

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA**

**Scheme and Syllabus
For IIHS**

**B.A. Music Vocal
W.E.F Session 2020-21**

**According to CBCS & LOCF
(CHOICE BASED CREDIT SYSTEM & LEARNING OUTCOME BASED
CURRICULUM FRAMEWORK)**



**KURUKSHETRA UNIVERSITY
KURUKSHETRA
2020-21**

**Programme Outcomes (PO) of Bachelor of Arts (General)
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 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. Music (General)

1. Imparts knowledge about the basic principles of music .
2. Imparts skill based education and grooming for Stage performance .
3. Ensures employability after graduation.
4. Encourages Team work spirit and Introduces social significance of the music .

DEPARTMENT OF MUSIC (IHS)
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. Music (Vocal) Ist Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 111A	Basic Principals of Indian Classical Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 111B	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. Music (Vocal) IInd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 121A	Basic Principals of Indian Classical Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 121B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

SYLLABUS AND COURSES OF READING

**B.A. Music (Vocal)
SEMESTER-Ist**

Paper -1

BMV 111A : Basic Principals of Indian Classical Music-I (Theory)

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 the contribution of renowned musician.

NOTE: There shall be seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting one question from each section. All questions carry equal marks.

Syllabus and course of reading

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, Alankar, Saptak, Raag, Thaata, Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Taal, Khayal, Taan, Sthai - Antra.
- (b) Describe in detail about V.N Bhatkhande's Notation System.
- (c) Relationship of 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. Music (Vocal)
SEMESTER 1st

Paper: 2
BMV 112B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ 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 taalās.
- 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 Layakarīes with reciting bols.
- (d) Ability to sing National Anthem on Harmonium .
- (e) Tuning of Tanpura.

B.A. Music (Vocal)
SEMESTER-IIInd

Paper -1

BMV 121A : Basic Principals of Indian Classical Music-II (Theory)

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.

NOTE: There shall be seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting one question from each section. All questions carry equal marks.

Syllabus and course of reading

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 Khayal 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. Music (Vocal)
SEMESTER: IInd

Paper: 2
BMV 121B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ 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 taal as 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.

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

(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 Taanpura

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 (IHS)
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. Music (Vocal) IIIrd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 231A	Principals of Indian Classical Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 231B	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. Music (Vocal) IVth Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMV 241A	Principals of Indian Classical Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMV 241B	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. MUSIC (VOCAL)
SEMESTER: IIIrd

BMV 231A Principles of Indian Classical Music-I (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 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 four questions, selecting at least one question from each section. All questions carry equal marks.

Syllabus and Course of reading

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 the prescribed Ragas.

(c) Ability to write the notation of each Drut Khayal 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) Jhaptal (2) Ada Chautaal.

SECTION-B

(a) Definition of the followings:

Thumri, Tappa, Avirbhaav, Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav - Bahutv, Aandolan

(b) Difference between Margi-Desi Sangeet.

(c) Describe in detail about Raag Vargikaran.

SECTION-C

- (a) Role of Music in national Integration.
- (b) Different Gharana's of Khayal Gayan.
- (c) Contribution towards Music by the followings:
 - (1) Miyan Tansen (2) Ustad Bade Gulam Ali Khan

B.A. MUSIC (VOCAL)
SEMESTER: IIIrd
BMV 231B Stage Performance & Viva

Credit: 2

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to perform vilambit and dhрут Khayal 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.

Syllabus and Course of reading

- (a) One Vilambit Khayal with Aalaps and Taans in any one of the raga prescribed in the syllabus.
- (b) Ability to sing Drut Khayals with aalaps and Taans in all of the prescribed Ragas.
- (c) One Tarana 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) One Saraswati Vandna with Harmonium will be presented.

B.A. MUSIC (VOCAL)
SEMESTER: IVth

BMV 241A Principles of Indian Classical Music-II (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to explain new ragas and Talas
- 2 The students will be able to expound the terminologies of Indian classical music.
- 3 The students will be able to describe ancient history and contribution of renowned Musicians of Hindustani music.

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.

Syllabus and Course of reading

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 the prescribed Ragas.
- (c) Ability to write the notation of all Drut Khayals in the following Ragas:
(1) Bhairavi (2) Kedar (3) Asawari
- (c) Ability to write the Thekas with dugun and Chaugan Layakaries in the following Talas:
(1) Tivra (2) Sooltaal

SECTION-B

- (a) Definitions of the following:
Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali
- (b) Write in detail about Sahayak Naad (Syambhu Swar).
- (c) Merits and Demerits of Notation System.

SECTION-C

(a) Detail study of the following ancient text.

(1) Natya Shastra (2) Sangeet Ratnakar.

(b) History of music in Medieval Period.

(c) Contribution towards Music by the following Musicians:

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

**B.A. MUSIC (VOCAL)
SEMESTER: IVth**

BMV 241B Stage Performance & Viva

Credit: 4

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1. The students will be able to exhibit ragas prescribed in the syllabus.
2. The students will be able to perform the taals and their layakaries with reciting bols on hand.
3. The Students will be able to perform one Geet.

Syllabus and Course of reading

- (a) One Vilambit Khayal with Aalaps and Taans in any one of the raga prescribed in the syllabus.
- (b) Ability to sing Drut Khayal with aalap and Taan in all of the prescribed Ragas.
- (c) One Dhrupad 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 Geet 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 the teachers

DEPARTMENT OF MUSIC (IHS)
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. Music (Vocal) Vth Semester
Discipline Specific Elective (DSE)

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

B.A. Music (Vocal) VIth Semester
Discipline Specific Elective (DSE)

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

B.A. MUSIC (VOCAL)
SEMESTER: Vth

BMV 351A Principles of Indian Classical Music-I (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to explain the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to describe the role of music in different aspects.

3 The students will be able to elaborate the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani music.

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.

Syllabus and Course of reading

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 the prescribed Ragas.

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

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

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

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

SECTION-B

(a) Definition of the following:

Nibaddh Gaan, Anibaddh Gaan, Aalapti, Jaati Gayan, Prabandh Gayan, Dhrupad, Dhamaar

(b) Lalit Kalaon main Sangeet ka sthan.

(c) Role of Music in International Cultural Exchange.

SECTION-C

(a) Describe in detail about role of string instruments in Indian classical music.

(b) Origin and development of Indian Orchestra.

(c) Contribution towards music by following:

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

B.A. MUSIC (VOCAL)
SEMESTER: Vth

BMV 351B Stage Performance & Viva

Credit: 4

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1 The students will be able to exhibit the Vilambit Khayal and Drut Khayal with aalaps and Taans prescribed in the syllabus.

2 The students will be able to play taals and their Layakaries with reciting bols on hand.

3 The Students will be able to perform thumri.

Syllabus and Course of reading

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

(b) Ability to sing Drut Khayal Aalap and Taans in all of the prescribed Ragas.

(c) One Sargam 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. MUSIC (VOCAL)
SEMESTER: Vith

BMV 361A Principles of Indian Classical Music-II (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to comprehend the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to define the terms of western music as well as ancient text of Hindustani classical music.

3 The students will be able to describe the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani music.

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.

Syllabus and Course of reading

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 of the ragas prescribed in the syllabus.

(c) Ability to write the notation of any all Drut Khayals 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

SECTION-B

(a) Define of the following

Harmony, Melody, Major Tone, Minor Tone, Time Signature, Consonance, Dissonance,

(b) Detail study of the following ancient text:

(1) Sangeet parijat (2) Brihaddeshi

(c) Raag ke Lakshan.

SECTION-C

(a) Development of Indian classical music during Modern Period.

(b) Difference between Hindustani and Karanatak sangeet paddhti?

(c) Contribution towards Music by the following Musicians:

(1) Pt. Rajan - Sajan Mishra (2) Ustad Rashid Khan

B.A. MUSIC (VOCAL)
SEMESTER: Vith

BMV 361B Stage Performance & Viva

Credit: 4

Time: 15-20min/student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

1 The students will be able to exhibit the Vilambit Khayal and Drut Khayal with aalaps and taans prescribed in the syllabus.

2 The students will be able to demonstrate taals and their Layakaries with reciting bols on hand.

3 The Students will be able to perform patriotic song.

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

(b) Ability to Sing Drut Khayal With aalaps and Taans in all of the prescribed Ragas.

(c) One Patriotic Song with harmonium 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 the teachers.

**DEPARTMENT OF MUSIC AND DANCE
KURUKSHETRA UNIVERSITY KURUKSHETRA**

**Scheme and Syllabus
For IIHS
B.A. Music Instrumental (Sitar)
W.E.F Session 2020-21**

**According to CBCS & LOCF
(CHOICE BASED CREDIT SYSTEM & LEARNING OUTCOME BASED
CURRICULUM FRAMEWORK)**



**KURUKSHETRA UNIVERSITY
KURUKSHETRA
2020-21**

DEPARTMENT OF MUSIC (IHS)
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. Music Instrumental (Sitar) Ist Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 111A	Basic Principles of Indian Classical Music –I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 111B	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. Music Instrumental (Sitar) IInd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 121A	Basic Principles of Indian Classical Music –II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 121B	Stage performance & viva (Practical)	0+0+8	4	15 -20 min / Student		80	20	100
Total			2+0+8	6		40	80	30	150

SYLLABUS AND COURSES OF READING

B.A. Music Instrumental (Sitar) Semester-1

Paper -1

BMS 111A : Basic Principles of Indian Classical Music-I(Theory)

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 renowned musician.

Syllabus and course of reading

NOTE: There shall be seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting 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, Alankar, Saptak, Raag, Thaati, 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. Music Instrumental (Sitar), Semester-1st

Paper: 2

BMS 111B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ 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 taalās.
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 Layakarīs with reciting bols.
- (d) Ability to play National Anthem on Sitar .
- (e) Tuning of Sitar.

B.A. Music Instrumental (Sitar) Semester- 2nd

Paper -1

BMS 121A : Basic Principles of Indian Classical Music-II (Theory)

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 seven Questions in all. Question no 1 will be compulsory, objective type and covers whole syllabus. The candidate shall be required to attempt four questions, selecting 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. Music Instrumental (Sitar) Semester- 2nd

Paper: 2

BMS 121B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ 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 taal as 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 Sitar .

DEPARTMENT OF MUSIC (IHS)
KURUKSHERTRA UNIVERSITY KURUKSHETRA

SCHEME OF EXAMINATION according to CBCS LOCF
W.E.F. 2020-21

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

B.A. Music Instrumental (Sitar) IIIrd Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 231A	Principles of Indian Classical Music -I (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 231B	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. Music Instrumental (Sitar) IVth Semester

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Core Elective	BMS 241A	Principles of Indian Classical Music -II (Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 241B	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. Music Instrumental (Sitar) Semester-IIIrd

Paper -1

BMS 231A : Principles of Indian Classical Music-I (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 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.

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 the prescribed Ragas.
- (c) Ability to write the notation of each Razakhani Gat in the following Ragas:
(1) Shudh Sarang (2) Malkauns (3) Jajjaiwanti
- (d) Ability to write Thekas with dugun in the following Talas:
(1) Jhaptaal (2) Ada Chautaal.

SECTION-B

- (a) Definition of the followings:
Thumri, Tappa, Avirbhaav - Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav-Bahutv, Aakarsh, Apkarsh - Prahaar, Sitar ke bol, Aandolan
- (b) Difference between Margi-Deshi Sangeet.
- (c) Describe in detail about Raag Vargikaran.

SECTION-C

- (a) Role of Music in national Integration.
- (b) Different Gharana's of Sitar Vadan.
- (c) Contribution towards Music by the followings:
 - (1) Pt. Pannalal Ghosh (2) Pt. Buddhaditya Mukherjee

**B.A. Music Instrumental (Sitar), Semester-IIIrd
Paper: 2**

BMS 231B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 LA.)

Course Learning Outcome

- 1 The students will be able to perform vilambit and drut gats 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.

Syllabus and course of reading

- (a) One Maseetkhani Gat with Toda's in any one of the raga prescribed in the syllabus.
- (b) Ability to play Razakhani Gats with Toda's in all of the prescribed Ragas.
- (c) Ability to play Jhala in any raga prescribed in the syllabus.
- (d) Ability to demonstrate taal Jhaptaal and Ada Chautaal by hand in Thah, Dugun and Chaugun Layakaries with reciting bols.
- (e) Vande Matram on sitar or Guitar will be presented.

B.A. Music Instrumental (Sitar) Semester-IVth

Paper -1

BMS 241A : Principles of Indian Classical Music-II (Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

- 1 The students will be able to explain new ragas and Talas .
- 2 The students will be able to expound the terminologies of Indian classical music.
- 3 The students will be able to describe ancient history and contribution of renowned Musicians of Hindustani 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 the prescribed Ragas.
- (c) Ability to write the notation of each Razakhani Gat in the following Ragas:
 - (1) Bhairavi (2) Kedar (3) Asawari
- (d) Ability to write the Thekas with dugun and Chogun Layakaries in the following Talas:
 - (1) Tivra (2) Sooltaal

SECTION-B

- (a) Definitions of the following:
Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali.
- (b) Write in detail about Sahayak Naad (Syambhu Swar).
- (c) Merits and Demerits of Notation System.

SECTION-C

(a) Detail study of the following ancient text.

(1) Natya Shastra (2) Sangeet Ratnakar.

(b) History of music in Medieval Period.

(c) Contribution towards Music by the following Musicians:

(1) Ustad Amzad Ali Khan (2) Ustad Sujat Khan

B.A. Music Instrumental (Sitar), Semester-IVth

Paper: 2

BMS 241B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit ragas prescribed in the syllabus.
- 2 The students will be able to perform the taals and their layakaries with reciting bols on hand.
- 3 The Students will be able to perform one Geet.

Syllabus and course of reading

- (a) One Maseetkhani Gat with Toda's in any one of the raga prescribed in the syllabus.
- (b) Ability to play Razakhani Gats with Toda's in all of the prescribed Ragas.
- (c) One Sargam Geet 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 Geet on sitar will be presented.

DEPARTMENT OF MUSIC (IHS)
KURUKSHERTRA UNIVERSITY KURUKSHETRA

SCHEME OF EXAMINATION according to CBCS LOCF
W.E.F. 2020-21

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

B.A. Music Instrumental (Sitar) Vth Semester
Discipline Specific Elective(DSE)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Elective (DSE)	BMS 351A	Principles of Indian Classical Music-I (Applied Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 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. Music Instrumental (Sitar) VIth Semester
Discipline Specific Elective(DSE)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline Specific Elective (DSE)	BMS 361A	Principles of Indian Classical Music-II (Applied Theory)	2+0+0	2	3 Hours	40		10	50
	BMS 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. Music Instrumental (Sitar) Semester-5th

Paper -1

BMS 351A : Principles of Indian Classical Music-I (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to explain the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to describe the role of music in different aspects.

3 The students will be able to elaborate the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani 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 of the ragas prescribed in the syllabus.

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

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

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

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

SECTION-B

(a) Definition of the following:

Nibaddh Gaan, Anibaddh Gaan, Aalapti, Jaati Gayan, Prabandh Gayan, Dhrupad, Dhamaar

- (b) Lalit Kalaon main Sangeet ka Sthan.
- (c) Role of Music in International Cultural Exchange.

SECTION-C

- (a) Describe in detail about role of string instruments in Indian classical music.
- (b) Origin and development of Indian Orchestra.
- (c) Contribution towards music by following:
 - (1) Nikhil Banerjee (2) Annapurna Devi

**B.A. Music Instrumental (Sitar), Semester-5th
Paper: 2**

BMS 351B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 LA.)

Course Learning Outcome

1 The students will be able to perform the maseetkhani gats and razakhani gats with Jor aalaps and toras prescribed in the syllabus.

2 The students will be able to play taals and their Layakaries with reciting bols on hand.

3 The Students will be able to perform thumri.

(a) One Maseetkhani Gat with Jor Aalap's and Toda's in any one of the raga prescribed in the syllabus.

(b) Ability to play Razakhani Gats with Toda's and Jhala's in all of the prescribed Ragas.

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

(d) Ability to demonstrate taal Dadra, Tilwara and Deepchandi by hand in Thah, Dugun and Chogun 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 on sitar will be presented.

B.A. Music Instrumental (Sitar) Semester-6th

Paper -1

BMS 361A : Principles of Indian Classical Music-II (Applied Theory)

Credit: 2

Time: 3Hrs.

Max. Marks: 50 (40 + 10 I.A.)

Course Learning Outcome

1 The students will be able to comprehend the notations of ragas and talas prescribed in the syllabus.

2 The students will be able to define the terms of western music as well as ancient text of Hindustani classical music.

3 The students will be able to describe the Hindustani music in detail and also the contribution of renowned Musicians of Hindustani 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 of the ragas prescribed in the syllabus.

(c) Ability to write the notation of Razakhani Gats in all 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

SECTION-B

(a) Define of the following

Harmony, Melody, Major Tone, Minor Tone, Time Signature, Consonance, Dissonance,

(b) Detail study of the following ancient text:

(1) Sangeet parijat (2) Brihaddeshi

(c) Raag ke Lakshan.

SECTION-C

(a) Development of Indian classical music during Modern Period.

(b) Difference between Hindustani and Karanatak sangeet paddhti?

(c) Contribution towards Music by the following Musicians:

(1) Pt. Shiv Kumar Sharma (2) Ustad Shahid Parvez

**B.A. Music Instrumental (Sitar), Semester-6th
Paper: 2**

BMS 361B : Stage Performance & Viva (Practical)

Credit: 4

Time: 15-20min/ Student

Max. Marks: 100 (80 + 20 I.A.)

Course Learning Outcome

- 1 The students will be able to exhibit the maseetkhani and razakhani gats with Jhalas and toras prescribed in the syllabus.
- 2 The students will be able to demonstrate of taals and their Layakaries with reciting bols on hand.
- 3 The Students will be able to perform patriotic song.

Syllabus and course of reading

- (a) One Maseetkhani Gat with Toda's in any one of the ragas prescribed in the syllabus.
- (b) Ability to play Razakhani Gat with Jor aalap and Toda's in all of the prescribed Ragas.
- (c) One Patriotic Song will be presented.
- (d) Ability to demonstrate Taal Dhamaar, Roopak and Jhoomrataal by hand in Thah, Dugun and Chogun 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 Sharmajhq

9. Punjab ke Lokgeet – Dr. Ashok Sharma

10. Also Books Recommended by the teachers

**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)



**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 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 (IHS)
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	BHM 121	Musicology and Applied Theory -II	6+0+0	6	3 Hours	120		30	150
	BHM 122	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

- (a) 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 Vadaikon 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 (IHS)
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	BHM 241	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
	BHM 243	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) Jhaptal (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 Pahaar, 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 dhruv 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 Dhruv Khayals/Rajakhani Gats With aalap and Taans/Toras in all of the prescribed Ragas.

(c) One Dhruv/Sargam Gat 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 (IHS)
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	BHM 361	Musicology and Applied Theory -II	6+0+0	6	3 Hours	120		30	150
	BHM 362	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 Dhruv 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 dhruv 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 Dhruv Khayals/Rajakhani 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 Dhрут 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) Importance 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 dhрут 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 (IHS)
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
	DSEG 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 (Guitar)

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective	DSEG 361A	General Theory of Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEG 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 (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: V with
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 describe ragas and Taals .
- 2 The students will be able to define the terminologies 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, Alankar, Saptak, Raag, Thaata, 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 exhibit 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 (IHS)
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, Alankar, Saptak, Raag, Thaata, 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 Thaata (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 (IHS)
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
	DSES 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 (DSE) Sitar

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSES 361A	General Theory of Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSES 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 (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, Alankar, Saptak, Raag, Thaata, Jaati, Vaadi Samvaadi Vivadi
Anuvadi Varjit Swar, 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 taalās.
- 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 taal as 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 (IHS)
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
	DSET 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 (DSE) Tabla

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSET 361A	General Theory of Tabla-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSET 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 (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 Jhaptal 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 Praseon- 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 (IHS)
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
	DSEV 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 (DSE) Vocal

Papers Category	Code	Nomenclature	L+T+P	Credits	Time	Marks External		Internal	Total Marks
						Theory	Practical		
Discipline specific Elective (DSE)	DSEV 361A	General Theory of Music-II (Theory)	2+0+0	2	3 Hours	40		10	50
	DSEV 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 (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, Alankar, Saptak, Raag, Thaata, 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 taal as 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.