



**MOHANLAL SUKHADIA UNIVERSITY
UDAIPUR (RAJASTHAN)**

DEPARTMENT OF MUSIC

UNIVERSITY COLLEGE OF SOCIAL SCIENCES & HUMANITIES

NEP-2020

SYLLABUS FOR

B.A. MUSIC (VOCAL)

SEMESTER SYSTEM (SEMESTER I -VI)

2023-24

| Music Vocal in B.A. Programme: Semester wise course type, Course Code, Course Title, Delivery Type, Workload, Credits, Marks of Examination and Remarks if any. | | | | | | | | | | | | | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-------------|---------------------------------|--------------------------------------------------|---------------|---|---|------------|--------|--------------|---------------------|----------|------|---------|
| Level | Sem | Course Type | Course Code | Course Title | Delivery Type | | | Total Hrs. | Credit | Total Credit | Internal Assessment | Eos Exam | M.M. | Remarks |
| | | | | | L | T | P | | | | | | | |
| 5 | I | DCC | MSV5000T | Introduction of Indian Music | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV5000P | Basic Knowledge Thats & Alankar | - | - | P | 120 | 4 | 06 | 20 | 80 | 100 | |
| | | AECC-1 | As per University Common Scheme | | | | | 2 | | 20 | 80 | 100 | | |
| | II | DCC | MSV5001T | General & Applied Theory of Music | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV5001P | Advanced Study of Thats & Alankar | - | - | P | 120 | 4 | 06 | 20 | 80 | 100 | |
| | | AECC-2 | As per University Common Scheme | | | | | 2 | | 20 | 80 | 100 | | |
| Exit with B.A. Certificate course (with 4 credit in SEC) | | | | | | | | | | | | | | |
| 6 | III | DCC | MSV6002T | Gharanas and Theory of Raga | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV6002P | Critical Study of Ragas and Taals | - | - | P | 120 | 4 | 06 | 20 | 80 | 100 | |
| | | SEC-1 | SEH630_T | Communicative English | L | | | | 2 | | 20 | 80 | 100 | |
| | IV | DCC | MSV6003T | Historical study of Music (Medieval Period) | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV6003P | Comparative Study of Raags & Taals | - | - | P | 120 | 4 | 06 | 20 | 80 | 100 | |
| | | SEC-2 | SEH6324P | Introduction of practical aspects of music | - | - | P | 60 | 2 | 02 | 20 | 80 | 100 | |
| Exit with B.A. Diploma | | | | | | | | | | | | | | |
| 7 | V | DSE | MSV7100 T | Principles and Theory of Music | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV7100 P | Study and Knowledge of Raags | - | - | P | 120 | 4 | 06 | 20 | 80 | 100 | |
| | V | DSE | MSV7101T | Study of Percussion Instruments | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV7101 P | Techniques of Percussion Instruments | - | - | P | 120 | 4 | 06 | 20 | 80 | 100 | |
| | V | SEC-3 | SEH7325P | Study of instruments and light music | - | - | P | 60 | 2 | 02 | 20 | 80 | 100 | |
| | VI | DSE | MSV7102 T | Historical Study of Indian Music (Modern Period) | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV7102 P | Critical Study and Knowledge of Raags | - | - | P | 120 | 4 | 06 | 20 | 80 | 100 | |
| | VI | DSE | MSV7103T | Evolution of Kathak dance | - | T | - | 30 | 2 | 00 | 20 | 80 | 100 | |
| | | | MSV7103P | Practical aspects of Kathak Dance | - | T | - | 120 | 4 | 06 | 20 | 80 | 100 | |
| | VI | SEC-4 | SEH7326P | Advance study of Indian music | - | - | P | 60 | 2 | 02 | 20 | 80 | 100 | |
| Exit with B.A. Degree | | | | | | | | | | | | | | |

An Information regarding codes:

DCC extends for Discipline Centric Core Course

DSE extends for Discipline Specific Elective Course

AEC extends for Ability Enhancement Course

AECC extends for Ability Enhancement Compulsory Course

SEC extends for Skill Enhancement Course

| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- I | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | Code: MSV5000T |
| Title of the Course | Introduction of Indian Music |
| Qualification Level of the Course | NHEQF Level 4.5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Centric Compulsory Course (DCC) in Music |
| Delivery type of the Course | One theory paper of three hours duration carrying 80 marks (external) + 20 Marks (internal). |
| Prerequisites | Foundation level (Equivalent to 10+2) |
| Co-requisites | Understanding Basic Music concepts |
| Objectives of the course | This course intends to explore the students about the basic concepts related to Theoretical aspects. It covers the various concept related to basic knowledge of thaat and raags. Apart from it, course will also give an overview on the general ideas related to swar & taal. |
| Learning outcomes | <ul style="list-style-type: none"> ➤ Students will be able to learn the concepts related to the different origin of raag from the thaats. ➤ The Course enables students about how the different notes & swar helps in the formations of various raags. |
| SYLLABUS-THEORY | |
| UNIT-I | a. Description of following Raga- Alahaiya Bilawal, Yaman, Kafi b.. Write five Alankar/Alaap/Taan of following Raga- Alahaiya Bilawal, Yaman, Kafi c. Forms of composition in modern age – Dhruvpad, Dhamar, Khayal, |
| UNIT -II | a. Writing Notation of chhota Khayal in prescribed Raga b. Difference in Thaata and Raga, Ashraya Raga, c. Writing of Alankars in Ten Thaata |
| UNIT-III | a. Naad, Shruti, Swara(Shuddh, Vikrut), Saptak (Mandra, Madhya, Taar), b. Essentials of Raga-Vadi, Samvadi, Anuvadi, Vivadi, Jati(Audav, Shadav, Sampurna), c. Definition of Varjit swar, vakra swar, Aroh, Avroh, Pakad. |
| UNIT-IV | a. Knowledge of Taal- Matra, Khand, Sama, Khali, Bhari, Bol, Theka b. Study of the following : Laya- Vilambit, Madhya, Drut, Thaya, Dugun, Chougun |

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| | c. Description of following Taal with Dugun , Trital, Ektal, Dadra |
| UNIT-V | a. Description and detail study of following Instruments-Tanpura, Tabla b. Description of Aadhunik Aalap Gayan- Swar aalap, Swar vistar in Raag. c. Definitions of the following: Trivat,Dadra,Sadra, Sargam geet, Lakshan geet |
| Text Books | 01. Natya Shastra Bharat 02. Brihaddeshi Matang 03. Sangeet Ratnakar Sharangdev 04. Rag Tarangini Lochan |
| Reference Books | 01. Sangeet Parijat Ahobal 02. The Music of Hindustan Strangivays 03. The Music of India Popley 04. Music and Musical moods William Jones |
| Suggested E-resources | https://en.wikipedia.org/wiki/Vishnu_Narayan_Bhatkhande https://www.amazon.in/dp/8185057001?ref=cm_sw_r_mwn_dp_A6ZM62GVR36KNNN6R1JA |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- I | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | Code: MSV5000P |
| Title of the Course | Basic Knowledge of Thats & Alankar |
| Qualification Level of the Course | NHEQF Level 4.5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Centric Compulsory Course (DCC) in Music |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | Foundation level (Equivalent to 10+2) |
| Co-requisites | Understanding of the Basic Music concepts in raags |
| Objectives of the course | The course intends to orient the learner with the approaches to the discipline of Music Vocal. Through this course, the students will get to know the different Ragas, Taals, |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Indian Music. 2. Learn about the historical development of Indian Music and cultural development of India. 3. Students will be able to get acquainted with various Ragas and different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform. 4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music. |
| SYLLABUS-PRACTICAL | |
| Following Raga are Prescribed- Alahaiya Bilawal, Yaman, Kafi, | |
| Following Taals are prescribed-- Trital, Ektal, Dadra | |
| 1 | To sing Sargam/ Palta with Rhythm, Prepare Alankar in prescribed raga of syllabus |
| 2 | Prepare Drut khayal with detail gayaki in any two of the prescribed raga of syllabus |

| 3 | Prepare Aroh, Avroh, Pakad, Swar-vistar of all prescribed raga. | | | | | | | | | | | | | | | | | | | | | |
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| 4 | To sing Lakshan-Geet/ Sargam-Geet/ Tarana in prescribed raga. | | | | | | | | | | | | | | | | | | | | | |
| 5 | Devotional song - Bhajan, Abhang, Kirtan, Aarti, Shabad, Sufi geet etc. (Any one) | | | | | | | | | | | | | | | | | | | | | |
| 6 | Recite orally the thekas with Dugun , layakari to mark time with hands. | | | | | | | | | | | | | | | | | | | | | |
| Examination Scheme for this Paper | The Examination (Internal and end semester) of this paper will be conducted by concern Department. The concern faculty will act as internal examiner and one external examiner will be appoint/select by university or its panel of experts. The marks distribution will as below: | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1"> <thead> <tr> <th>Scheme</th> <th>Internal Marks</th> <th>External Marks</th> </tr> </thead> <tbody> <tr> <td>Choice Raag</td> <td>05</td> <td>20</td> </tr> <tr> <td>Drut Khyala</td> <td>05</td> <td>15</td> </tr> <tr> <td>Alankar in Thaat</td> <td>2.5</td> <td>15</td> </tr> <tr> <td>Taal Presentation</td> <td>2.5</td> <td>10</td> </tr> <tr> <td>Tarana/Lakshan-Geet/Sargam Geet</td> <td>2.5</td> <td>10</td> </tr> <tr> <td>Recognition of Raga</td> <td>2.5</td> <td>10</td> </tr> </tbody> </table> | Scheme | Internal Marks | External Marks | Choice Raag | 05 | 20 | Drut Khyala | 05 | 15 | Alankar in Thaat | 2.5 | 15 | Taal Presentation | 2.5 | 10 | Tarana/Lakshan-Geet/Sargam Geet | 2.5 | 10 | Recognition of Raga | 2.5 | 10 |
| | Scheme | Internal Marks | External Marks | | | | | | | | | | | | | | | | | | | |
| | Choice Raag | 05 | 20 | | | | | | | | | | | | | | | | | | | |
| | Drut Khyala | 05 | 15 | | | | | | | | | | | | | | | | | | | |
| | Alankar in Thaat | 2.5 | 15 | | | | | | | | | | | | | | | | | | | |
| | Taal Presentation | 2.5 | 10 | | | | | | | | | | | | | | | | | | | |
| Tarana/Lakshan-Geet/Sargam Geet | 2.5 | 10 | | | | | | | | | | | | | | | | | | | | |
| Recognition of Raga | 2.5 | 10 | | | | | | | | | | | | | | | | | | | | |
| Suggested E-resources | https://youtu.be/25flu2nOALg?feature=shared | | | | | | | | | | | | | | | | | | | | | |
| | https://youtu.be/vr4iiP8nmEc?feature=shared | | | | | | | | | | | | | | | | | | | | | |
| | https://youtu.be/vYL5ZONNzdQ?feature=shared | | | | | | | | | | | | | | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- II | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | Code: MSV5001T |
| Title of the Course | General & Applied Theory of Music (Vedic Period) |
| Qualification Level of the Course | NHEQF Level 4.5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Centric Compulsory Course (DCC) in Music |
| Delivery type of the Course | One theory paper of three hours duration carrying 80 marks (external) + 20 Marks (internal). |
| Prerequisites | Foundation level (Equivalent to 10+2) |
| Co-requisites | Understanding Basic Music concepts in Hindustani Vocal Raag. |
| Objectives of the course | This course intends to explore the students about the basic concepts related to Theoretical aspects. It covers the various concept related to basic knowledge of that and raags. Apart from it, course will also give an overview on the general ideas related to swar & taal. |
| Learning outcomes | <ul style="list-style-type: none"> ➤ Students will be able to learn the concepts related to the different origin of raag from the thaats. ➤ The Course enables students about how the different notes & swar helps in the formations of various raags. |
| SYLLABUS-THEORY | |
| UNIT-I | a. Description of following Raga- Khamaj, Bhairav, Asavari b.. Write five Alankar/Alaap/Taan of following Raga- Khamaj, Bhairav, Asavari c. Description of 10 Lakshan of Raga |
| UNIT -II | a. Important and basic 40 rules of Hindustani Music System b. Rules of Notation system according to Pt. Bhatkhande c. Detail study of Uttrang,Poorvang, Sandhi Prakash Raag. |
| UNIT-III | a. History of Indian Music with reference of Vedic period b. Short notes on the following :,Nibadh, Anibadh,Avirbhav , Tirobhav, Ragalap and Roopkalap c. Description of following Taal with Dugun , Chautal, Dhamar, Kahrava |

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| UNIT-IV | <p>a. Write short notes on : Varna, kan swar, Sparsh, Khatka, Murki, Meend</p> <p>b. Corresponding names of 12 Notes and 10 Thaats in Hindustani and Karnatic Music System.</p> <p>c. Role of music in national integration</p> | | | | | | | | | | | | | | |
| UNIT-V | <p>a. Knowledge of the Dances- Kathak, Bharat Natyam,</p> <p>b. Regional Varieties of folk song- Kajri, Chaiti, Maand and their characteristics.</p> <p>c. Life sketches of Swami Haridas and Baijubawra.</p> | | | | | | | | | | | | | | |
| Text Books | <table> <tr> <td>01. Natya Shastra</td> <td>Bharat</td> </tr> <tr> <td>02. Brihaddeshi</td> <td>Matang</td> </tr> <tr> <td>03. Sangeet Ratnakar</td> <td>Sharangdev</td> </tr> <tr> <td>04. Rag Tarangini</td> <td>Lochan</td> </tr> <tr> <td>05 Bharat Ka Sangeet Sindhant</td> <td>Acharya Kailash</td> </tr> <tr> <td>06 Pranav Bharti</td> <td>Pt. Omkar Nath Thakur</td> </tr> <tr> <td>07 Rag aur Ragini</td> <td>O.C. Ganguly</td> </tr> </table> | 01. Natya Shastra | Bharat | 02. Brihaddeshi | Matang | 03. Sangeet Ratnakar | Sharangdev | 04. Rag Tarangini | Lochan | 05 Bharat Ka Sangeet Sindhant | Acharya Kailash | 06 Pranav Bharti | Pt. Omkar Nath Thakur | 07 Rag aur Ragini | O.C. Ganguly |
| 01. Natya Shastra | Bharat | | | | | | | | | | | | | | |
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| 04. Rag Tarangini | Lochan | | | | | | | | | | | | | | |
| 05 Bharat Ka Sangeet Sindhant | Acharya Kailash | | | | | | | | | | | | | | |
| 06 Pranav Bharti | Pt. Omkar Nath Thakur | | | | | | | | | | | | | | |
| 07 Rag aur Ragini | O.C. Ganguly | | | | | | | | | | | | | | |
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| 04. Music and Musical moods | William Jones | | | | | | | | | | | | | | |
| Suggested E-resources | <p>https://en.wikipedia.org/wiki/Vishnu_Narayan_Bhatkhande</p> <p>https://www.amazon.in/dp/8185057001?ref=cm_sw_r_mwn_dp_A6ZM62GVR36KNNN6R1JA</p> | | | | | | | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- II | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | Code: MSV5001P |
| Title of the Course | Advanced Study of Thats & Alankar |
| Qualification Level of the Course | NHEQF Level 4.5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Centric Compulsory Course (DCC) in Music |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 Minutes per candidate. |
| Prerequisites | Foundation level (Equivalent to 10+2) |
| Co-requisites | Understanding of the Basic Music concepts In raags |
| Objectives of the course | The course intends to orient the learner with the approaches to the discipline of Music Vocal. Through this course, the students will get to know the different Ragas, Taals, |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Indian Music. 2. Learn about the historical development of Indian Music and cultural development of India. 3. Students will be able to get acquainted with various Ragas and different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform. 4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music. |
| SYLLABUS-PRACTICAL | |
| <p>Following Raags are Prescribed- Khamaj, Bhairav, Asavari</p> <p>Following Taals are prescribed-- Chautal, Dhamar, Keherwa</p> | |
| 1 | To sing Sargam/ Palta with Rhythm, Prepare Alankar in prescribed raga of syllabus |
| 2 | Prepare Vilambit and Drut khayal with detail gayaki in any two of the prescribed raga. |

| 3 | Prepare Aroh, Avroh, Pakad, Swar-vistar and Drut Khayal of all prescribed raga. | | | | | | | | | | | | | | | | | | | | | |
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| 4 | Sing one Dhruvpad/ Dhamar with Dugun & Chougun from prescribed raga | | | | | | | | | | | | | | | | | | | | | |
| 5 | To sing one Lakshan-Geet/Sargam-Geet/Tarana in prescribed raga | | | | | | | | | | | | | | | | | | | | | |
| 6 | Devotional song - Bhajan, Abhang, Kirtan, Aarti, Shabad, Sufi geet etc. (Any one) | | | | | | | | | | | | | | | | | | | | | |
| 7 | Recite orally the thekas with Dugun , layakari to mark time with hands. | | | | | | | | | | | | | | | | | | | | | |
| Examination Scheme for this Paper | <p>The Examination (Internal and end semester) of this paper will be conducted by concern Department. The concern faculty will act as internal examiner and one external examiner will be appoint/select by university or its panel of experts. The marks distribution will as below:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Scheme</th> <th style="text-align: center;">Internal Marks</th> <th style="text-align: center;">External Marks</th> </tr> </thead> <tbody> <tr> <td>Choice Raag</td> <td style="text-align: center;">05</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Drut Khyala</td> <td style="text-align: center;">05</td> <td style="text-align: center;">15</td> </tr> <tr> <td>Alankar in Thaata</td> <td style="text-align: center;">2.5</td> <td style="text-align: center;">15</td> </tr> <tr> <td>Taal Presentation</td> <td style="text-align: center;">2.5</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Tarana/Lakshan-Geet/Sargam Geet</td> <td style="text-align: center;">2.5</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Recognition of Raga</td> <td style="text-align: center;">2.5</td> <td style="text-align: center;">10</td> </tr> </tbody> </table> | Scheme | Internal Marks | External Marks | Choice Raag | 05 | 20 | Drut Khyala | 05 | 15 | Alankar in Thaata | 2.5 | 15 | Taal Presentation | 2.5 | 10 | Tarana/Lakshan-Geet/Sargam Geet | 2.5 | 10 | Recognition of Raga | 2.5 | 10 |
| Scheme | Internal Marks | External Marks | | | | | | | | | | | | | | | | | | | | |
| Choice Raag | 05 | 20 | | | | | | | | | | | | | | | | | | | | |
| Drut Khyala | 05 | 15 | | | | | | | | | | | | | | | | | | | | |
| Alankar in Thaata | 2.5 | 15 | | | | | | | | | | | | | | | | | | | | |
| Taal Presentation | 2.5 | 10 | | | | | | | | | | | | | | | | | | | | |
| Tarana/Lakshan-Geet/Sargam Geet | 2.5 | 10 | | | | | | | | | | | | | | | | | | | | |
| Recognition of Raga | 2.5 | 10 | | | | | | | | | | | | | | | | | | | | |
| Suggested E-resources | <p>https://youtu.be/FnXUYg9OBic?feature=shared https://youtu.be/FnXUYg9OBic?feature=shared https://youtu.be/8y6BAAtq8jr4?feature=shared</p> | | | | | | | | | | | | | | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- III | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | Code: MSV6002T |
| Title of the Course | GHARANAS AND THEORY OF RAGA |
| Qualification Level of the Course | NHEQF Level 5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Centric Compulsory Course (DCC) in Music |
| Delivery type of the Course | One theory paper of three hours duration carrying 80 marks (external) + 20 Marks (internal). |
| Prerequisites | Intermediate level |
| Co-requisites | Understanding the origin of Raags by various musicologists. |
| Objectives of the course | Learn about the Indian Scholars of Ancient, Medieval and Modern period. Built knowledge about notation system and Scales and evolution of Gharanas. |
| Learning outcomes | <ul style="list-style-type: none"> ➤ Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles. ➤ May have capabilities to start earning by enhancing their skills in the field of music as performer. |
| SYLLABUS-THEORY | |
| UNIT-I | a. Detail study of following raga: Hamir, Deskar, Bhoopali b. Critical & Comparative: Hamir, Deskar, Bhoopali c. Fully description of following Taals with Dugun, Tigun: Trital, Ek Taal, Choutal |
| UNIT -II | a. Writing of notation of Drut & Vilambit Khayal with alaap & taan b. To recognize the raga by given notes. c. Definitions of the following: Varna, gamak, murki, meend, khatka. |

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| UNIT-III | <p>a. Main feature and style of singing in different Gharanas – Gwalior, Jaipur, Kirana, Agra, Patiala</p> <p>b. Detail & comparative study of notation system of Pt. V.N.Bhatkhande and Pt. V.D.Paluskar</p> <p>c. Short notes on the following: Tarana, Thumri, Dadra</p> | | | | | | | | | | | | | | | | |
| UNIT-IV | <p>a. Life sketches of – Pt. Omkar Nath Thakur, Ut. Alladiya Khan Abdul Karim Khan</p> <p>b. Study of Gayak ke gun –avgun</p> <p>c. Details study on Raag-ragini-vargikaran</p> | | | | | | | | | | | | | | | | |
| UNIT-V | <p>a. Study of Chorus Singing (Vrinda Gayan)</p> <p>b. Utility of Gharana in present time in the field of vocal music.</p> <p>c. Study of Rajasthani folk singers : Langas & Maanganiyar.</p> | | | | | | | | | | | | | | | | |
| Text Books | <table border="0"> <tr><td>01. Natya Shastra</td><td>Bharat</td></tr> <tr><td>02. Brihaddeshi</td><td>Matang</td></tr> <tr><td>03. Sangeet Ratnakar</td><td>Sharangdev</td></tr> <tr><td>04. Rag Tarangini</td><td>Lochan</td></tr> <tr><td>05. South Indian Music</td><td>Sambamurthy</td></tr> <tr><td>06. Bhartiya Sangeet vadhya</td><td>Lal Mani Mishra</td></tr> <tr><td>07. Dhvani aur Sangeet</td><td>Lalit Kishor Singh</td></tr> <tr><td>08. Sangeet Visharad</td><td>Basant</td></tr> </table> | 01. Natya Shastra | Bharat | 02. Brihaddeshi | Matang | 03. Sangeet Ratnakar | Sharangdev | 04. Rag Tarangini | Lochan | 05. South Indian Music | Sambamurthy | 06. Bhartiya Sangeet vadhya | Lal Mani Mishra | 07. Dhvani aur Sangeet | Lalit Kishor Singh | 08. Sangeet Visharad | Basant |
| 01. Natya Shastra | Bharat | | | | | | | | | | | | | | | | |
| 02. Brihaddeshi | Matang | | | | | | | | | | | | | | | | |
| 03. Sangeet Ratnakar | Sharangdev | | | | | | | | | | | | | | | | |
| 04. Rag Tarangini | Lochan | | | | | | | | | | | | | | | | |
| 05. South Indian Music | Sambamurthy | | | | | | | | | | | | | | | | |
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| 07. Dhvani aur Sangeet | Lalit Kishor Singh | | | | | | | | | | | | | | | | |
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| 02. The Music of Hindustan | Strangivays | | | | | | | | | | | | | | | | |
| 03. The Music of India | Popley | | | | | | | | | | | | | | | | |
| 04. Music and Musical moods | William Jones | | | | | | | | | | | | | | | | |
| Suggested E-resources | <p>https://en.wikipedia.org/wiki/Vishnu_Digambar_Paluska</p> <p>https://www.anantaajournal.com/archives/2017/vol3issue5/PartA/3-4-72-574.pdf</p> <p>https://www.amazon.in/dp/8185057001?ref =cm sw r mwn dp A6ZM62GVR36 KNNN6R1JA</p> | | | | | | | | | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- III | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | Code: MSV6002P |
| Title of the Course | Critical Study of Raags & Taals |
| Qualification Level of the Course | NHEQF Level 5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Centric Compulsory Course (DCC) in Music |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | Intermediate Level |
| Co-requisites | Understanding of the Basic Music concepts In raags |
| Objectives of the course | The course intends to orient the learner with the approaches to the discipline of Music Vocal. Through this course, the students will get to know the different Ragas, Taals, |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Indian Music. 2. Learn about the historical development of Indian Music and cultural development of India. 3. Students will be able to get acquainted with various Ragas and different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform. 4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music. |
| SYLLABUS-PRACTICAL | |
| Prescribed Raga- Hamir, Deskar, Bhoopali, | |
| Prescribed Tal's with Dugun, Tugun, layakari- Ek Taal, Choutal, Trital | |
| 1 | Prepare Bada khayal with detail gayaki in any of the prescribed raga. |
| 2 | Prepare Aroh, Avroh, Pakad, Swar-vistar and Chotta Khayal of all prescribed raga. |

| | |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3 | To sing Lakshan-Geet/Sargam-Geet/Tarana in prescribed raga. |
| 4 | One Ghazal or Bhajan and one light song/ folk song in any regional language of India. |
| 5 | Know orally the thekas with Dugun and Chougun layakari to mark time with hand. |
| Suggested E-resources | https://www.youtube.com/watch?v=8QCGXTD7Mv8 https://www.youtube.com/watch?v=N39a3k66SIo |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- IV | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV6003T |
| Title of the Course | Historical study of Music: (Medieval Period) |
| Qualification Level of the Course | NHEQF Level 5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Core Course in Music |
| Delivery type of the Course | One theory paper of three hours duration carrying 80 marks (external) + 20 Marks (internal). |
| Prerequisites | Intermediate level |
| Co-requisites | Understanding of the Basic Music concepts |
| Objectives of the course | This course intends to explore the students about the basic concepts related to Theoretical aspects. It covers the various concept related to basic knowledge of thaat and raags. Apart from it, course will also give an overview on the general ideas related to swar & taal. |
| Learning outcomes | <ul style="list-style-type: none"> ➤ Students will be able to learn the concepts related to the different origin of raag from the thaats. ➤ The Course enables students about how the different notes & swar helps in the formations of various raags. |
| SYLLABUS-THEORY | |
| UNIT-I | <ul style="list-style-type: none"> a. Complete study & Critical analysis of the following Raags: Kedar, Des, Bhimpalasi, Vrindavani Sarang b. Fully description of following Taals with Dugun,Tigun: DadraTaal, Jhaptal, Roopak, Teevera c. Detail study of Harmony and Melody |
| UNIT -II | <ul style="list-style-type: none"> a. Shruti and swar sthan according to Bharat , Sharangdev and Pt. Bhatkhande Comparative study of North Indian Music and South Indian Music c. Study of dance forms-Kathakali & Manipuri. |
| UNIT-III | <ul style="list-style-type: none"> a. Detail study of 72 mela of Pt. vyankathmukhi and 10 thats of Pt. Bhatkhande b. History of Indian music with refrence to medieval period. |

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|------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|--------|----------------------------|-------------|------------------------|------------|-----------------------------|---------------|
| | c. Explain in details about 10 prans of Taal. | | | | | | | | |
| UNIT-IV | <p>a. Swar sthapna according to Pt. Ahobal and Pt. Bhatkhande on the wire of Veena.</p> <p>b. Explain- Vagyakar, Kalawant, Pandit, Nayak, Gayak, Gandharva.</p> <p>c. Importance of learning classical music in present time.</p> | | | | | | | | |
| UNIT-V | <p>a. Elementary Knowledge of Rajasthani Folk Music</p> <p>b. Contribution of various institutions in organizing various sangeet sammelan at all Indian Level.</p> <p>c. Life sketches of Tansen, Amir Khusro, & Gopal Nayak</p> | | | | | | | | |
| Text Books | <table> <tr> <td>01. Natya Shastra</td> <td>Bharat</td> </tr> <tr> <td>02. Brihaddeshi</td> <td>Matang</td> </tr> <tr> <td>03. Sangeet Ratnakar</td> <td>Sharangdev</td> </tr> <tr> <td>04. Rag Tarangini</td> <td>Lochan</td> </tr> </table> | 01. Natya Shastra | Bharat | 02. Brihaddeshi | Matang | 03. Sangeet Ratnakar | Sharangdev | 04. Rag Tarangini | Lochan |
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| 03. The Music of India | Popley | | | | | | | | |
| 04. Music and Musical moods | William Jones | | | | | | | | |
| Suggested E-resources | <p>https://en.wikipedia.org/wiki/Vishnu_Digambar_Paluska</p> <p>https://www.amazon.in/dp/8185057001?ref=cm_sw_r_mwn_dp_A6ZM62GVR36KNNN6R1JA</p> | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- IV | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV6003P |
| Title of the Course | Comparative study of raags & Taals |
| Qualification Level of the Course | NHEQF Level 5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Core Course in Music |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | Intermediate Level |
| Co-requisites | Understanding of the Basic Music concepts In raags |
| Objectives of the course | Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles. May have capabilities to start earning by enhancing their skills in the field of music as performer. Music Vocal. Through this course, the students will get to know the different Ragas, Taals. |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Indian Music. 2. Learn about the historical development of Indian Music and cultural development of India. 3. Students will be able to get acquainted with various Ragas and different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform. 4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music. |
| SYLLABUS-PRACTICAL | |
| Prescribed Raga- Des, Bhimpalasi, Vrindavani Sarang, Kedar | |
| Prescribed Tal's with Dugun, Tugun, layakari- Roopak, Dadra, Jhaptal, Teevra | |
| 1 | Prepare Bada khayal with detail gayaki in any of the prescribed raga. |

| 2 | Prepare Aroh, Avroh, Pakad, Swar-vistar and Chotta Khayal of all prescribed raga | | | | | | | | | | | | | | | | | | | | | |
|------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|----------------|----------------|-------------|----|----|-------------|----|----|-------------------|-----|----|-------------------|-----|----|---------------------------------|-----|----|---------------------|-----|----|
| 3 | To sing Lakshan-Geet/Sargam-Geet/Tarana in prescribed raga. | | | | | | | | | | | | | | | | | | | | | |
| 4 | One Ghazal or Bhajan and one light song/ folk song in any regional language of India. | | | | | | | | | | | | | | | | | | | | | |
| 5 | Know orally the thekas with Dugun and Chougun layakari to mark time with hand's. | | | | | | | | | | | | | | | | | | | | | |
| 6 | To sing Dhrupad/Dhamar in any one raag | | | | | | | | | | | | | | | | | | | | | |
| Examination Scheme for this Paper | The Examination (Internal and end semester) of this paper will be conducted by concern Department. The concern faculty will act as internal examiner and one external examiner will be appoint/select by university or its panel of experts. The marks distribution will as below: | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1"> <thead> <tr> <th>Scheme</th> <th>Internal Marks</th> <th>External Marks</th> </tr> </thead> <tbody> <tr> <td>Choice Raag</td> <td>05</td> <td>20</td> </tr> <tr> <td>Drut Khyala</td> <td>05</td> <td>15</td> </tr> <tr> <td>Alankar in Thaata</td> <td>2.5</td> <td>15</td> </tr> <tr> <td>Taal Presentation</td> <td>2.5</td> <td>10</td> </tr> <tr> <td>Tarana/Lakshan-Geet/Sargam Geet</td> <td>2.5</td> <td>10</td> </tr> <tr> <td>Recognition of Raga</td> <td>2.5</td> <td>10</td> </tr> </tbody> </table> | Scheme | Internal Marks | External Marks | Choice Raag | 05 | 20 | Drut Khyala | 05 | 15 | Alankar in Thaata | 2.5 | 15 | Taal Presentation | 2.5 | 10 | Tarana/Lakshan-Geet/Sargam Geet | 2.5 | 10 | Recognition of Raga | 2.5 | 10 |
| | Scheme | Internal Marks | External Marks | | | | | | | | | | | | | | | | | | | |
| | Choice Raag | 05 | 20 | | | | | | | | | | | | | | | | | | | |
| | Drut Khyala | 05 | 15 | | | | | | | | | | | | | | | | | | | |
| | Alankar in Thaata | 2.5 | 15 | | | | | | | | | | | | | | | | | | | |
| | Taal Presentation | 2.5 | 10 | | | | | | | | | | | | | | | | | | | |
| Tarana/Lakshan-Geet/Sargam Geet | 2.5 | 10 | | | | | | | | | | | | | | | | | | | | |
| Recognition of Raga | 2.5 | 10 | | | | | | | | | | | | | | | | | | | | |
| Suggested E-resources | https://youtu.be/xWeSmu7dnWY?feature=shared | | | | | | | | | | | | | | | | | | | | | |
| | https://youtu.be/BbN7_72rkRs?feature=shared | | | | | | | | | | | | | | | | | | | | | |
| | https://youtu.be/5XuypBXMVOg?feature=shared | | | | | | | | | | | | | | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- IV | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | Code: SEC630XP |
| Title of the Course | Introduction of practical aspects of music |
| Qualification Level of the Course | NHEQF Level 5 |
| Credit of the course | 2 credits |
| Type of the course | SKILLS ENHANCEMENT COURSE |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 Minutes per candidate. |
| Prerequisites | Intermediate level |
| Co-requisites | Understanding of the Basic knowledge of music forms |
| Objectives of the course | Student will be able to get acquainted with various new folk and patriotic songs. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Harmonium and Tabla. |
| Learning outcomes | <p>1. Learn about the fundamental aspects of Indian folk Music.</p> <p>2. Students will be able to get acquainted with instruments like Tabla & Dholak.</p> |
| SYLLABUS-PRACTICAL | |
| 1 | Knowledge of three thaats Bilawal, Kalyan and Khamaj |
| 2 | Ability to sing alankars and film songs based in prescribed raags |
| 3 | To play basic alankars on harmonium |
| 4 | To play Taal teen Taal on tabla |
| 5 | Play national anthem and vande Mataram on harmonium |
| 6 | Ability to sing and play two patriotic songs on harmonium |
| 7 | Prepare any one light folk traditional song of Rajasthan. |
| Suggested E-resources | <p>https://youtu.be/iN24x71GknE?feature=shared</p> <p>https://youtu.be/v2HJP954eoA?feature=shared</p> <p>https://youtu.be/8xs6mJpVh0?feature=shared</p> |

| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- V | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7100T |
| Title of the Course | Principles and Theory of Music |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Specific Elective Course (DSE) in Music |
| Delivery type of the Course | One theory paper of three hours duration carrying 80 marks (external) + 20 Marks (internal). |
| Prerequisites | High level |
| Co-requisites | Understanding the detailed raags & notation concepts |
| Objectives of the course | <ul style="list-style-type: none"> • Learn about the staff notation and styles of Vocal music. • Built knowledge about Karnatik music, Sound theory & propogation. |
| Learning outcomes | <ul style="list-style-type: none"> ➤ Students will be able to get acquainted with various new Ragas, Taals and styles. They will be able to perform classical music as well as semi-classical, Light and Folk music. ➤ May have capabilities to start earning by enhancing their skills in the field of performer, composer, music critic and as music teacher in Government and non-government sector. |
| SYLLABUS-THEORY | |
| UNIT-I | <p>a. Detail study of following raga (critical & comparative) Kamod, Chayanat, Darbari kanhra, Adana</p> <p>b. Fully description of following Taals with Dugun, Tigun, Chougun layakari- Tilwara, Jhumra, Choutal, Deepchandi</p> <p>c. To recognize the raag by given notes and write two alap and tans.</p> |
| UNIT -II | a. Comparative study of Thaata and Raga |

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|------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|--------------|----------------------------|--------------|-----------------------|-------------|----------------------------|-----------------|-----------------------|--------------------|----------------------------|-------------|------------------------|--------|-----------------------------|---------------|
| | <p>b. Study of Dhrupad-characteristics of the form and Four Baani of Dhrupad</p> <p>c. Writing of notation in Dhrupad/Dhamar.</p> | | | | | | | | | | | | | | | | |
| UNIT-III | <p>a. Historic study of following Instruments- Harmonium, Sarangi, Pakhawaj/Tabla</p> <p>b. Introductory knowledge of staff notation system</p> <p>c. Writing of swar malika in staff notation.</p> | | | | | | | | | | | | | | | | |
| UNIT-IV | <p>a. Study of -Mewati, Delhi, Aladiya Khan-Gharana.</p> <p>b. Life sketches of- Bhimsen Joshi, Vinayak Rao Patvardhan, Girija Devi</p> <p>c. Detail study of Rajasthani Folk dance.</p> | | | | | | | | | | | | | | | | |
| UNIT-V | <p>a. Role of Media in the development of Music Vocal</p> <p>b. Place of Music in Fine arts.</p> <p>c. General knowledge of Rasthargeet and Rasthragaan.</p> | | | | | | | | | | | | | | | | |
| Text Books | <table> <tr> <td>01. Natya Shastra</td> <td>Bharat</td> </tr> <tr> <td>02. Brihaddeshi</td> <td>Matang</td> </tr> <tr> <td>03. Sangeet Ratnakar</td> <td>Sharangdev</td> </tr> <tr> <td>04. Rag Tarangini</td> <td>Lochan</td> </tr> <tr> <td>05 Sangeet Parijat</td> <td>Ahobal</td> </tr> <tr> <td>06. The Music of Hindustan</td> <td>Strangivays</td> </tr> <tr> <td>07. The Music of India</td> <td>Popley</td> </tr> <tr> <td>08. Music and Musical moods</td> <td>William Jones</td> </tr> </table> | 01. Natya Shastra | Bharat | 02. Brihaddeshi | Matang | 03. Sangeet Ratnakar | Sharangdev | 04. Rag Tarangini | Lochan | 05 Sangeet Parijat | Ahobal | 06. The Music of Hindustan | Strangivays | 07. The Music of India | Popley | 08. Music and Musical moods | William Jones |
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| 02. Brihaddeshi | Matang | | | | | | | | | | | | | | | | |
| 03. Sangeet Ratnakar | Sharangdev | | | | | | | | | | | | | | | | |
| 04. Rag Tarangini | Lochan | | | | | | | | | | | | | | | | |
| 05 Sangeet Parijat | Ahobal | | | | | | | | | | | | | | | | |
| 06. The Music of Hindustan | Strangivays | | | | | | | | | | | | | | | | |
| 07. The Music of India | Popley | | | | | | | | | | | | | | | | |
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| 1. Karnatak Music | Ram Chandran | | | | | | | | | | | | | | | | |
| 2. Ragas of Karnatak Music | Ram Chandran | | | | | | | | | | | | | | | | |
| 3. South Indian Music | Sambamurthy | | | | | | | | | | | | | | | | |
| 4. Bhartiya Sangeet vadhya | Lal Mani Mishra | | | | | | | | | | | | | | | | |
| 5. Dhvani aur Sangeet | Lalit Kishor Singh | | | | | | | | | | | | | | | | |
| 6. Sangeet Visharad | Basant | | | | | | | | | | | | | | | | |
| Suggested E-resources | <p>https://en.wikipedia.org/wiki/Bhimsen_Joshi</p> <p>https://www.exoticindiaart.com/book/details/dhrupad-panchashika-with-notations-nzg199/</p> <p>https://rgbooks.net/shop/folk-literature/rajasthani-lok-nritya/</p> | | | | | | | | | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- V | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7100P |
| Title of the Course | Study and knowledge of raags |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Specific Elective Course (DSE) in Music |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | High level |
| Co-requisites | Study of various compositions & notations of Hindustani raag. |
| Objectives of the course | The course intends to orient the learner with the approaches to the discipline of Music Vocal. Through this course, the students will get to know the different Ragas, Taals, |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Indian Music. 2. Learn about the historical development of Indian Music and cultural development of India. 3. They will be able to get acquainted with other genres beside classical and will also be able to perform. 4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music. |
| SYLLABUS-PRACTICAL | |
| Prescribed Raga- Kamod, Chayanat, Darbari kanhra, Adana, | |
| Prescribed Taal with Dugun, Tugun, Chougun layakari- Tilwara, Jhumra, Choutal, Deepchandi, | |
| 1 | Prepare Bada khayal with detail gayaki in any two of the prescribed raga. |
| 2 | Prepare Aroh, Avroh, Pakad, Swar-vistar and Chotta Khayal of all prescribed raga |
| 3 | To sing Lakshan-Geet/Sargam-Geet/ Tarana in prescribed raga |
| 4 | One Ghazal or Bhajan and two light song/ folk song in any regional language of India. |
| 5 | Know orally the thekas with Dugun, Tigun and Chougun layakari to mark time with hands |
| Suggested E-resources | https://youtu.be/zcndHckIF8c?feature=shared https://youtu.be/T-CMMPXDpBE?feature=shared https://youtu.be/IOb7WrELS5k?feature=shared https://youtu.be/IOb7WrELS5k?feature=shared |

| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- V | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7101T |
| Title of the Course | STUDY OF PERCUSSION INSTRUMENTS |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Specific Elective Course (DSE) in Music |
| Delivery type of the Course | A Theory Paper carrying 80 marks external & 20 Marks internal for at least 20 Minutes per candidate. |
| Prerequisites | High level |
| Co-requisites | Understanding of the Basic knowledge of percussion Instruments. |
| Objectives of the course | Student will be able to get acquainted with various percussion Instruments. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Tabla and pakhawaj. |
| Learning outcomes | 1. Learn about the fundamental aspects of Indian folk Music. 2. Students will be able to get acquainted with instruments like Tabla & Dholak. |
| SYLLABUS-THEORY | |
| UNIT-I | a. History and evolution of Pakhavaj b. History and evolution of Tabla |
| UNIT -II | a. Comparative study of Tabla and Pakhawaj b. Development and structural study of Tabla and Pakhawaj |
| UNIT-III | a. General study about 10 Prans of Tabla b. Basic knowledge of various Gharana of Tabla |
| UNIT-IV | a. Introduction of Taal Lipi Paddti by Pandit Vishnu Digambar Paluskar . b. Study of basic Taals Ektaal, Chautal ,Sool Taal ,Tivra, Dhamar and Ada Chautal |
| UNIT-V | a. Life sketches of Pandit Bhavani Shankar ,Pandit Chaturlal ,Pandit Alla Rakha Khan, Purushotam Das, Ayodhya Prasad and Totaram Sharma. |

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| | b. Brief Study about the merits and demerits of tabla and pakhawaj players. | |
| Text Books | 01. Natya Shastra 02. Brihaddeshi 03. Sangeet Ratnakar 04. Rag Tarangini 05 Sangeet Parijat 06. The Music of Hindustan 07. The Music of India 08. Music and Musical moods | Bharat Matang Sharangdev Lochan Ahobal Strangivays Popley William Jones |
| Reference Books | 1. Karnatak Music 2. Ragas of Karnatak Music 3. South Indian Music 4. Bhartiya Sangeet vadhya 5. Dhvani aur Sangeet 6. Sangeet Visharad | Ram Chandran Ram Chandran Sambamurthy Lal Mani Mishra Lalit Kishor Singh Basant |
| Suggested E-resources | https://en.wikipedia.org/wiki/Vishnu_Digambar_Paluska https://www.exoticindiaart.com/book/details/teaching-method-for-pakhawaj-and-tabla-nzj168/?sitecurrency=INR&gclid https://www.exoticindiaart.com/book/details/tala-depika-tabla-in-4-volumes-set-with-notation-nzb965/?sitecurrency=INR&gclid=Cj0KCOjwjt-oBhDKARIsABVRB0w-6bwmF8P2S7pF5YmcJVZ7S1UkQOW426EezPA2SGHlz36husPoOuMaAipwEALw_wcB | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- V | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7101P |
| Title of the Course | TECHNIQUES OF PERCUSSION INSTRUMENTS |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Specific Elective Course (DSE) in Music |
| Delivery type of the Course | A Practical Paper carrying 80 marks external & 20 Marks internal for at least 20 Minutes per candidate. |
| Prerequisites | High level |
| Co-requisites | Understanding of the Basic knowledge of percussion Instruments. |
| Objectives of the course | Student will be able to get acquainted with various percussion Instruments. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Tabla and pakhawaj. |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Indian folk Music. 2. Students will be able to get acquainted with instruments like Tabla & Dholak. |
| SYLLABUS-PRACTICAL | |
| 1 | To play Thekas of Taal on Tabla and Pakhawaj |
| 2 | To play Tabla in a company meant with Lehra on Harmonium |
| 3 | Ability to play Taals with Dugun and Chagun Layakari |
| 4 | Knowledge of tuning of Tabla |
| 5 | Ability to describe Padanth of prescribes Taal in the syllabus |
| 6 | Ability to play in Vilambit and Drut Laya in the prescribed Taals of the syllabus. |
| Suggested E-resources | https://youtu.be/z6oi2OrM35k?feature=shared https://youtu.be/5jRyOThRLGU?feature=shared |

| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- V | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | SEH730_P |
| Title of the Course | Study of Instruments & Light Music |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 2 credits |
| Type of the course | SKILLS ENHANCEMENT COURSE |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | High level |
| Co-requisites | Understanding the Basic knowledge of music light and folk music forms |
| Objectives of the course | Student will be able to get acquainted with various new folk and patriotic songs. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Harmonium and Tabla. |
| Learning outcomes | 1. Learn about the fundamental aspects of Indian folk Music. 2. Students will be able to get acquainted with instruments like Tabla & Dholak. |
| SYLLABUS-PRACTICAL | |
| 1 | Knowledge of three thaats Kafi, Asawari and Bhairavi |
| 2 | Ability to sing alankars and film song based in prescribed raags |
| 3 | To play alankars on harmonium in the prescribed rags |
| 4 | To play kaharwa Taal on tabla |
| 5 | To play vande Mataram and national anthem on harmonium |
| 6 | Ability to sing and play any two regional songs on harmonium |
| 7 | To sing any two bhajan of Meera or Kabir |
| Suggested E-resources | https://youtu.be/ZR-m-NnrNdY?feature=shared https://youtu.be/o_Ojrn8HBKs?feature=shared https://youtu.be/OUmu7VOdBAA?feature=shared |

| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- VI | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7102T |
| Title of the Course | Historical Study of Indian Music (Modern Period) |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Core Course (DCC) in Music |
| Delivery type of the Course | A theory paper of three hours duration carrying 80 marks (external) + 20 Marks (internal) |
| Prerequisites | High level |
| Co-requisites | Understanding the knowledge Karnatik, Folk and Haveli Sangeet. |
| Objectives of the course | Student will be able to get acquainted with various Karnatik, Folk and Haveli Sangeet. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Shruti and Swarsthan, Kaku and Jaati Gayan. |
| Learning outcomes | 1. Learn about the fundamental aspects of Indian Karnatik Music. 2. Students will be able to get acquainted with Sound Production & Propagation. |
| SYLLABUS-THEORY | |
| UNIT-I | a. Detail study of following raga (critical & comparative) Bahar, Miyan Malhar, Jaunpuri, Jai jaiwanti. b. Fully description of following Taals with Dugun, Tigun, Chougun layakari- Dhamar, Punjabi, Tivra, Rupak, Trital c. Detail study of Haveli sangeet. |
| UNIT -II | a. Impact of Folk Music on Classical Music b. Study of Sound-Production and Propagation. |

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| | c. Types of Taans and Gamak and Parmel Praveshak Raag. |
| UNIT-III | a. Forms of composition in Karnatic Classical Music b. Study of Natya-shastra and Sangeet Ratnakar. c. Details study of Saarna & Praman Shruti. |
| UNIT-IV | a. Complete Knowledge of shruti and swar sthan according to Pt. Bhatkhande and Ahobal. b. Study and importance of Kaku. c. Detail study of Jaati gayan & Prabandh gayan. |
| UNIT-V | a. Forms of Karnatak Gayan Shaily-Kriti, Padam, Vernam, Tillana, Javli. b. Difference between a Good Music Teacher and a Good Performer. c. Importance and role of Music in our life. |
| Text Books | 01. Natya Shastra Bharat 02. Brihaddeshi Matang 03. Sangeet Ratnakar Sharangdev 04. Rag Tarangini Lochan 05 Sangeet Parijat Ahobal |
| Reference Books | 1. Karnatak Music Ram Chandran 2. Ragas of Karnatak Music Ram Chandran 3. South Indian Music Sambamurthy |
| Suggested E-resources | https://www.exoticindiaart.com/book/details/carnatic-music-compositions-bae929/ https://www.exoticindiaart.com/book/details/tradition-of-music-in-pushtimarg-temples-haveli-sangeet-with-notation-nzc042/ https://www.exoticindiaart.com/book/details/hindustani-sangeet-paddhati-kramik-pustak-malika-part-3-uaj654/ |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- VI | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7102P |
| Title of the Course | Critical Study and Knowledge of Raags |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Core Course |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | High level |
| Co-requisites | Understanding the knowledge Indian Classical Raags in Khayal and Dhruvpad Sangeet. |
| Objectives of the course | Student will be able to get acquainted with various Raags in Khayal and Dhruvpad Sangeet. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Ghazal, Bhajan, Lakshan Geet. |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of North Indian Classical Music Raags . 2. Students will learn about the various Layakari in Taals. |
| SYLLABUS-PRATICAL | |
| Prescribed Raga- Bahar, Miyan Malhar, Jaunpuri and Jai Jaiwanti. | |
| Prescribed Taals with Dugun,Tugun,Chougun layakari- Dhamar, Punjabi, Tivra,Rupak, Trital | |
| 1 | Prepare Bada khayal with detail gayaki in any two of the prescribed raga. |
| 2 | Prepare Aroh, Avroh, Pakad,Swar-vistar and Chotta Khayal of all prescribed raga |
| 3 | To sing one Dhruvpad/ Dhamar with Dugun,Tigun,Chougun from prescribed raga |
| 4 | To sing Lakshan-Geet/Sargam-Geet/Tarana in prescribed raga. |
| 5 | One Ghazal or Bhajan and two light song/ folk song in any regional language of India. |
| 6 | Know orally the thekas with Dugun,Tigun and Chougun layakari to mark time with hands. |
| Suggested E-resources | https://www.youtube.com/watch?v=-7vBvaueN9M https://www.youtube.com/watch?v=1Ttcod3J56w https://www.youtube.com/watch?v=CXqAcT3hY18 |

| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- VI | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7103T |
| Title of the Course | Evolution of Kathak Dance. |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 2 credits |
| Type of the course | Discipline Specific Elective Course(DSE) in Music. |
| Delivery type of the Course | A theory paper of three hours duration carrying 80 marks (external) + 20 Marks (internal) |
| Prerequisites | High level |
| Co-requisites | Understanding the knowledge the Evolution of Classical Dance Kathak. |
| Objectives of the course | Student will be able to get acquainted with various Gharanas of Kathak. Comparative study of Folk and Khatak Dance. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Folk Dances of Rajasthan. |
| Learning outcomes | 1. Learn about the fundamental aspects of Indian Classical Dance. 2. Students will be able to get acquainted with Lehkaris of various Taals used with Kathak Dance. |
| SYLLABUS-THEORY | |
| UNIT-I | a. History and evolution of Kathak b. Contribution of various artists in the field of Kathak |
| UNIT -II | a. Comparative study of kathak and folk dance b. Define folk dances of Rajasthan Kalbeliya, Ghoomar, Tera Taal and Bhavai |
| UNIT-III | a. Utility of 4 Abhinay in Kathak dance b. Importance of Taal in Kathak dance |
| UNIT-IV | a. Study of various Taals used in Kathak Teental, Kaharwa and Dadra. b. General idea and notation writing about various Taals:- Teental Kaharwa and Dadra |

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| UNIT-V | <p>a. Life sketches of Pandit Birju Maharaj, Uma Sharma, Rajendra Gangani</p> <p>b. Brief study of Kathak Gharana Lucknow Jaipur and Banaras.</p> | | | | | | | | | | | | | | |
| Text Books | <table border="0"> <tr> <td>01. Natya Shastra</td> <td>Bharat</td> </tr> <tr> <td>02. Brihaddeshi</td> <td>Matang</td> </tr> <tr> <td>03. Sangeet Ratnakar</td> <td>Sharangdev</td> </tr> <tr> <td>04. Rag Tarangini</td> <td>Lochan</td> </tr> <tr> <td>05 Sangeet Parijat</td> <td>Ahobal</td> </tr> <tr> <td>06. Kathak Nritya</td> <td>Dr. Lakshmi Narayan Garg</td> </tr> <tr> <td>07. Kathak Nartan</td> <td>Dr. Vidhi Nagar</td> </tr> </table> | 01. Natya Shastra | Bharat | 02. Brihaddeshi | Matang | 03. Sangeet Ratnakar | Sharangdev | 04. Rag Tarangini | Lochan | 05 Sangeet Parijat | Ahobal | 06. Kathak Nritya | Dr. Lakshmi Narayan Garg | 07. Kathak Nartan | Dr. Vidhi Nagar |
| 01. Natya Shastra | Bharat | | | | | | | | | | | | | | |
| 02. Brihaddeshi | Matang | | | | | | | | | | | | | | |
| 03. Sangeet Ratnakar | Sharangdev | | | | | | | | | | | | | | |
| 04. Rag Tarangini | Lochan | | | | | | | | | | | | | | |
| 05 Sangeet Parijat | Ahobal | | | | | | | | | | | | | | |
| 06. Kathak Nritya | Dr. Lakshmi Narayan Garg | | | | | | | | | | | | | | |
| 07. Kathak Nartan | Dr. Vidhi Nagar | | | | | | | | | | | | | | |
| Reference Books | <table border="0"> <tr> <td>1. Kathak Nritya Shiksha</td> <td>Dr. Puru Dadhich</td> </tr> <tr> <td>2. Kathak ka Lucknow Gharana aur Pt. Birju Maharaj</td> <td>Dr. Madhukar Aanand</td> </tr> </table> | 1. Kathak Nritya Shiksha | Dr. Puru Dadhich | 2. Kathak ka Lucknow Gharana aur Pt. Birju Maharaj | Dr. Madhukar Aanand | | | | | | | | | | |
| 1. Kathak Nritya Shiksha | Dr. Puru Dadhich | | | | | | | | | | | | | | |
| 2. Kathak ka Lucknow Gharana aur Pt. Birju Maharaj | Dr. Madhukar Aanand | | | | | | | | | | | | | | |
| Suggested E-resources | <p>https://www.exoticindiaart.com/book/details/most-exhaustive-book-ever-on-kathak-dance-award-winner-with-notation-nzb948/</p> <p>https://www.exoticindiaart.com/book/details/kathak-dance-this-book-is-written-by-visharad-prabhakar-b-nritya-b-muse-and-equivalent-set-of-two-volumes-uaj045/</p> | | | | | | | | | | | | | | |
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| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- VI | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | MSV7103P |
| Title of the Course | PRACTICAL ASPECTS OF KATHAK DANCE |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 4 credits |
| Type of the course | Discipline Specific Elective Course (DSE) in Music. |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | High level |
| Co-requisites | Understanding the knowledge of Performance in Classical Dance Kathak. |
| Objectives of the course | Student will be able to get acquainted with various Styles of Kathak. Learning of Folk and Khatak Dance. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Gat, Peshkar Chakradar and Tarana in Kathak. |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Kathak Dance forms . 2. Students will learn about the various Layakari in Taals. |
| SYLLABUS-PRATICAL | |
| 1 | Presentation of Ganesh Vandana and Guru Vandana |
| 2 | Able to perform in Teental , Footwork, Hand work movement Aamad, Chakradhar ,Toda and Paran |
| 3 | Ability to recite Dugun Chaugun in Teental Kaharwa and Dadra |
| 4 | Ability to perform Gat Vikas :-Mukut, Murali Mataki and Thaat gat |
| 5 | Presentation of folk dance of any regional state. |
| 6 | Perform Ram Stuti or any Tarana. |
| Suggested E-resources | https://www.youtube.com/watch?v=kTtUITusaAA https://www.youtube.com/watch?v=qs33QC-ambY |

| B.A. (THREE YEARS DEGREE PROGRAM) | |
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| SEMESTER- VI | |
| SUBJECT-MUSIC VOCAL | |
| Code of the Course | SEH730_P |
| Title of the Course | Advance study of Indian Music |
| Qualification Level of the Course | NHEQF Level 5.5 |
| Credit of the course | 2 credits |
| Type of the course | Skill Enhancement Course. |
| Delivery type of the Course | A practical test carrying 80 marks external & 20 Marks internal for at least 20 minutes per candidate. |
| Prerequisites | High level |
| Co-requisites | Understanding the knowledge of light vocal Music. |
| Objectives of the course | Student will be able to get acquainted with basic Thaats of Classical Music. Learning of Taals and Alankars in given raags. May have capabilities to start earning by enhancing their skills in the field of music as performer. Attain basic idea about Ghazal, Bhajan, Geet, patriotic & films song. |
| Learning outcomes | <ol style="list-style-type: none"> 1. Learn about the fundamental aspects of Taal and Alankars. 2. Students will learn about the various Layakaris in Taals on Harmonium and Tabla. |
| SYLLABUS-PRATICAL | |
| 1 | Knowledge of the following thaats Bhairav , poorvi and Marwa. |
| 2 | To sing alankars and any filmy song in the prescribed given raags. |
| 3 | To play alankars on the harmonium of the given thaats. |
| 4 | To play Taal kaharwa and dadra on tabla. |
| 5 | To play national anthem and vande Mataram on harmonium. |
| 6 | Ability to sing any two ghazals of Jagjit Singh or mehndi Hassan. |
| 7 | Ability to sing any two film songs/ geet/ bhajan based on any raag. |
| Suggested E-resources | https://www.youtube.com/watch?v=D44QqrHRVuk https://www.youtube.com/watch?v=qmQl4hRWSbM |

