivastav, Girishchandra, Taal Parichay Bhaag-1-3, Ruby prakashan
3. Pranjpai, Pt Sharadchandra Shridhar, Sangeet Bodh, Hindi Granth Academy, MP
4. Kothari, K.S, Indian folk Musical Instruments, Sangeet natak academy, Delhi
5. Singhanian, Nitin, Indian Art And Culture, McGraw Hill, Noida
6. Brihaspati, Acharya, Raag Rahasya, Abhishek publication
7. Thakur, Omkarnath, Sangeetanjali, pilgrims publication

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**Gharana of Vocalists (Theory)**  
**BA/MD/MUS/V/HWR/8/DSC/406**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** It will enhance student knowledge about number of gharana's

**CO2:** It will enhance student knowledge regarding number of gharanas such Agra and life sketches of great exponent of Indian classical music.

**CO3:** It will enhance student knowledge regarding number of gharanas such Patiala and Kirana Gharana and life sketches of great exponent of Indian classical music.

**CO4:** It will enhance student knowledge regarding number of gharanas such Patiala & Kirana Gharana

**Unit1**

**Study of following:**

1. Gwalior Gharana ( origin and established)
2. Qualities of Gwalior Gharana (ie. Khayal of Dhrupad ang, Gamak and etc.)
3. Life Sketch: Raja Bhaiya -Poonchhwale

**Unit 2**

**Brief description of following:**

1. Agra Gharana (origin and established)
2. Qualities of Agra Gharana (ie. boltan, Dhrupad style etc.)
3. Life Sketch: Ut. Faiyaz Khan

**Unit 3**

**Study of following:**

1. Delhi Gharana & Jaipur Gharana ( origin and established)
2. Indore Gharana & Bhindi-Bazaar Gharana (origin and established)
3. Life Sketch: Ustad Amir Khan Saheb (Indore)
4. Life Sketch: Kesar Bai Kerkar (Jaipur – Atrauli Gharana)


**Unit 4**

**Study of following:**

1. Patiala & Kirana Gharana ( origin and established)
2. Qualities of Patiala & Kirana Gharana in context of Bol Ang, Style, various types Aalap etc.)
3. Life Sketch: Pt. Bhimsen Joshi
4. Life Sketch: Ut. Bade Ghulam Ali Khan Saheb


**Suggestive readings:-**

1. Shrivastva, Harish Chandra, Raag Parichay bhag 1-4, Sangeet Sadan Prakashan.
2. Pranjpai, Pt Sharadchandra Shridhar , Sangeet Bodh Hindi Granth Academy, MP
3. Garg, Lakshmi Narayan, Hamare Sangeet Ratan, Sangeet karyalya, Hathras.









**Research Methodology (Theory)**  
**BA/MD/MUS/V/HWR/8/DSC/407**

Credit: 4  
Lecture: 60  
Duration of Exam: 3 Hrs.

Marks:100  
External:70  
Internal assessment:30

**Note for the paper setter:** The question paper will consist of nine questions. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

**Course outcomes:**

**CO1:** Student will learn conceptual research in music such as origin and development.

**CO2:** Student will learn basic concepts of historical perspectives in music.

**CO3:** It will enhance student's knowledge of attaining interviews and conclude them in a manner.

**CO4:** Student will attain knowledge of basics such as Different Dimensions of research in Music:

**Unit 1**

**Knowledge of basic principal:-**

1. Origin and Definition of the word 'Research'. 2.Types of Research. 3.Steps of Research (Synopsis, Bibliography, Questionnaires, Index and Foot-notes) 4. Methods of Research.

**Unit 2**

**Resources & importance**

- 1 Historical Sources for Research in Indian Music
- 2 Manuscripts and Books 3. Inscriptions and Sculptures. 4.Frescoes and Paintings etc.
5. Practical Sources for Research in Indian Music and their importance in Research: 6. Musical Composition 7. Discs and Tapes 8. Oral Traditions 9. Importance of Research in Indian Music.

**Unit 3**

**Tools for Data collection**

1. Interview and Survey 2.Library, archive and museum 3.Internet as a tool of data collection 4.Electronic media-Radio, Television, CINEMA 5.Print Media, Newspaper Magazines, Research journals

**Unit 4**

**Different Dimensions of research in Music:**

Music and Employment, music: health& yoga, Music and literature, Music and Culture, Music and society, Music and Philosophy, Music and Psychology, Music and moral values & ethics, Music and spirituality, Music and fine art, Music and environment, Music and Science, Music and Mathematics, Music and health, Music and advertisement, Music and economics, Music and Mass Communication, Music and nature, Music and Technology, Music and education, Music and Sanskrit, Music and astrology, Music and religion,

**Suggestive readings:-**

1. Sharma, Virendra Prakash, Research Methodology, Panchsheel Prakshan.
2. Kothari, C. R.,Research Methodology, New Age International publishers.

*Sharma, Virendra Prakash*  
2015-17-14

*Sharma, Virendra Prakash*  
2015-17-14

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2015-17-14

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2015-17-14

**Taal Aesthetics (Practical)**  
**BA/MD/MUS/V/H/8/MIC/402**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

**Course outcomes:**

- CO1:** Student will attain numerous knowledge and able to demonstrate particular taal  
**CO2:** Student will be able to understand and perform technicalities of taal  
**CO3:** Student will be capable of understanding after care and handling of instrument.  
**CO4:** Student will learn number of patterns used in singing styles.

**Unit1**

**Demonstrate & Explain following Taal on hands :-**

1. Jat-Taal (Ekgun, Dugun,teegun)
2. Adha-Tritaala (Ekgun, Dugun,teegun)
3. Tilwada (Ekgun, Dugun,teegun)

**Unit 2**

**Perform "Ekgun" & "Dugun" of given taal on Tabla:-**

1. Roopak
2. Ek-Taal
3. Dadra

**Unit 3**

**Handling and care of Tabla:-**

1. Tuning of Tabla
2. Correct position of playing Tabla
3. Handling of Tabla

**Unit 4**

**Explain the taal pattern of Bhajan style theka :-**

1. Different pattern of Keharwa
2. Different pattern of Dadra
3. Different style of Deepchandi

**Suggestive readings :-**

1. Taal Prakash, bhagwat Sharan Sharma, Sangeet karyalaya, Hathras
2. Bhartiya Sangeet Vadya, Lalmani Mishra, Vani Prakashan, Delhi
3. Taal Parichay Bhaag-1-3, Girishchandra Shrivastav, Ruby prakashan

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**Taal Aesthetics (Practical)**  
**BA/MD/MUS/V/HWR/8/MIC/402**

Credit: 4  
Lecture: 120  
Duration of Exam: 15 Minutes.

Marks:100  
(External)

**Note for the paper setter:** The exam will be end term exam only, for end term examination each candidate will be given 15 minutes for performance as per the following syllabus.

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2. Adha-Tritaala (Ekgun, Dugun,teegun)
3. Tilwada (Ekgun, Dugun,teegun)

**Unit 2**

**Perform "Ekgun" & "Dugun" of given taal on Tabla:-**

1. Roopak
2. Ek-Taal
3. Dadra

**Unit 3**

**Handling and care of Tabla:-**

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3. Handling of Tabla

**Unit 4**

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**Suggestive Readingson:-**

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2. Bhartiya Sangeet Vadya, Lalmani Mishra, Vani Prakashan, Delhi
3. Taal Parichay Bhaag-1-3, Girishchandra Shrivastav, Ruby Prakashan







