**DEPARTMENT OF MUSIC AND DANCE**

**KURUKSHETRA UNIVERSITY KURUKSHETRA**

 **Scheme and Syllabus**

 **For IIHS**

**B.A. Honours Music**

 W.E.F Session 2020-21

 **According to CBCS & LOCF**

**(CHOICE BASED CREDIT SYSTEM & LEARNING OUTCOME BASED CURRICULUM FRAMEWORK)**

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**KURUKSHETRA UNIVERSITY**

**KURUKSHETRA**

**2020-21**

**Programme Outcomes (PO) of Bachelor of Arts (Honours)**

**CBCS Programmes/Courses in the Institute of Integrated and Honours Studies, Kurukshetra University, Kurukshetra**

PO 1: Demonstrate a detailed knowledge and understanding of selected fields of study in core disciplines in the humanities, social sciences and languages;

PO 2: Apply critical and analytical skills and methods to the identification and resolution of problems within complex changing social contexts.

PO 3: Demonstrate a general understanding of the concepts and principles of selected areas of study outside core disciplines of the humanities, social sciences and languages;

PO 4: Apply an independent approach to knowledge that uses rigorous methods of inquiry and appropriate theories;

PO 5: Articulate the relationship between diverse forms of knowledge and the social, historical and cultural contexts that produced them;

PO 6: Communicate effectively and and show ability to read, write, listen to and speak in a chosen language/s with fluency;

PO 7: Act as informed and critically discerning participants within the community of scholars, as citizens and in the work force;

PO 8: Work with independence, self-reflection and creativity to meet goals and challenges in the workplace and personal life.

**PSO”S of B.A.( Hons)Music**

1. Constructs Strong foundation of Music.
2. Ensures specialised training and employability after graduation.
3. Imparts knowledge about recording studio and others technical areas of music.
4. Prepares for higher studies and research.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION According to CBCS LOCF**

**W.E.F. 2020-21 in Phased manner**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**B.A. (Honours) Ist Semester**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Course Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Core Elective | BHM 111 | Musicology and Applied Theory -I | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM 112 | Stage performance & viva (Practical) | 0+0+12 | 6 | 15 -20 min / Student |   | 120 | 30 | 150 |
| Total |  |  | 6+0+12 | 6 |  | 120 | 120 | 60 | 300 |

**B.A. (Honours) IInd Semester**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Course Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Core Elective | BHM121 | Musicology and Applied Theory -II | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM122 | Stage performance & viva (Practical) | 0+0+12 | 6 | 15 -20 min / Student |   | 120 | 30 | 150 |
| Total |  |  | 6+0+12 | 6 |  | 120 | 120 | 60 | 300 |

**SYLLABUS AND COURSES OF READING**

**B.A. Honours (Music)**

**SEMESTER: 1st**

**Paper- 1**

**BHM 111 : Musicology and Applied Theory-I**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe the Ragas and Talas in detail.

2 The students will be able to define the terminologies of Indian classical music.

3 The students will be able to explain the rich history of Indian music and the contribution of renowned musicians.

**Syllabus and course of reading**

**NOTE:** There shall be ten Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question no one is compulsory objective type and will covers whole syllabus. All questions carry equal marks .

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b)Ability to write the notation of Razakhani Gats/Drut Khayals in the following Ragas.

(1) Yaman (2) Bhupali

(c) Ability to write Thekas with dugun in the following Talas:

(1) Kehrawa (2) Teentaal.

(d) Comparison between the Ragas prescribed in the syllabus.

(e) Comparison between the Talas prescribed in the syllabus.

**SECTION-B**

1. Definition of the followings:

Sangeet,Swar,Alankaar,Aaroh,Avroh,Pakad,Saptak,Raag,Thaat,Jaati,Vaadi,Samvaadi,Vivadi,Anuvadi,Varjit Swar,Khayal,Taal,Taan, Sthai,Antra,Gat,Tora.

(b) History of India Music from Vedic period to 12th Century.

(c) Detailed study of the following Instruments.

(1) Tanpura (2) Sitar

**SECTION-C**

(a) Relationship of Folk and Classical Music.

(b) Contribution towards Music by the followings:

(1) V.N Bhatkhande (2) V.D Palustkar

(c) Describe in detail about V.N Bhatkhande's Notation System.

**B.A. Honours (Music) Semester- 1st**

**Paper -2**

**BHM 112** **Stage performance & viva (Practical**)

**Credit: 06**

**Time: 15-20min/Student Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the techniques of Singing/playing.

2 The students will be able to demonstrate ragas, alankars and taals.

3 The students will be able to tune their particular Instrument.

**Syllabus and course of reading**

(a) Two Drut Khayal's/Drut Gats with Taan/Tora's in each of the Ragas prescribed in the syllabus.

(b) Ability to play/sing any Five basic alankars in Shudh Swaras.

(c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakaries with reciting bols.

(d) Ability to play/sing National Anthem on Harmonium/Sitar/.

(e) Tuning of your particular instrument Tanpura/Sitar.

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande

2. Sangeet Visharad- Basant

3. Kramik Pustak Mallika- Part II V. N. Bhatkhande

4. Sangeet Bodh – Sharad Chandra Pranjpayee

5. Hamare Sangeet Ratna- Laxmi Narayan Garg

6. Raag Parichay Part (1-2) - Harishchand Shrivastav

7. Shastriya Sangeet ka vikas – Dr. Amita Sharma

8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma

9. Punjab ke Lokgeet – Dr. Ashok Sharma

10. Also Books Recommended by the teachers.

**B.A. Honours (Music) SEMESTER: 2nd**

**Paper- 1**

**BHM 121: Musicology and Applied Theory-II**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe Ragas and Talas in detail.

2 The students will be able to define the terminologies of Indian classical music.

3 The students will be able to explain the rich history of Indian classical music and the contribution of artists in the field of music.

**Syllabus and course of reading**

**NOTE:** There shall be ten Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. Question no one is compulsory objective type and will covers whole syllabus. All questions carry equal marks .

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to Write the notation of any one Vilambit Khayal/Maseetkhani Gat in any of the prescribed ragas.

(c) Ability to write the notation of all Drut Khayals/Razakhani Gats in the following Ragas:

(1) Hameer (2) Vrindavani Sarang (3) Bhairav

(d) Ability to write the Thekas with dugun Layakaries in the following Talas:

(1) Ektaal (2) Chautaal

(e) Comparison between the Ragas prescribed in the syllabus.

(f) Comparison between the Talas prescribed in the syllabus.

**SECTION-B**

(a) Short notes on the following:

Naad,Shruti,Varna,Aavartan,Tarana,Nayak-Nayiki,Kan,Khatka,Murki,Gamak,Aalap,Gayak-Gayaki,Lakshan Geet, Aandolan, Laya, Jhala, Soot, Meend, Ghaseet, Jamjama, Krintan.

(b) Classification of Indian Musical Instruments.

(c) Concept of Time Theory in Indian Classical Music.

**SECTION-C**

(a) Role of Media in the development of Indian Classical Music.

(b) Sitar Vadakon Tatha Khayal Gayakon ke Gun-Dosh.

(c) Contribution towards Music by the following Musicians:

(1) Pt. Omkarnath Thakur (2) Ustad Abdul Karim Khan

(3) Pt. Ravi Shankar (4) Ustad Vilayat Khan

**B.A. Honours (Music) SEMESTER: 2nd**

**Paper-2**

 **BHM 122 : Stage performance & viva (Practical)**

**Credit: 06**

**Time: 15-20min/Student Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the ragas and taals.

2 The students will be able to present any bhajan and dhun on sitar/ guitar / harmonium.

3 The students will be able to tune their particular Instrument.

**Syllabus and course of reading**

(a) Three Drut Khayals/Gats with alaps/Jhala and Taans/Toras in each of the Ragas prescribed in the syllabus.

(b) Ability to sing/Play any one vilambit Khayal /Vilambit Gat with taans/Toras in any of the prescribed ragas.

(c) Ability to sing/play one Bhajan/Dhun on sitar/Harmonium.

(e) Ability to play the ekgun and dugun on hand of the following Talas with reciting Bols.

(1) Ek Taal (2) Chautaal

(f) Tuning of particular instrument

(1) Taanpura (2) Sitar

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande

2. Sangeet Visharad- Basant

3. Kramik Pustak Mallika- Part II V. N. Bhatkhande

4. Sangeet Bodh – Sharad Chandra Pranjpayee

5. Hamare Sangeet Ratna- Laxmi Narayan Garg

6. Raag Parichay Part (1-2) - Harishchand Shrivastav

7.Shastriya Sangeet ka vikas – Dr. Amita Sharma

8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma

9. Punjab ke Lokgeet – Dr. Ashok Sharma

10.Also Books Recommended by teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION According to CBCS LOCF**

**W.E.F. 2021-22**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**B.A. (Honours) IIIrd Semester**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Course Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Core Elective | BHM 231 | Musicology and General Theory -I | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM 232 | Musicology and Applied Theory -I | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM 233 | Stage performance & viva (Practical) | 0+0+12 | 6 | 15 -20 min / Student |   | 120 | 30 | 150 |
| Total |  |  | 6+0+12 | 6 |  | 120 | 120 | 60 | 300 |

**B.A. (Honours) IVth Semester**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Course Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Core Elective | BHM241 | Musicology and General Theory -II | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM 242 | Musicology and Applied Theory -II | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM243 | Stage performance & viva (Practical) | 0+0+12 | 6 | 15 -20 min / Student |   | 120 | 30 | 150 |
| Total |  |  | 6+0+12 | 6 |  | 120 | 120 | 60 | 300 |

**B.A. Honours (Music) SEMESTER: 3rd**

**Paper- 1**

**BHM 231 : Musicology and General Theory-I**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to define the ragas and Talas.

2 The students will be able to describe the various theoretical terms of Indian classical music.

3 The students will be able to analyze the concept of Hindustani music in detail.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one vilambit Khayal/Maseetkhani gat in the prescribed Ragas.

(c) Ability to write the notation of each Drut Khayals/Razakhani Gats in the following Ragas:

(1) Shudh Sarang (2) Malkauns (3) Jaijaiwanti

(d) Ability to write Thekas with dugun and Chaugun in the following Talas:

(1) Jhaptaal (2) Ada Chautaal.

(e) Comparison between the Ragas prescribed in the syllabus.

(f) Comparison between the Talas prescribed in the syllabus.

**SECTION-B**

(a) Definition of the followings:

Thumri, Tappa, Avirbhaav, Tirobhaav, Shruti, Gram, Murchna, Alpatav - Bahutav, Vagyakaar, Jor Allap,Aakarsh - Apkarsh Prahaar, Sitar ke bol.

(b) Difference between Margi-Desi Sangeet.

(c) Role of Music in national Integration.

**SECTION-C**

(a) Describe in detail about Raag Vargikaran.

(b) Different Gharana's of Khayal Gayaki/Sitar Vaadan .

(c) Contribution towards Music by the followings:

(1) Miyan Tansen (2) Ustad Bade Gulam Ali Khan

(3) Pt.Pannalal Ghosh (4) Pt. Buddhaditya Mukherjee

**B.A. Honours (Music)**

**SEMESTER: 3rd**

**Paper- 2**

**BHM 232 : Musicology and Applied Theory-I**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1. The students will be able to describe the various theoretical terms of Indian classical music.

2 The students will be able to explain the pioneering work done by the legends of Hindustani music as well as ancient text.

3. The students will be able to explain the terminologies of Indian classical music.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Short notes on the following

(1) Harmony (2) Melody (3) Jaati Gayan (4) Prabandh Gayan (5) Major Tone (6) Minor Tone (7) Dhrupad (8) Dhamaar

(b) Development of Indian classical music during Medieval Period.

(c) Difference between Hindustani and Karanatak sangeet paddhti?

**SECTION-B**

(a) Contribution towards Music by the following Musicians:

(1) Pt. Rajan - Sajan Mishra (2) Pt. Ajay Chakraborty

(3) Pt. Shiv Kumar Sharma (4) Ustad Shahid Parvez

(b) Short notes on the following ancient text:

(1) Natya Shastra (2) Sangeet Ratnakar.

(c) Raag ke Lakshan.

**SECTION-C**

(a) Difference between the following:

(1) Kajri - Chaiti (2) Dadra - Sadra (3) Gazal - Qawwali

(b) Relation between Raag And Ras

(c) Importance of Aesthetics in Indian Music.

**B.A. Honours (Music)**

**SEMESTER: 3rd**

**Paper- 3**

**BHM 233 : Stage performance & viva (Practical)**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to perform vilambit and drut Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakaries with reciting bols.

3 The Students will be able to perform the different styles of light music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to sing Drut Khayals/Razakhani Gats With aalaps and Taans/Toras in all of the prescribed Ragas.

(c) Sing/Play one Tarana/Jhalla in any of the prescribed Ragas.

(d) Ability to demonstrate taal Jhaptaal and Ada Chautaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) Vande Matram/Saraswati Vandna on Sitar/Harmonium/Guitar will be presented.

**B.A. Honours (Music)**

**SEMESTER: 4th**

**Paper- 1**

**BHM 241 : Musicology and General Theory-I**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1. The students will be able to define the ragas and Talas.

2. The students will be able to describe the various theoretical terms of Indian classical music.

3. The students will be able to explain the pioneering work done by the legends of Hindustani music as well as ancient text.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one Vilambit Khayal/Maseetkhani Gat in the prescribed Ragas.

(c) Ability to write the notation of all Drut Khayals/Razakhani Gats in the following Ragas:

(1) Bhairavi (2) Kedar (3) Asawari

(d) Ability to write the Thekas with dugun and Chaugan Layakaries in the following Talas:

(1) Tivra (2) Sooltaal

(e) Comparison between the Ragas prescribed in the syllabus.

(f) Comparison between the Talas prescribed in the syllabus.

**SECTION-B**

(a) Definitions of the following:

 Geet, Bhajan, Folk Song, Filmi Geet, Shabad, Maand, Heer, Ragini

(b) Write in detail about Sahayak Naad (Swayambhu Swar).

(c) Development of Indian classical music in Modern Period.

**SECTION-C**

(a) Short notes on the following ancient text.

(1) Sangeet parijat (2) Brihaddeshi

(b) Merits and Demerits of Notation System.

(c) Contribution towards Music by the following Musicians:

(1) Pt. Bhimsen Joshi (2) Pt. Jasraaj

(3) Ustad Amjad ali Khan (4) Ustad Sujat Khan

**B.A. Honours (Music)**

**SEMESTER: 4th**

**Paper- 2**

**BHM 242 : Musicology and Applied Theory-I**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1. The students will be able to describe the various theoretical terms of Indian music as well as western music.

2 The students will be able to explain the various theoretical aspects of Indian music and contribution of renowned musicians.

3. The students will be able to define the interdisciplinary aspects of music.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Short notes on the following

(1) Kalavant - Pandit (2) Nyas - Apanyas Swar (3) Staff Notation (4) Consonance (5) Dissonance (6) Equally Tampered Scale (7) Kritanam (8) Geetam

(b) Taal ke Das Praan.

(c) Basic Theory of Western Cords.

**SECTION-B**

(a) Contribution towards Music by the following Musicians:

(1) Annapurna Devi (2) Nikhil Banerjee

(3) Ustad Rashid Khan (4) Pt. Channulal Mishra

(b) Short notes on the following ancient text:

(1) Swar Mel Kalaniddhi (2) Sangeet Darpan.

(c) Difference between the following:

(1) Triwat - Chaturang (2) Vrind Gaan - Vrind Vadan (3) Baoul - Bhatiyali

**SECTION-C**

(a) Globalization of Indian Music.

(b) Music and Spirituality

(c) Healing through music.

**B.A. Honours (Music)**

**SEMESTER: 4th**

**Paper- 3**

**BHM 243 : Stage performance & viva (Practical)**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to perform vilambit and dhrut Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakaries with reciting bols.

3 The Students will be able to perform the different styles of light music and classical music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to sing Drut Khayals/Razakhani Gats With aalap and Taans/Toras in all of the prescribed Ragas.

(c) One Dhrupad/Sargam Get in any of the prescribed Ragas.

(d) Ability to demonstrate Tivra And Sooltaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) One Bhajan will be presented.

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande

2. Sangeet Visharad- Basant

3. Kramik Pustak Mallika- Part II V. N. Bhatkhande

4. Sangeet Bodh – Sharad Chandra Pranjpayee

5. Hamare Sangeet Ratna- Laxmi Narayan Garg

6. Raag Parichay Part (1-2) - Harishchand Shrivastav

7. Shastriya Sangeet ka vikas – Dr. Amita Sharma

8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma

9. Punjab ke Lokgeet – Dr. Ashok Sharma

10. Also Books Recommended by teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION according to CBCS LOCF**

**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**B.A. Honours (Music) IVth Semester**

 **Skill Enhancement Course**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Skill Enhancement Course  | SECM 241 | Techniques of stage performance, recording studio work and electronic media (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
| Total |  |  | 2+0+0 | 2 | 3 | 40 |  | 10 | 50 |

**B.A. Honours (Music) SEMESTER: IVth**

**Skill Enhancement Course (SEC)**

**SECM 241 Techniques of stage performance, recording studio work and electronic media**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe the principals and techniques of recording.

2 The students will be able to explain the importance of electronic media in popularizing music.

3 The students will be able to present their performance according to the techniques of the stage.

**NOTE:** There shall be eight questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**Syllabus and course of reading**

**SECTION - A**

**Principles & Techniques of Recording**

* Definition of Recording.
* Origin and development of recording system.
* Importance of Recording place (Open & Studio)

**SECTION - B**

 **Music and Media**

* Importance of Internet in Popularizing the Indian Music.
* Role of Television in Popularizing the Indian Music.
* Description of L.P Recording, Tape Cassettes, CD/DVD, Micro Chips etc.

**SECTION – C**

 **Basic Principles of Stage Performance**

* Psychology of Audience and its Relationship with the Artists.
* Relationship between Performer and accompanists.
* Modern trends of Stage performance in Indian Music.

**Books Recommended**

1. Sangeet Visharad- Basant

2. Kramik Pustak Mallika- Part II V. N. Bhatkhande

3. Sangeet Bodh – Sharad Chandra Pranjpayee

4. Shastriya Sangeet ka vikas – Dr. Amita Sharma

5. Mixing secrets (for the small studio) - Mike Senior

6. Also Books Recommended by the teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION According to CBCS LOCF**

**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 practical =1 credit

**B.A. (Honours) Vth Semester**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Course Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Core Elective | BHM 351 | Musicology and Applied Theory -I | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM 352 | Stage performance & viva (Practical) | 0+0+12 | 6 | 15 -20 min / Student |   | 120 | 30 | 150 |
| Total |  |  | 6+0+12 | 6 |  | 120 | 120 | 60 | 300 |

**B.A. (Honours) VIth Semester**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Course Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Core Elective | BHM361 | Musicology and Applied Theory -II | 6+0+0 | 6 | 3 Hours  | 120 |  | 30 | 150 |
|  | BHM362 | Stage performance & viva (Practical) | 0+0+12 | 6 | 15 -20 min / Student |   | 120 | 30 | 150 |
| Total |  |  | 6+0+12 | 6 |  | 120 | 120 | 60 | 300 |

**B.A. Honours (Music)**

**SEMESTER: 5th**

**Paper- 1**

**BHM 351 : Musicology and General Theory-I**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1. The students will be able to define the ragas and Talas.

2. The students will be able to describe the various theoretical terms of Indian classical music.

3. The students will be able to explain the terminologies and depth of discipline.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one Vilambit Khayal/ Maseetkhani Gat in the prescribed Ragas.

(c) Ability to write the notation of all Dhrut Khayals/Razakhani Gats in the following Ragas:

(1) Todi (2) Miyan ki Malhar (3) Darbari

(d) Ability to write Thekas with dugun, Tigun And Chaugun in the following Talas:

(1) Dadra (2) Tilwara (3) Deepchandi

(e) Comparison between the Ragas prescribed in the syllabus.

(f) Comparison between the Talas prescribed in the syllabus.

**SECTION-B**

 (a) Definition of the followings:

Nibaddh Gaan, Anibaddh Gaan, Aalpti, Padam, Tillana, Kriti , Varnam , pallavi

(b) Lalit Kalaon main Sangeet ka Sthan.

(c) Role of Music in International Cultural Exchange.

**SECTION-C**

(a) Role of string instruments in different styles of singing.

(b) Describe in detail about Raag Vargikaran.

(c) Contribution towards music by following:

(1) M.S. Subbulakshmi (2) Girija Devi

(3) Ustad Sultan Khan (4) Ustad Alla Rakha Khan

**B.A. Honours (Music)**

**SEMESTER: 5th**

**Paper- 2**

**BHM 352 : Stage performance & viva (Practical)**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit vilambit and dhrut Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakaries with reciting bols.

3 The Students will be able to perform the different styles of light music and classical music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalap and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to play Drut Khayals/Razakhani Gats Aalap and Taans/Toras in all of the prescribed Ragas.

(c) One Filmy Geet in any of the prescribed Ragas.

(d) Ability to demonstrate taal Dadra,Tilwara and Deepchandi by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakaries with reciting bols as prescribed in the syllabus.

(f) One Thumri will be presented.

**B.A. Honours (Music)**

**SEMESTER: 6th**

**Paper- 1**

**BHM 361 : Musicology and General Theory-I**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1. The students will be able to define the ragas and Talas.

2. The students will be able to describe the various theoretical aspects of music.

3. The students will be able to explain the terminologies of Indian music as whole.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt five questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of any one Vilambit Khayal/Maseetkhani Gat of the ragas prescribed in the syllabus.

(c) Ability to write the notation of any all Dhrut Khayal/Razakhani Gats in the following Ragas:

(1) Kamod (2) Bheemplasi (3) Bihag

(d) Ability to write Thekas with dugun, Tigun And Chaugun Laykaris in the following Talas:

(1) Dhamaar (2) Roopak (3) Jhoomra

 (e) Comparison between the Ragas prescribed in the syllabus.

(f) Comparison between the Talas prescribed in the syllabus.

**SECTION-B**

(a) Definition of the following:

Polyphony, Time signature , Frequency , Vibration , Force Vibration , Free Vibration, Scale , Just Intonation

(b) Difference Between Kathak - Kathakali, Kuchipudi - Oddisi , BHaratnatyam - Mohiniattam

 (c) Job opportunities in the field of Music.

**SECTION-C**

(a) Contribution towards Music by the following Musicians:

(1) Pt. Rajan - Sajan Mishra (2) Pt. Ajay Chakraborty

(3) Pt. Vishav Mohan Bhatt (4) Pt. Birju Maharaaj

(b) Importace of Sangeet Sammelan.

(c) Folk Instruments of Punjab And Haryana.

**B.A. Honours (Music)**

**SEMESTER: 6th**

**Paper- 2**

**BHM 362 : Stage performance & viva (Practical)**

**Credit: 06**

**Time: 3Hrs. Max. Marks: 150 (120 + 30 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit vilambit and dhrut Khayal / Maseetkhani and Rajakhani gat in detail.

2 The students will be able to demonstrate taals in different layakaries with reciting bols.

3 The Students will be able to perform the different styles of light music and classical music.

(a) One Vilambit Khayal/Maseetkhani Gat with Aalaps and Taans/Toras in any one of the raga prescribed in the syllabus.

(b) Ability to play Drut Khayals/Razakhani Gats With aalaps and Taans/Toras in all of the prescribed Ragas.

(c) One Patriotic Song will be presented.

(d) Ability to demonstrate Taal Dhamaar, Roopak and Jhoomra taal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.

(e) Ability to demonstrate any one taal by hand in Thah, Dugun, Tigun and Chaugun Layakaries with reciting bols as prescribed in the syllabus.

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande

2. Sangeet Visharad- Basant

3. Kramik Pustak Mallika- Part II V. N. Bhatkhande

4. Sangeet Bodh – Sharad Chandra Pranjpayee

5. Hamare Sangeet Ratna- Laxmi Narayan Garg

6. Raag Parichay Part (1-2) - Harishchand Shrivastav

7. Shastriya Sangeet ka vikas – Dr. Amita Sharma

8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma

9. Punjab ke Lokgeet – Dr. Ashok Sharma

10. Also Books Recommended by teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION according to CBCS LOCF**

**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**B.A. Honours (Music) Vth Semester**

**Discipline Specific Elective (Guitar)**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective | DSEG 351A | General Theory of Music –I (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSEG351B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) VIth Semester**

**Discipline Specific Elective (Guitar)**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective | DSEG361A | General Theory of Music-II (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSEG361B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Guitar)**

**DSEG 351A General Theory of Guitar -I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe the origion and development of guitar .

2 The students will be able to elubrate the terms and techniques of Guitar .

3 The students will be able to define the importance of Guitar in present scenario .

**Syllabus and course of reading**

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions , selecting atleast one question from each section. All questions carry equal marks.

**Section A**

1. Origin and development of Guitar.

2. Structural knowledge of Guitar with Diagram.

3. Different Types of Guitar.

**Section B**

 1 . Definition of the followings:

 (a) Major Scale (b) Minor Scale (c) Barre Codes (d) Plucking (e) Scale

(f) Tempo

 2. Techniques of using chords in Guitar.

 3. Tuning of Guitar.

**Section- C**

1. Biography and contribution of following:

 (a) Pt. Vishwa Mohan Bhatt (b) Brij Bhushan Kabra

2. Importance of Guitar in Classical Music.

3. Use of Guitar in Fusion Music.

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Guitar**)

**DSEG 351B Stage Performance & Viva**

**Credit: 2**

**Time: 15-20 Minutes/student Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the techniques of Playing.

2 The students will be able to demonstrate filmi songs and National anthem on Guitar.

3 The students will be able to tune their particular instrument .

**Syllabus and course of reading**

* Ability to play Five Basic alankaar on Guitar.
* Ability to play National Anthem on Guitar.
* Play/Sing one Filmi Song on Guitar.
* Tuning of Guitar.

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Guitar)**

**DSEG 361A General Theory of Guitar -II**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to descibe ragas and Taals .

2 The students will be able to define the termologies of indian classical music .

3 The students will be able to explain the depth of subject .

**Syllabus and course of reading**

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions , selecting atleast one question from each section. All questions carry equal marks

 **Section A**

1. Historical study & detailed description of ragas prescribed in the syllabus.

2. Ability to write the Notation of Drut Khayal of the Following:

 (a)Yaman (b) Bhupali

3. Ability to write Thekas with Dugun in the following Taals.

(a) Kehrawa (b) Teentaal (c) Ektaal

 **Section – B**

1. Short notes on the followings:

Sangeet, Swar, Alankaar, Saptak, Raag, Thaat, Jati, Vadi, Samvadi, Anuvadi, Varjit Swar, Taal, Khyal, Taan, Sthai, Antra

2 . Classification of string instruments .

3 . Different techniques of playing Guitar and Mohan Veena.

**Section C**

1. Relationship between Guitar and Sitar.

2. Biography and contribution of following:

 (a)Vidhushi Dr. Kamala Shankar (b) Chintoo Singh

3. Role of Guitar in Light Music

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Guitar**)

**DSEG 361B Stage Performance & Viva**

**Credit: 2**

**Time: 15-20 Minutes/student Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to exibit the Ragas and Talas.

2 The students will be able to demonstrate light music on Guitar.

3 The students will be able to perform western song on Guitar.

**Syllabus and course of reading**

* Ability to play one Drut Khayal with aalaps & Taans
* Ability to demonstrate Kehrawa, Teentaal & Ektaal on hand with Dugun and Chaugun.
* Ability to Play and sing one Bhanjan
* Ability to Play and Sing one Western Song.
* Ability to Sing filmi song on Guitar.

**Books Recommended**

1. Bhartiya Sangeet me Guitar vadya - Ranjan Kumar

2. Guitar vadya ki vibhinn vadan shailiyaan - Dr. Anupama Kumari

3. Sangeet Bodh – Sharad Chandra Pranjpayee

4. Raag Parichay Part (1-2) - Harishchand Shrivastav

5 . .Also Books Recommended by the teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION according to CBCS LOCF**

**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**B.A. Honours (Music) Vth Semester**

**Discipline Specific Elective (Harmonium )**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective(DSE) | DSEH 351A | General Theory of Harmonium –I (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSEH 351B  | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) VIth Semester**

**Discipline Specific Elective (Harmonium)**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Core Elective | DSEH 361A | General Theory of Harmonium-II (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSEH 361B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (DSE) Harmonium**

**DSEH 351A General Theory of Harmonium-I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe the Ragas and Talas.

2 The students will be able to define the terminologies of Indian classical music.

3 The students will be able to explain the rich history of Harmonium and the contribution of renowned musician.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b)Ability to write the notation of Drut Khayals in the following Ragas:

(1) Yaman (2) Bhupali

(c) Ability to write Thekas with dugun in the following Talas:

(1) Kehrawa (2) Teentaal.

**SECTION-B**

(a) Short notes on the followings:

Sangeet,Swar,Alankaar,Saptak,Raag,Thaat,Jaati,Vaadi Samvaadi, Vivadi ,Anuvadi Varjit Swar, Taal, Khayal, Taan, Sthai - Antra.

(b) Structural knowledge of Harmonium with a sketch

(c) Detailed history of Harmonium and its development in Indian music

**SECTION-C**

(a) . Importance of Harmonium in Haryanvi folk music

(b) Use of Harmonium as an Accompaniment with vocal and instrumental music

(c) Biography and contribution of the following :

(1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (DSE) Harmonium**

**DSEH 351B Stage Performance & Viva**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the techniques of playing.

2 The students will be able to demonstrate ragas and taalas.

3 The students will be able to play Nagma on Harmonium

 (a) Ability of play Alankar.

(b) Ability to play drut Khyal with aalaps and taans of prescribe syllabus.

(c) Ability to play National Anthem on Harmonium.

(d) Play one dhun on Harmonium.

(e) Play Nagma in Teen taal

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (DSE) Harmonium**

**DSEH 361A General Theory of Harmonium**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe Ragas and Talas in detail.

2 The students will be able to define the terminologies of Indian classical music.

3 The students will be able to describe the rich history of harmonium.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of all Drut Khayals in the following Ragas:

(1) Charukeshi (2) Kaafi

(c) Ability to write the Thekas with dugun Layakaries in the following Taals:

(1) Ek Taal (2) Dadra

**SECTION-B**

(a) Short notes on the following:

Naad,Shruti,Varan,Aavartan,Tarana, Kan,Khatka,Murki,Gamak,Aalap,Lakshan Geet,Laya.

(b) Importance of Harmonium in Light Music.

(c) Use of Harmonium in Classical Music.

**SECTION-C**

(a) Playing techniques of Harmonium.

(b) Description of different types of Harmoinium.

(c) Biography and contribution by the following Musicians:

(1) Pt. Dinkar Sharma (2) Bhaiya Ganpat Rao

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (DSE) Harmonium**

**DSEH 361B Stage Performance & Viva**

**Credit: 4**

**Time: 3Hrs. Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the techniques of playing.

2 The students will be able to demonstrate ragas and taals.

3 The Students will be able to play Nagma on harmonium.

 (a) Ability to play Drut Khayals with allaps and Taans in each of the Ragas prescribed in the syllabus.

(b) Ability to play any song, Geet , Gazal , Bhajan Patroitic song on Harmonium with singing.

(c) Ability to play Shuddha and Vikrit Swaras on Harmonium.

(d) Playing of 5 Alankaar in any basic Thaat (Raag)

(e) Ability to play Nagma (Lehra) in Ektaal

**Books Recommended**

1. Samvadini (Harmonium) - Jayant Bhalodkar

2. Harmonium Vividhaayam - Dr. Vinay Mishra

3. Raag Parichay Part (1-2) - Harishchand Shrivastav

4. Shastriya Sangeet ka vikas – Dr. Amita Sharma

5. Also Books Recommended by the teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION according to CBCS LOCF**

**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**B.A. Honours (Music) Vth Semester**

**Discipline Specific Elective (DSE) Sitar**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective(DSE) | DSES 351A | General Theory of Music –I (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSES351B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) VIth Semester**

**Discipline Specific Elective (DSE) Sitar**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective(DSE) | DSES361A | General Theory of Music-II (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSES361B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Sitar)**

**DSES 351A General Theory of Music -I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe the Ragas and Talas.

2 The students will be able to define the terminologies of Indian classical music.

3 The students will be able to explain the rich history of Indian music and contribution of renowned musician.

**Syllabus and course of reading**

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of Raza Khani gats in the following Ragas:

(1) Yaman (2) Bhupali

(c) Ability to write Thekas with dugun in the following Talas:

(1) Teentaal (2) Kehrawa

**SECTION-B**

(a) Short notes on the followings:

Sangeet,Swar,Alankaar,Saptak,Raag,Thaat,Jaati, Vaadi Samvaadi Vivadi Anuvadi VarjitSwar , Taal, Gat,Tora,Sthai - Antra.

(b) Describe in detail about V.N Bhatkhande's Notation System.

(c) Relationship between Folk and Classical Music.

**SECTION-C**

(a) History of India Music from Vedic period to 12th Century.

(b) Contribution towards Music by the followings:

(1) V.N. Bhatkhande (2) V.D. Palustkar

(c) Detailed study of the following Instruments.

(1) Sitar (2) Guitar

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Sitar**)

**DSES 351B Stage Performance & Viva**

**Credit: 2**

**Time: 15-20 Minutes/student Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the techniques of Playing.

2 The students will be able to demonstrate ragas and taalas.

3 The students will be able to tune their particular Instrument.

**Syllabus and course of reading**

(a) Two Drut Gats with Toras in each of the Ragas prescribed in the syllabus.

(b) Ability to play any Five basic alankars in Shudh Swaras.

(c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakaries with reciting bols.

(d) Ability to play National Anthem on Sitar or Guitar.

(e) Tuning of Sitar.

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Sitar)**

**DSES 361A General Theory of Music -I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe Ragas and Talas in detail.

2 The students will be able to illustrate the historical trends of Indian classical music.

3 The students will be to describe the various theoretical aspects of Indian classical music.

**Syllabus and course of reading**

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to write the notation of Any one Maseetkhani Gat in any Ragas prescribed in syllabus.

(c) Ability to write the notation of Raza Khani Gats in the following Ragas:

(1) Hameer (2) Vrindavani Sarang (3) Bhairav

(d) Ability to write the Thekas with dugun Layakaries in the following Talas:

(1) Ek Taal (2) Chautaal

**SECTION-B**

(a) Short notes on the following:

Naad,Shruti,Varan,Aavartan,Jhala,Soot,Meend,Ghaseet,Jamjama, Kan, Khatka, Murki,Krintan,Gamak, Laya.

(b) Classification of Indian Musical Instruments.

(c) Concept of Time Theory in Indian Classical Music.

**SECTION-C**

(a) Role of Media in the development of Indian Classical Music.

(b) Sitar Vadakon ke Gun-Dosh.

(c) Contribution towards Music by the following Musicians:

(1) Pt. Ravi Shankar (2) Ustad Vilayat Khan

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Sitar**)

**DSES 361B Stage Performance & Viva**

**Credit: 2**

**Time: 15-20 Minutes/student Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to demonstrate ragas.

2 The students will be able to play taalas on hand.

3 The Students will be able to describe the different parts of their instrument.

**Syllabus and course of reading**

(a) Three Drut Gats with Tora's and Jhala in each of the Ragas prescribed in the syllabus.

(b) Ability to play any one vilambit gat with toras in any of the prescribed ragas.

(c) Ability to play one dhun on Sitar/Guitar.

(d) Ability to play Thah and dugun on hand of the following Talas with reciting Bols.

(1) Ek Taal (2) Chautaal

(e) Tuning of Guitar.

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande

2. Sangeet Visharad- Basant

3. Kramik Pustak Mallika- Part II V. N. Bhatkhande

4. Sangeet Bodh – Sharad Chandra Pranjpayee

5. Hamare Sangeet Ratna- Laxmi Narayan Garg

6.Raag Parichay Part (1-2) - Harishchand Shrivastav

7. Shastriya Sangeet ka vikas – Dr.Amita Sharma

8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma

9. Punjab ke Lokgeet – Dr.Ashok Sharma

10.Also Books Recommended by the teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION according to CBCS LOCF**

**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**B.A. Honours (Music) Vth Semester**

**Discipline Specific Elective (DSE) Tabla**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective(DSE) | DSET 351A | General Theory of Tabla –I (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSET351B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) VIth Semester**

**Discipline Specific Elective (DSE) Tabla**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective(DSE) | DSET361A | General Theory of Tabla-II (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSET361B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Tabla)**

**DSET 351A General Theory of Tabla -I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe the terminologies of Tabla and also exhibit

 the various taals of the syllabus.

2 The students will be able to describe the various terms of Tabla and pioneering

 work done by the legends of Hindustani music.

3 The students will be able to define the rich history of Tabla.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Origin and development of tabla.

(b) Definitions of following terms:

Taal, Laya, Matra, Theka, Sam, Taali, Khali, Avartan, Chinha, Bol, Vibhaag,

(c) Detailed Description of Teen taal, Kaharawa Taal, Ektaal and Jhap taal with thaah, dugun and chaugun.

**SECTION-B**

 (a) Describe the different Parts of Tabla with Diagram

(b) Importance of Nagma (Lehra) in Tabla solo

(c) Biography and contribution of the following musicians

1. Pandit Anokhelal Mishra 2. Ustad Ahmad Jaan Thirakwa

**SECTION-C**

(a) History of prominent gharanas of Tabla.

(b) Relationship between Laya and Taal:

(c) Classification of instruments.

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Tabla**)

**DSET 351B Stage Performance & Viva**

**Credit: 2**

**Time: 15-20 Minutes/student Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the techniques of Playing Tabla.

2 The students will be able to demonstrate taals by hand in different layakaries.

3 The students will be able to tune their particular instrument.

(a) Knowledge of basic Bols of Tabla.

(b) Ability to demonstrate Teen taal, Kahrawa, Ektaal and Jhap taal by hand in Thah, Dugun and

 Chaugun Layakaries with reciting bols.

(c) Ability to play Teen taal or Kaharawa on Tabla with Ekgun and Dugun.

(d) Ability to play one kayda, palta and tihaai in any one of the taals prescribed in the syllabus.

(e) Tuning of Tabla.

**Books Recommended**

1. Taal Prasoon- Chhote Lal Mishra

2. Sangeet Visharad- Basant

3. Taal Parichay – Girish Chandra Shrivastava

4. Taal Prabandha - Chhote Lal Mishra

5. Tabla Puran – Vijay Shankar Mishra

6. Also Books Recommended by the teachers.

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Tabla**)

**DSET 361A General Theory of Tabla -I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1 The students will be able to describe the different terminologies of the particular instrument.

2 The students will be able to illustrate about the different Avanadhya vadya.

3 The students will be to define the contribution of renowned musicians as well as the various theoretical terms related to the particular instrument.

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Origin and development of Pakhawaj.

(b) Definition of the following terms:

 Uthan, Kaayda, Palta, Rela, Tihaai, Chakardaar, Toda, Tukda, Paran

(c) Detailed description of Rupak Taal, Dadra Taal, Dipchandi Taal and Chautaal taal

**SECTION-B**

(a) Define the following:

 Mridangam, Dhol , Tasha , Naal , Nagada

(b) Taal ke Das Pran

(c) Importance of Tabla in modern Indian music.

**SECTION-C**

(a) Knowledge of Bhatkhande’s Taal Notation system.

(b) Tabla vadakon ke Gun-Dosh.

(c) Biography and Contribution of the following musicians

(1) Pandit Kanthe Maharaj (2) Ustad Zakir Hussain

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Tabla)**

**DSET 361B Stage Performance & Viva**

**Credit: 2**

**Time: 15-20 Minutes/student Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to exhibit the techniques of Playing Tabla.

2 The students will be able to demonstrate taals by hand in different layakaries.

3 The students will be able to tune their particular instrument.

 (a) Knowledge of basic Terms of Tabla.

(b) Ability to demonstrate Rupak taal, Dadra Taal, Deepchandi taal and Jhaptaal by hand in Thah,

 Dugun and Chaugun Layakaries with reciting bols.

(c) Ability to play Rupak or Dadra on Tabla with Ekgun and Dugun. .

(d) Ability to play one kayda, palta and tihaai in any one of the taals prescribed in the syllabus.

(e) Tuning of tabla.

**Books Recommended**

1. Taal Prasoon- Chhote Lal Mishra

2. Sangeet Visharad- Basant

3. Taal Parichay – Girish Chandra Shrivastava

4. Taal Prabandha - Chhote Lal Mishra

5. Tabla Puran – Vijay Shankar Mishra

6. Also Books Recommended by the teachers.

**DEPARTMENT OF MUSIC (IIHS)**

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**SCHEME OF EXAMINATION according to CBCS LOCF**

**W.E.F. 2022-23**

1 credit =25 marks , 1lecture = 1credit, 1Tutorial=1 credit ,2 Practical =1 credit

**B.A. Honours (Music) Vth Semester**

**Discipline Specific Elective (DSE) Vocal**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective(DSE) | DSEV 351A | General Theory of Music –I (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSEV351B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) VIth Semester**

**Discipline Specific Elective (DSE) Vocal**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Papers Category | Code | Nomenclature | L+T+P | Credits | Time  | Marks External | Internal | Total Marks  |
| Theory | Practical |
| Discipline specific Elective(DSE) | DSEV361A | General Theory of Music-II (Theory) | 2+0+0 | 2 | 3 Hours | 40 |  | 10 | 50 |
|  | DSEV361B | Stage performance & viva (Practical) | 0+0+8 | 4 | 15 -20 min / Student |  | 80 | 20 | 100 |
| Total |  |  | 2+0+8 | 6 |  | 40 | 80 | 30 | 150 |

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Vocal)**

**DSEV 351A General Theory of Vocal -I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1. The students will be able to describe the Ragas and Talas

2. The students will be able to define the terminologies of Indian classical music.

3. The students will be able to explain the rich history of Indian music and contribution of renowned musician.

**Syllabus and Course of reading**

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b)Ability to write the notation of Drut Khayal in the following Ragas:

 (1) Yaman (2) Bhupali

(c) Ability to write Thekas with dugun in the following Talas:

(1) Kehrawa (2) Teentaal.

**SECTION-B**

(a) Short notes on the followings:

Sangeet, Swar, Alankaar, Saptak, Raag, Thaat, Jaati, Vaadi Samvaadi Vivadi Anuvadi VarjitSwar, Taal, Khayal, Taan, Sthai - Antra.

(b) Describe in detail about V.N Bhatkhande's Notation System.

(c) Relationship between Folk and Classical Music.

**SECTION-C**

(a) History of India Music from Vedic period to 12th Century.

(b) Contribution towards Music by the followings:

(1) V.N. Bhatkhande (2) V.D. Palustkar

(c) Detailed study of the following Instruments.

(1) Taanpura (2) Guitar

**B.A. Honours (Music) SEMESTER: Vth**

**Discipline Specific Elective (Vocal**)

**DSEV 351B Stage Performance & Viva**

**Credit: 2**

**Time: 15-20 Minutes/student Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1. The students will be able to exhibit the techniques of Singing.

2. The students will be able to demonstrate ragas and taalas.

3. The students will be able to tune their particular Instrument.

**Syllabus and Course of reading**

 (a) Two Drut Khayal's with Taan in each of the Ragas prescribed in the syllabus.

(b) Ability to sing any Five basic alankars in Shudh Swaras.

(c) Ability to demonstrate Teental and Kehrawa by hand in Thah and Dugun Layakaries with

 reciting bols.

(d) Ability to sing National Anthem on Harmonium OR Guitar.

(e) Tuning of Tanpura.

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande

2. Sangeet Visharad- Basant

3. Kramik Pustak Mallika- Part II V. N. Bhatkhande

4. Sangeet Bodh – Sharad Chandra Pranjpayee

5. Hamare Sangeet Ratna- Laxmi Narayan Garg

6. Raag Parichay Part (1-2) - Harishchand Shrivastav

7. Shastriya Sangeet ka vikas – Dr.Amita Sharma

8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma

9. Punjab ke Lokgeet - Dr. Ashok Sharma

10. Also Books Recommended by the teachers.

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Vocal)**

**DSEV 361A General Theory of Vocal -I**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 50 (40 + 10 I.A.)**

**Course Learning Outcome**

1. The students will be able to describe Ragas and Talas in detail.

2. The students will be able to illustrate the historical trends of Indian classical music.

3. The students will be able to describe the various theoretical aspects of Indian classical music.

**Syllabus and Course of reading**

**NOTE:** There shall be Nine Questions in all. The candidate shall be required to attempt four questions, selecting at least one question from each section. All questions carry equal marks.

**SECTION-A**

(a) Historical study and detailed description of the Ragas prescribed in the syllabus.

(b) Ability to Write the notation of any one vilambit Khayal in any of the prescribed ragas.

(c) Ability to write the notation of all Drut Khayals in the following Ragas:

(1) Hameer (2) Vrindavani Sarang (3) Bhairav

(d) Ability to write the Thekas with dugun Layakaries in the following Talas:

(1) Ek Taal (2) Chautaal

**SECTION-B**

(a) Short notes on the following:

Naad, Shruti, Varan, Aavartan, Tarana, Kan, Khatka, Murki, Gamak, Aalap, Lakshan Geet, Laya.

(b) Classification of Indian Musical Instruments.

(c) Concept of Time Theory in Indian Classical Music.

**SECTION-C**

(a) Role of Media in the development of Indian Classical Music.

(b) Gayakon ke Gun-Dosh.

(c) Contribution towards Music by the following Musicians:

(1) Pt. Omkarnath Thakur (2) Ustad Abdul Kareem Khan

**B.A. Honours (Music) SEMESTER: VIth**

**Discipline Specific Elective (Vocal**)

**DSEV 361B Stage Performance & Viva**

**Credit: 2**

**Time: 3Hrs. Max. Marks: 100 (80 + 20 I.A.)**

**Course Learning Outcome**

1 The students will be able to demonstrate ragas.

2 The students will be able to play taalas on hand.

3 The Students will be able to describe the different parts of their instrument.

**Syllabus and Course of reading**

(a) Three Drut Khayals with allaps and Taans in each of the Ragas prescribed in the syllabus.

(b) Ability to sing any one vilambit Khayal with taans in any of the prescribed ragas.

(c) Ability to sing one Bhajan with Harmonium.

(d) Ability to play the Thah and dugun on hand of the following Talas with reciting Bols.

(1) Ek Taal (2) Chautaal

(e) Tuning of Guitar.

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande

2. Sangeet Visharad- Basant

3. Kramik Pustak Mallika- Part II V. N. Bhatkhande

4. Sangeet Bodh – Sharad Chandra Pranjpayee

5. Hamare Sangeet Ratna- Laxmi Narayan Garg

6. Raag Parichay Part (1-2) - Harishchand Shrivastav

7. Shastriya Sangeet ka vikas – Dr.Amita Sharma

8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma

9. Punjab ke Lokgeet – Dr. Ashok Sharma

10. Also Books Recommended by the teachers.