

**KURUKSHETRA UNIVERSITY**  
**KURUKSHETRA**



**Scheme of Examination and Syllabus**  
**For Under-Graduate Programme (Multidisciplinary) Scheme-A**

**Subject: Music Instrumental (Sitar)**

**Under (Multiple Entry-Exit, Internship and CBCS-LOCF**  
**in accordance to NEP-2020 w.e.f.**  
**2023-24 (in phased manner)**

**Scheme of Examination and Syllabus  
For Under-Graduate Programme (Multidisciplinary) Scheme-A**

**Subject: Music Instrumental (Sitar)  
Under (Multiple Entry-Exit, Internship and CBCS-LOCF  
in accordance to NEP-2020 w.e.f.  
2023-24 (in phased manner)**

**Semester-I**

<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of paper</b>	<b>Credits</b>	<b>Internal Marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam duration</b>	<b>Contact Hours/ week</b>
CC-A1	B23-BMI-101	Fundamentals of North Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-1	B23-BMI-102	Terminology of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M1	B23-BMI-103	History of Instrumental Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

### Semester-II

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A2	B23-BMI-201	History of Non-Percussion Instruments and Ragas	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-2	B23-BMI-202	Basics Terms of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M2	B23-BMI-203	Raga and Taal in Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

### Semester-III

<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of paper</b>	<b>Credits</b>	<b>Internal Marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam duration</b>	<b>Contact Hours/ week</b>
CC-A3	B23-BMI-301	Ragas, Forms and Terms of Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-3	B23-BMI-302	Forms of Vocal and Instrumental Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02

### Second Year Semester-IV

Course	Paper(s)	Nomenclature of paper	Credit (T)	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A4	B23-BMI-401	Life Sketch ,Ragas and Taal of Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

*(Internship of 4 credits of 4-6 weeks duration after 4<sup>th</sup> semester)*

### Third Year Semester-V

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A5	B23-BMI-501	Instrumental Music of north India	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

### Third Year Semester-VI

<b>Course</b>	<b>Paper(s)</b>	<b>Nomenclature of paper</b>	<b>Credits</b>	<b>Internal Marks</b>	<b>External Marks</b>	<b>Total Marks</b>	<b>Exam duration</b>	<b>Contact Hours/week</b>
CC-A6	B23-BMI-601	Basic Principals of Indian Classical Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

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**Syllabus and Course of Reading for U.G. Programme**  
**Under NEP- 2020 (W.E.F. 2023-24)**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
Subject	Music Instrumental (Sitar)
Semester	Ist
Name of the Course	Fundamentals of North Indian Music
Course Code	B23-BMI- 101
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC /VAC)	CC
Level of the course (As per Annexure-I)	100-199
Pre-requisite for the course (if any)	N.A.
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. The students will be able to describe the Various Ragas of North Indian classical music .</li> <li>2. The students will be able to describe the various Talas of North Indian classical Music.</li> <li>3. The students will be able to define the terminologies of Indian classical music.</li> <li>4. The students will be able to explain the rich</li> </ol>

	<p>history of Indian music and contribution renowned musician.</p> <p>5. Perform various ragas and taalas</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<p>Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.</p>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	<b>Unit 1</b> 1. Historical study and detailed description of the Ragas prescribed in the syllabus. 2. Ability to write the notation of Raza Khani gats in the following Ragas: (1) Yaman (2) Bhupali 3. Origion and development of Sitar		8
II	<b>Unit II</b> 4. Importance of String instruments in music 5. Ability to write Thekas with dugun in the following Talas:		8



	(1) Teentaal (2) Kehrawa 6. Sturctuter of sitar with Diagram	
III	<b>Unit III</b> 7.Short notes on the followings: Sangeet,Swar,Alankaar,Saptak,Raag,Thaat,Jaati, Vaadi Samvaadi Vivadi Anuvadi VarjitSwar , Taal, Gat,Tora,Sthai - Antra. 8.Describe in detail about V.N Bhatkhande's Notation System. 9. Relationship between Sitar and Veena .	7
IV	<b>Unit - IV</b> 10. History of India Music from Vedic period to 12th Century. 11. Contribution towards Music by the followings: (1) V.N. Bhatkhande (2) V.D. Palustkar 12.Detailed study of the following Instruments. (1) Sitar (2) Guitar	7
V*	<b>Practical</b> 1. Ability to play any Five basic Toda in Shudh Swaras. 2. Ability to Perform Gat in the following Ragas: (1) Yaman (2) Bhupali 3. Ability to Demonstrate the following taal as in Thah and dugun layakaries : (1) Kehrawa (2) Teentaal.	60
<b>Suggested Evaluation Methods</b>		

<p><b>Internal Assessment: 30 (15+15*)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 15</li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 15</li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination:</b> 70 ( 35+35*)</p>
<p><b>Part C-Learning Resources</b></p>	
<p><b>Recommended Books/e-resources/LMS:</b></p> <p><b>1. Books Recommended</b></p> <ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> <li>6. Shastriya Sangeet ka vikas – Dr. Amita Sharma</li> </ol>	

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**Syllabus and Course of Reading for Master of Performing Arts**

**(5 Year Integrated Programme)**

**Under NEP- 2020 W.E.F. 2023-24**

**Format for Designing the Syllabus of a Course**

<b>Session: 2023-24</b>	
<b>PartA - Introduction</b>	
Subject	Music Instrumental (Sitar)
Semester	Ist
Name of the Course	Terminology of Indian Music
Course Code	B23-BMI 102
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC /VAC)	MDC
Level of the course (As per Annexure-I	100-199
Pre-requisite for the course (ifany)	Na

Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Know Different types of Music and Sounds 2. Understands the various Basic terms of Music 3. Enhance his knowledge about terminology of Taal 4. Know about the contribution of great personalities of Indian classical music <hr/> 5*. Develops his/her confidence to perform the given content		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25)</b> <b>Internal Assessment Marks: 20 (15+5*)</b> <b>End Term Exam Marks: 55 (35+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>Part B-Content of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.</li> </ol>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>

I	<p><b>I. Music and Sound</b></p> <p>I.I Music and its types – Classical , Semi Classical , Folk Music and Light music.</p> <p>I.2 Sound ,Vibration , Frequeancy.</p> <p>I.3 Naad and its types AahatNaad ,AnhatNaad.</p>	8
II	<p><b>2. Musical terms</b></p> <p>2.1 Shruti ,swar ,ShuddhaSwar, VikritSwar</p> <p>2.2 Laya and its types Vilambitlaya Madhya layadrutlaya.</p>	8
III	<p><b>3. Introduction to Taal ,</b></p> <p>3.1 Theka ,Avartan , Taali , Khali, Sam ,Vibhag.</p> <p>3.2 Teen Taal , kaharwa , Dadra</p> <p>3.3 Ability to write notation and demonstration on hands with Thah and Dugun .</p>	7
IV	<p><b>4. Biographies</b></p> <p>4.1 Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music</p> <p>4.2Contribution of Pt. Vishnu DigamberPaluskar in Indian Classical Music</p> <p>Knowledge of Ten Thats of Pt. Bhatkhande</p>	7
V*	<p><b>5. Practical</b></p> <p>5.1 Five basic Alankar in shuddhaswaras.</p>	30

	<p>5.2 National Anthem with instruments.  5.3 One SargamGeet in any raga  5.4 2 film songs based on five ragas.</p>	
<b>SuggestedEvaluationMethods</b>		
<p><b>InternalAssessment:20 (15+5*)</b></p> <p>➤ <b>Theory 15</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:<b>15</b></li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: <b>5</b></li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination:  55 (35+20*)</b></p>	
<b>PartC-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. BhatkhandeSangeetShastra- V. N. Bhatkhande</li> <li>2. KramikPustakMallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. HamareSangeetRatna- Laxmi Narayan Garg</li> <li>5. RaagParichay Part (1-2) - HarishchandShrivastav</li> </ol>		

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**Syllabus and Course of Reading for U.G. Programme**

**Under NEP- 2020 (W.E.F. 2023-24)**

<b>Session: 2023-24</b>	
<b>PartA - Introduction</b>	
Subject	Music Instrumental (Sitar)
Semester	1st
Name of the Course	History of Instrumental Music
Course Code	B23-BMI- 103
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC /VAC)	CC- Minor
Level of the course (As per Annexure-I	100-199
Pre-requisite for the course (ifany)	N.A

Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Elaborate about Indian Classical Music. 2. Demonstrate about Terms of Music. 3. Demonstrate about the ragas and talas 4. Enhance his/her knowledge about Contribution of various musicians <hr/> 5*. Perform the Ragas and Talas		
Credits	Theory	Practical	Total
	1	1	2
Contact Hours	1	2	3
<b>Max. Marks: 50(30+20)</b> <b>Internal Assessment Marks:10+5</b> <b>End Term Exam Marks:20+ 15</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>Part B-Content of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
Question 1 is compulsory comprising of five sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Three long questions, at least one question from each unit. All questions carry equal marks.			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	1. Describe about the Development Music 2. Brief History of Indian Music Vedic Period to Medieval Period . 3. Meaning, Definitions of Music		4



II	<ol style="list-style-type: none"> <li>1. Define the following Terms:</li> <li>2. Naad , Dhvani , Swar , Shruti ,.Saptak</li> <li>3. Define the Taal and itsPrana.</li> <li>4. Detailed study of Raga Yaman Along with DhrutKhyal Notations</li> </ol>	4
III*	<ol style="list-style-type: none"> <li>5. Relationship BetweenSwar and Shruti.</li> <li>6. Describe in details about the Teen Taal along with Thah and Dugun.</li> <li>7. Write in Details About the Notation System.</li> </ol>	4
IV	<ol style="list-style-type: none"> <li>8. Importance of Laya and its type.</li> <li>9. Write in details about the following personalities (a)Pt. Vishnu Narayan Bhaskhande (b) Pt. Vishnu DigambarPluskar</li> </ol>	3
V*	<p><b>Practical Viva &amp; Stage Performance</b></p> <p>Ability to demonstrate the Teen TalaTaal on hand :</p> <p>Ability to perform the Raga Yaman Along with Two Aalap and Taans .</p> <p>Demonstrate the terms of music .</p>	30
<b>SuggestedEvaluationMethods</b>		

<p><b>Internal Assessment: 15 (10+5)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:</li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>• Mid-Term Exam:</li> </ul>	<p><b>End Term Examination:</b> (20+15)</p>
<p><b>Part C-Learning Resources</b></p>	
<p><b>Recommended Books/e-resources/LMS:</b></p> <p>Books Recommended</p> <ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Sangeet Visharad- Basant</li> <li>3. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>4. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>5. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>6. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> <li>7. Shastriya Sangeet Kavikas – Dr. Amita Sharma</li> <li>8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma</li> <li>9. Punjab ke Lokgeet – Dr. Ashok Sharma</li> <li>10. Haryana ka Lok Sangeet: Gita Dhankar</li> <li>11. Also Books Recommended by the teachers.</li> </ol>	

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**Syllabus and Course of Reading for U.G. Programme**

**Under NEP- 2020 (W.E.F. 2023-24)**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
Subject	Music Instrumental (Sitar)
Semester	IInd
Name of the Course	History of Non-Percussion Instruments and Ragas
Course Code	B23-BMI- 201
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC
Level of the course (As per Annexure-I	100-199
Pre-requisite for the course (if any)	N.A.
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"><li>1. The students will be able to describe the Various Ragas of North Indian classical music .</li><li>2. The students will be able to describe the various Talas of North Indian classical Music.</li><li>3. The students will be able to illustrate the historical trends of Indian classical music.</li><li>4. The students will be able to describe the various</li></ol>

	<p>theoretical aspects of Indian classical music.</p> <p>5. The students will be able to present given ragas and taalas</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<p>Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.</p>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	<p><b>Unit - I</b></p> <p>(a) Historical study and detailed description of the Ragas prescribed in the syllabus.</p> <p>(b) Ability to write the notation of Any one Maseetkhani Gat in any Ragas prescribed in syllabus.</p> <p>(c) Ability to write the notation of Raza Khani Gats in the following Ragas:</p> <p>(1) Vrindavani Sarang (3) Bhairav</p>		8
II	<p><b>Unit - II</b></p> <p>(a) Ability to write the Thekas with dugun Layakaries in the</p>		8

	<p>following Talas:</p> <p>(1) Ek Taal (2) Chautaal</p> <p>(b) Development of Music from Vedic to Modern period</p> <p>(c) Importance of table in Vocal as an Accompany Instruments</p>	
III	<p><b>Unit - III</b></p> <p>(a) Short notes on the following: Naad, Shruti, Varan, Aavartan, Jhala, Soot, Meend, Ghaseet, Jamjama, Kan, Khatka, Murki, Krintan, Gamak, Laya.</p> <p>(b) Classification of Indian Musical Instruments.</p> <p>(c) Concept of Time Theory in Indian Classical Music.</p>	7
IV	<p><b>Unit - IV</b></p> <p>(a) Role of Media in the development of Indian Classical Music.</p> <p>(b) Sitar Vadakon ke Gun-Dosh.</p> <p>(c) Contribution towards Music by the following Musicians: (1) Pt. Ravi Shankar (2) Ustad Vilayat Khan</p>	7
V*	<p><b>Practical</b></p> <p>1. Ability to Perform Gats in the following Ragas: (1) Vrindavani Sarang (2) Bhairav</p> <p>2. Ability to Demonstrate the following taal as in Thah and dugun layakaries : (1) Ek Taal (2) Chautaal</p>	60
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment:30 (15+15*)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:15</li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:15</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> 70 ( 35+35*)</p>
<b>Part C-Learning Resources</b>		

**Recommended Books/e-resources/LMS:**

**1 Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**Syllabus and Course of Reading for Master of Performing Arts**

**(5 Year Integrated Programme)**

**Under NEP- 2020 W.E.F. 2023-24**

**Format for Designing the Syllabus of a Course**

<b>Session: 2023-24</b>			
<b>PartA – Introduction</b>			
Subject	Music Instrumental (Sitar)		
Semester	IInd		
Name of the Course	Basics Terms of Indian Music		
Course Code	B23-BMI- 202		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	MDC		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (ifany)	Na		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Know Different types of Music and Sounds 2. Understands the various Basic terms of Music 3. Enhance his knowledge about terminology of Taal 4. Enhance his knowledge about various musical Forms  5*.Develops his/her confidence to perform the given content		
Credits	Theory	Practical	Total

	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25)</b> <b>Internal Assessment Marks: 20 (15+5*)</b> <b>End Term Exam Marks:55 (35+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>PartB-Contentsofthe Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.</li> </ol>			
Unit	Topics		Contact Hours
I	<b>I. History of music</b>  I.I Aspects of music ,practical and theory  I.2 Saptak and its types , Madhya Mandra and Taarsaptak .  I.3 Origin and development of swar		8
II	<b>2. Musical Terms</b>  2.1 Raga , Vadi , Samvadi and Vivadiswar, Aroh , Avroh ,pakad ,Samprakartik Raga , GayanSamay  2.2 Varn, Alankar,GramMurcchna		8
III	<b>3. Introduction to Taal</b>  3.1 Ektaal ,RupakTaal ,  3.2 Ability to write notation and demonstration on hands with Thah and dugun .		7



IV	<b>4. Vocal Music Forms</b> 4.1 KhyalGayan and its types Vilambit and DrutKhyal , , 4.2 Dhrupad ,Dhmar , 4.3 Bandish , Tarana, Bhajan , Geet, Ghazal	7
V*	<b>5. Practical</b> 5.1 Five basic Alankar in Vikritswaras. 5.2 National song with instruments. 5.3 oneGazal or Bhajan with instruments.	30
<b>SuggestedEvaluationMethods</b>		
<b>InternalAssessment:20 (15+5*)</b> > <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:<b>15</b></li> <li>• Mid-Term Exam:</li> </ul> > <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: <b>5</b></li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination: 55(35+20*)</b>
<b>PartC-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> 1. BhatkhandeSangeetShastra- V. N. Bhatkhande 2. KramikPustakMallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. HamareSangeetRatna- Laxmi Narayan Garg 5. RaagParichay Part (1-2) - HarishchandShrivastav		

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

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**Syllabus and Course of Reading for U.G. Programme**

**Under NEP- 2020 (W.E.F. 2023-24)**

Session: 2023-24			
PartA - Introduction			
Subject	Music (Vocal)		
Semester	IInd		
Name of the Course	Raga and Taal in Indian Music		
Course Code	B23-BMI- 203		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- Minor		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (ifany)	N.A		
CourseLearningOutcomes (CLO):	After completing this course, the learner will be able to: 1. Elaborate about Indian Classical Music. 2. Demonstrate about Terms of Music. 3. Demonstrate about the ragas and talas 4. Differentiate between Film and classical music <hr/> 5* Perform the Ragas and Talas		
Credits	Theory	Practical	Total

	1	1	2
Contact Hours	1	2	3
<b>Max. Marks: 50(30+20)</b> <b>Internal Assessment Marks:10+5</b> <b>End Term Exam Marks:20+ 15</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>PartB-Contentsofthe Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
Question 1 is compulsory comprising of five sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Three long questions, at least one question from each unit. All questions carry equal marks.			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	1. A brief history of the Indian music Mughals period to Modern Period . 2. Classification of Ragas . 3. Complete knowledge of the Ragas and Vilambit and DrutKhyal in each Ragas with Alap and Tans. (a) Bhairav (b) Bilawal		4
II	4. Define the following Terms: Raga , That , Jati , Aaroh , Avroh , Sargam , Aalap 5. MargSangit and DesiSangit. 6. Importance of Ragas in Folk Music.		4
III	7. Description and comparative study of the Raga prescribed. 8. Describe in details about the EkTaal and Kehrawa along with Thah and Dugun. 9. Write in Details About the KhyalGyanShaili.		4
IV	10. Detailed study of the Natyashastra Grantha. 11. Relationship between Filmi and Classical Music . 12. Write in details about the following personalities (a) PtBhimsen		3

	Joshi (b) KishoriAmonkar	
V*	<p><b>Practical Viva &amp; Stage Performance</b></p> <ul style="list-style-type: none"> <li>• Ability to demonstrate the Taals on hand prescribed in the syllabus</li> <li>• Ability to perform the Ragas Along with Two Aalap and Taan's prescribed in the syllabus .</li> <li>• Demonstrate the terms of music .</li> </ul>	30
<b>SuggestedEvaluationMethods</b>		
<p><b>InternalAssessment: 15 (10+5)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:</li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination: (20+15)</b></p>
<b>PartC-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. BhatkhandeSangeetShastra- V. N. Bhatkhande</li> <li>2. SangeetVisharad- Basant</li> <li>3. KramikPustakMallika- Part II V. N. Bhatkhande</li> <li>4. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>5. HamareSangeetRatna- Laxmi Narayan Garg</li> <li>6. RaagParichay Part (1-2) - HarishchandShrivastav</li> <li>7. ShastriyaSangeetkavikas – Dr.Amita Sharma</li> <li>8. AakashvaniaurSangeet - Prof. Shuchismita Sharma</li> <li>9. Punjab keLokgeet – Dr. Ashok Sharma</li> </ol>		

10.Haryana kalokSangeet: Gita Dhankar

11. Also Books Recommended by the teachers.

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**Syllabus and Course of Reading for U.G. Programme**

**Under NEP- 2020 (W.E.F. 2023-24)**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
Subject	Music (Sitar)
Semester	IIIrd
Name of the Course	Ragas, Forms and Terms of Indian Music
Course Code	B23-BMI- 301
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC
Level of the course (As per Annexure-I	200-299
Pre-requisite for the course (if any)	N.A.
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"><li>1. The students will be able to describe the Various Ragas of North Indian classical music .</li><li>2. The students will be able to describe the various Talas of North Indian classical Music.</li><li>3. The students will be able to define the terminologies of Indian classical music.</li><li>4. The students will be able to explain the rich history of Indian music and contribution renowned musician. <hr/></li></ol> <p style="text-align: center;">a. 5* The student will be able to perform</p>

	given ragas and taalas		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<p>Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.</p>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	<b>Ragas</b> (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) Bhimplashi		8
II	<b>Taal</b> (a) Ability to write Thekas with dugun and chaugun in the following Talas: (1) Jhaptaal (2) Ada Chautaal. (b) Importance of Taal in Gats		8

	(c) Taal ke Das Pran	
III	<b>Musical Terms</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.	7
IV	<b>Essays and Biographies</b> (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	7
V*	<b>Practical</b> 1. Ability to sing any Ten alankars in Shudh Swaras. 2. Ability to Perform Drut Khayal in the following Ragas: (1) Shudh Sarang (2) Malkauns (3) Jaijaiwanti 3. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Jhaptaal (2) Ada Chautaal.	60
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 30 (15+15*)</b> > <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 15</li> <li>• Mid-Term Exam:</li> </ul> > <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 15</li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination:</b> 70 ( 35+35*)
<b>Part C-Learning Resources</b>		



**Recommended Books/e-resources/LMS:**

**1. Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma

**KURUKSHERTRA UNIVERSITY KURUKSHETRA**

**Syllabus and Course of Reading for Master of Performing Arts**

**(5 Year Integrated Programme)**

**Under NEP- 2020 W.E.F. 2023-24**

**Format for Designing the Syllabus of a Course**

<b>Session: 2023-24</b>	
<b>PartA - Introduction</b>	
Subject	Music (Sitar)
Semester	IIIrd
Name of the Course	Forms of Vocal and Instrumental Music
Course Code	B23-BMI- 302
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	MDC
Level of the course (As per Annexure-I	200-299
Pre-requisite for the course (ifany)	NA
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Know Different types of Music and Sounds. 2. Understands the various Basic terms of Music. 3. Enhance his knowledge about terminology of Taal. 4. Knowledge of traditional teaching and contribution of legendary musicians. <hr/> 5*.Develops his/her confidence to perform the given content

Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25)</b> <b>Internal Assessment Marks:20 (15+5*)</b> <b>End Term Exam Marks:55 (35+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>PartB-Contentsofthe Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
Unit	Topics	Contact Hours	
I	<b>1.History of music</b> 1.1 Development of Indian classical music in modern period. 1.2 Music in following treatise- NatyaShastra, SangitRatnakar	8	
II	<b>2. Musical Terms</b> 2.1 Classification of Indian Instruments. 2.2 Classification of Ragas. 2.3 Concept of Time theory in Indian Classical Music. 2.4. Jaties of Rags.	8	
III	<b>3.Introduction to Taal</b> 3.1 Knowledge of following Ragas-Yaman,Bhupali. 3.2 Ability to write following Taalas with Thah and dugunLaykaries.	7	
IV	<b>4. Vocal Music Forms</b> 4.1 Gharana tradition in Indian Classical Music.	7	

	4.2 Gharan of KhyalGayaki. 4.3 Contribution of Following musician in Indian Classical Music- Pt. Vishnu DigambarPalushkar, Pt. Vishnu Narayan Bhatkhande.	
V*	<b>5. Practical</b> 5.1 Ability to perform DrutKhyal in following Ragas- Yaman, Bhupali 5.2 One SargamGeet in any Raga. 5.3 One Gazal or Bhajan with instruments.	30
<b>SuggestedEvaluationMethods</b>		
<b>InternalAssessment:20 (15+5*)</b> > <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:15</li> <li>• Mid-Term Exam:</li> </ul> > <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 5</li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination: 55 (35+20)</b>
<b>PartC-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> 1. BhatkhandeSangeetShastra- V. N. Bhatkhande 2. KramikPustakMallika- Part II V. N. Bhatkhande 3. Sangeet Bodh – Sharad Chandra Pranjpayee 4. HamareSangeetRatna- Laxmi Narayan Garg 5. RaagParichay Part (1-2) - HarishchandShrivastav		

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**Syllabus and Course of Reading for U.G. Programme**

**Under NEP- 2020 (W.E.F. 2023-24)**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
Subject	Music (Sitar)
Semester	IVth
Name of the Course	Life Sketch ,Ragas and Taal of Indian Music
Course Code	B23-BMI- 401
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC
Level of the course (As per Annexure-I	200-299
Pre-requisite for the course (if any)	N.A.
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"><li>1. The students will be able to describe the Various Ragas of North Indian classical music</li><li>2. The students will be able to describe the various Talas of North Indian classical Music.</li><li>3. The students will be able to illustrate the historical trends of Indian classical music.</li></ol>

	<p>4. The students will be able to describe the various theoretical aspects of Indian classical music.</p> <hr/> <p>5. The students will be able to Perform the various ragas and taalas.</p>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
<b>Max. Marks: 100 (50+50*)</b> <b>Internal Assessment Marks: 30 (15+15*)</b> <b>End Term Exam Marks: 70 (35+35*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<p>Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.</p>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	<p><b>Ragas</b></p> <p>(a) Historical study and detailed description of the Ragas prescribed in the syllabus.</p> <p>(b) Ability to write the notation of any one Maseetkhani Gat in the prescribed Ragas.</p> <p>(c) Ability to write the notation of each Razakhani Gat in the following Ragas:  (1) Bhairavi (2) Kedar (3) Asawari</p>		8
II	<p><b>Taal</b></p> <p>(a) Ability to write the Thekas with dugun and Chaugan Layakarries in the following Talas:  (1) Tivra (2) Sooltaal</p> <p>(b) Importance of Laya in Classical Music .</p>		8

	(c) Detailed Study of Types of Instruments.	
III	<p><b>Musical Terms</b></p> <p>(a) Definitions of the following: Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali.</p> <p>(b) Write in detail about Sahayak Naad (Syambhu Swar).</p> <p>(c) Merits and Demerits of Notation System.</p>	7
IV	<p><b>Essays and Biographies</b></p> <p>(a) Detail study of the following ancient text. (1) Natya Shastra (2) Sangeet Ratnakar.</p> <p>(b) History of music in Medieval Period.</p> <p>(c) Contribution towards Music by the following Musicians: (1) Ustad Amzad Ali Khan (2) Ustad Sujat Khan</p>	7
V*	<p><b>Practical</b></p> <p>1. Ability to Perform One Vilambit khyal in any one raga and Drut Khayal in each of the following Ragas: (1) Bhairavi (2) Kedar (3) Asawari</p> <p>2. Ability to Demonstrate the following taalās in Thah and dugun layakaries : (1) Tivra (2) Sooltaal</p>	60
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment:30 (15+15*)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>● Class Participation:</li> <li>● Seminar/presentation/assignment/quiz/class test etc.:15</li> <li>● Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>● Class Participation:</li> <li>● Seminar/Demonstration/Viva-voce/Lab records etc.:15</li> <li>● Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> 70 ( 35+35*)</p>
<b>Part C-Learning Resources</b>		

**Recommended Books/e-resources/LMS**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma



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**Syllabus and Course of Reading for U.G. Programme**  
**Under NEP- 2020 (W.E.F. 2023-24)**

Session: 2023-24			
Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Harmonium Playing		
Course Code	B23-SEC 208		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. <b>Play</b> basic alankars on Harmonium with different Talas</li> <li>2. Play various composition on Harmonium for school level</li> <li>3. Play various composition of light music on Harmonium</li> <li>4. Improves ability to Accompaniment with Tabla.</li> </ol> <hr style="width: 50%; margin-left: 0;"/> <p>5*.Play the given ragas and taalas</p>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4

**Max. Marks:75 (50+25\*)**  
**Internal Assessment Marks: 20 (15+5\*)**  
**End Term Exam Marks: 55 (35+5\*)**

**Time: 3 Hours (Theory) /**  
**6 hrs. (Practical)**

### **Part B- Contents of the Course**

#### **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
- 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	1. 10 alankar in shuddh swaras with taal. 2.Structural knowledge of Harmonium with a sketch 3. Importance os Saptak in Harmonium	8
II	4. Detailed history of Harmonium and its development in Indian music 5. Ability to write Thekas with dugun in the following Talas: (1) Kehrawa (2) Teentaal. 6, Detailed study of Darbari Raag .	8
III	7. Short notes on the followings: Swar , Shruti, Taan , Raga, Dhun , Aalap, 8. Gamak And its Types 9.. Importance of Shruti	7
IV	10. Importance of Harmonium in Music 11. Use of Harmonium as an Accompaniment with vocal and	7

	instrumental music 12.. Biography and contribution of the following : (1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri	
V*	<p><b>Practical</b></p> <ol style="list-style-type: none"> <li>1. Ability to play 10 alankar in shuddh swaras with taal.</li> <li>2. Ability to play saraswati vandana and Group song with singing.</li> <li>3. Ability to play one prayer .</li> <li>4. Ability to play One Folk Dhun .</li> <li>5. Ability to play Rashtriya gaan</li> <li>6. Any geet /gazal /Bhajan/ Patriotic song with singing in Darbari Raga</li> </ol>	30
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 20 (15+5*)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc. 15</li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc. 5</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:55</b> (35+20*)</p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Samvadini (Harmonium) - Jayant Bhalodkar</li> <li>2. Harmonium Vividhaayam - Dr. Vinay Mishra</li> <li>3. Raag Parichay Part (1-4) – Pt. Harishchand Shrivastav</li> <li>4. Shastriya Sangeet ka vikas – Dr. Amita Sharma</li> <li>5. Taal Parichay (1-4) Pt. Girish Chandra Shrivastva</li> </ol>		

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**Syllabus and Course of Reading for U.G. Programme**  
**Under NEP- 2020 (W.E.F. 2023-24)**

<b>Session: 2023-24</b>	
<b>Part A - Introduction</b>	
Subject	Music
Semester	IInd
Name of the Course	Guitar
Course Code	B23 –SEC-209
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC
Level of the course (As per Annexure-I	100-199
Pre-requisite for the course (if any)	N.A.
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> <li>1. The students will be able to describe the origion and development of guitar .</li> <li>2 The students will be able to elubrate the terms and techniques of Guitar .</li> <li>3 The students will be able to define the importance of Guitar in present scenario .</li> <li>4.Demonstarate the Use of Guitar As an Accompany.</li> </ol> <hr style="width: 50%; margin-left: 0;"/> <p>5*.Play Guitar on Stage</p>

Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25*)</b> <b>Internal Assessment Marks: (15+5*)</b> <b>End Term Exam Marks: (35+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
- 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	1.1 Origin and development of Guitar. 1.2 Structural knowledge of Guitar with Diagram.	8
II	2.1 Different Types of Guitar 2.2 Tuning of Guitar.	8
III	3.1 Definition of the followings: (a) Major Scale (b) Minor Scale (c) Barre Codes (d) Plucking (e) Scale (f) Tempo 3.2 Techniques of using chords in Guitar.	7

IV	<p>4.1 Biography and contribution of following:  (a) Pt. Vishwa Mohan Bhatt (b) Brij Bhushan Kabra</p> <p>4.2 Importance of Guitar in Classical Music.</p>	7
V*	<p><b>Practical</b></p> <ol style="list-style-type: none"> <li>1. Ability to play Chords on Guitar from various Major Cord Families</li> <li>2. Ability to play Chords on Guitar from various Minor Cord Families</li> <li>3. Ability to play Guitar with any One Fusion/Folk/Bollywood song .</li> <li>4. Ability to play different Strumming patterns on Guitar.</li> <li>5. Tuning of Guitar.</li> </ol>	30
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment:20 (15+5*)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 15</li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 5</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination: 55</b> (35+20*)</p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. <i>Speed Mechanics for Lead Guitar</i> by Troy Stetina</li> <li>2. <i>Music Theory for Guitarists</i> by Hal Leonard</li> <li>3. <i>Music Reading for Guitar</i> by David Oakes</li> <li>4. <i>Guitar Reading Workbook</i> by Barrett Tagliarino</li> <li>5. <i>Pumping Nylon</i> by Scott Tennant</li> </ol>		

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**Syllabus and Course of Reading for U.G. Programme**  
**Under NEP- 2020 (W.E.F. 2023-24)**

<b>Session: 2023-24</b>			
<b>PartA - Introduction</b>			
Subject	Music		
Semester	IInd		
Name of the Course	Light Music Vocal		
Course Code	B23-SEC- 210		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li>1. Present and prepare General group song</li> <li>2. Present and prepare Patriotic song</li> <li>3. Perform Folk songs</li> <li>4. Improves knowledge about various talas.</li> </ol> <hr/> 5. Perform the given ragas ,taalas and other forms		
Credits	Theory	Practical	Total
	2	1	3

Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25*)</b> <b>Internal Assessment Marks: 20 (15+5*)</b> <b>End Term Exam Marks:55 (35+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	
<b>PartB-Contentsofthe Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
<ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6.The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.</li> </ol>			
<b>Unit</b>	<b>Topics</b>		<b>Contact Hours</b>
I	1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music		8
II	<b>2.1</b> Ability to write the following talas with Thah and Dudunlayakaries  Dadra , Kaharwa , Rupak ,		8
III	3.1 Define the following terms  Geet, Gazal, Bhajan, Kawwali,Orchestra  Classical Music , Semi Classical Music, Folk Music ,		7
IV	Biographies		7



	<ol style="list-style-type: none"> <li>1. Lata Mangeshkar</li> <li>2. Kishor Kumar</li> <li>3. Mohd. Rafi.</li> <li>4. Anupjalota</li> </ol>	
V*	<p><b>Practical</b></p> <ol style="list-style-type: none"> <li>1. One Patriotic song</li> <li>2. National Song</li> <li>3. One Geet/ Gazal/ Bhajan with Instruments</li> <li>4. Ability to Demonstrate the following taalas in Thah and dugunlayakaries: Dadra , Kaharwa , Rupak ,</li> </ol>	30
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 20 (15+5*)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>• Mid-Term Exam: 05</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 5</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination: 55 (35+20*)</b></p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>2. Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) - Harishchand Shrivastav</li> <li>6. Shastriya Sangeet Kavikas – Dr. Amita Sharma</li> </ol>		

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**Syllabus and Course of Reading for U.G. Programme**  
**Under NEP- 2020 (W.E.F. 2023-24)**

Session: 2023-24			
Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Tabla Playing		
Course Code	B23-SEC- 211		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li>1. Knowledge of tuning and Nikas in tabla</li> <li>2. Ability to play Theka of Light music taals .</li> <li>3. Capacity to show Thah, Dugun of taal on hand.</li> <li>4. Demonstration of tabla with Bhajan and Geet.</li> </ol> <hr style="width: 50%; margin-left: 0;"/> 5*. Perform the given ragas and taalas		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4

**Max. Marks: 75**  
**Internal Assessment Marks: 20 (15+5\*)**  
**End Term Exam Marks: 55(35 +20)**

**Time: 3 Hours (Theory) /**  
**6 hrs. (Practical)**

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

**Instructions for Paper- Setter**

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
- 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.

<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	1.1 Introduction of different parts of Tabla in brief with sketch. 1.2 Definitions of the following:Taal, Laya,Taali, Khali, Matra, Vibhag,Sam,Kayda, Palta, Tukda , Tihai.	8
II	2.1 Knowledge of Bhatkhende notation system in Indian music. 2.2 Ability to write Theka, Kayda, Palta and Tihaai in Teentaal with notation.	8
III	3.1 Introduction of the following taals in bief: Teentaal, Dadra. 3.2 life sketch of renowned tabla players: Ustad zakir hussain ,Ustad taari khan.	7
IV	4.1 Brief knowledge of Taal Dash pran 4.2 Impotance of Laya in Music 4.3 Knowledge of following percussion instruments with their sketches	7

	Pakhawaj , Dholak , .	
V*	<ol style="list-style-type: none"> <li>1. Knowledge of Nikas of Basic syllable of Tabla.</li> <li>2. Ability to Play Theka of Dadra &amp; Kaherwa Taal.</li> <li>3. Two Variation of Dadra Taal</li> <li>4. Knowledge of citation of Theka on hand. Ability to demonstrate Ekgun and Dugun layakari.</li> <li>5. Ability to accompany with Bhajan /Geet.</li> </ol>	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 20 (15+5*)</b> > <b>Theory</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc. 15</li> <li>• Mid-Term Exam:</li> </ul> > <b>Practicum</b> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.: 5</li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination: 55</b> (35+20*)
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava Taal Prasoon –Bhag 1- Pt. Chhotelal Mishra Taal Sarvang- Dr.Vidyanaath Singh Taal Deepika- Mannu ji Mridangacharya		

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<b>Session: 2023-24</b>			
<b>Part A - Introduction</b>			
Subject	Music		
Semester	IIIrd		
Name of the Course	Kathak Dance		
Course Code	B23-SEC-312		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Ability to demonstrate basics of kathak dance. 2. demonstrate about the south Indian dances. 3. Ability to Elaborate various composition of kathak dance. 4. Improves ability to Accompaniment with Tabla.  5*.Perform kathak dance on stage		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25*)</b> <b>Internal Assessment Marks:20 (15+5*)</b> <b>End Term Exam Marks: 55 (35+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	

<b>Part B- Contents of the Course</b>		
<b><u>Instructions for Paper- Setter</u></b>		
<ol style="list-style-type: none"> <li>1. There shall be Nine Questions in all.</li> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.</li> </ol>		
<b>Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
I	<ol style="list-style-type: none"> <li>1 Meaning, definition and Kinds of the following terms- Kala, Lalit Kala, Sangeet, Natya, , Nritya, Classical- folk dance</li> <li>2. Define the Kathak Dance</li> <li>3. Origin and Development of Kathak Dance.</li> </ol>	8
II	<ol style="list-style-type: none"> <li>4. Definition of the following terms- Taal, Laya, Matra, Vibhag, Sam, Taali, Khali, Aavartan, Theka, , Lahra.</li> <li>5. Detailed study of Costumes and ornaments in Kathak .</li> <li>6.Importance of Ghunghroo in kathak dance</li> </ol>	8

III	<p>7. Detail study of Gharana and its Importance in Kathak dance.</p> <p>8. Detail study of Guru-Shishya Pramptra.</p> <p>9. Use of Make up in kathak dance</p>	7
IV	<p>10. Write the notation of the following in Teentaal:- Tatkar, Thaah, Tihai, Amad, Tukda, Paran, Paran Judi Amad, Chakardar Paran, Chakardar Tukda, Kavita, Parmelu.</p> <p>11. write the full description of the following Taals with notation of Thaah, Dugun, and Chaugun Layakaris:- a)-Teen Taal, b)Jhaptaal c)-Dadra .</p> <p>12. Importance of Laya and Layakaries in Dance</p>	7
V*	<p>Practical</p> <p>1. Practical demonstration of taal –Teen taal Tatkar in Teentaal with Thah , Dugun layakaries with Padhant</p> <p>2. Ability to take spins of five feet and three feet.</p> <p>3. Five types of hand movement</p> <p>4. One Rangmanch ka Tukra</p> <p>5. Two Simple Tukra</p> <p>6. Padhant of Thah Dugun layakaries on hands in Dadra taal</p>	30
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 20 (15+5*)</b></p> <p>&gt; <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc. 15</li> <li>• Mid-Term Exam:</li> </ul> <p>&gt; <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc. 5</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:55</b> (35+20*)</p>
<b>Part C-Learning Resources</b>		

**Recommended Books/e-resources/LMS:**

1. Natya shastra: Bharat Muni
2. Abhinay Darpan: Abhinav Gupt
3. Kathak Nritya Parichay: Harishchandra Shrivastava
4. Kathak Nritya Shiksha: Dr. Puru Dadheech
5. Kathak Nritya: LAKSHMI NARAYAN GARG
6. Kathak Nartan: Vidi Nagar
7. Kathak Gyaneswari: Pt. Tirathram Azad
8. Sangeet Nritya Kathak: Vidi Nagar
9. All Recommended books by teachers



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**Syllabus and Course of Reading for U.G. Programme**  
**Under NEP- 2020 (W.E.F. 2023-24)**

Session: 2023-24			
Part A - Introduction			
Subject	Music		
Semester	IIIrd		
Name of the Course	Classical singing		
Course Code	B23-SEC- 313		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	N.A		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li>6. The students will be able to present and prepare General group song</li> <li>7. The students will be able to present and prepare Patriotic song</li> <li>8. The student will be able to perform Folk song</li> <li>9. Imparts knowledge about various talas.</li> </ol>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25*)</b> <b>Internal Assessment Marks: 20 (15+5*)</b> <b>End Term Exam Marks: 55 (35+20*)</b>		<b>Time: 3 Hours (Theory) /</b> <b>6 hrs. (Practical)</b>	

## Part B- Contents of the Course

### Instructions for Paper- Setter

1. There shall be Nine Questions in all.
2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
- 6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<b>Music and Sound</b> I.I Music and its types – Classical , Semi Classical , Folk Music and Light music. I.2 Sound ,Vibration , Frequeancy. I.3 Naad and its types Aahat Naad ,Anhat Naad.	8
II	<b>Musical terms</b> (a) Shruti ,swar ,Shuddha Swar, Vikrit Swar (b) Laya and its types (c) Relationship Between Classical and	8
III	<b>3. Ragas and Taalas ,</b> (a) Detail study of Following Ragas Kafi , Khamaj (b) Theka , Avartan , Taali , Khali, Sam ,Vibhag. (c) Ability to write the following talas with Thah and Dugun layakarries Teen Taal , Kaharwa , Dadra	7

IV	<p><b>4. Biographies</b></p> <p>(a) Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music</p> <p>(b) Contribution of Pt. Vishnu Digamber Paluskar in Indian Classical Music</p> <p>(c) Knowledge of Ten Thats of Pt. Bhatkhande</p>	7
V*	<p><b>Practical</b></p> <p>5.1 Five basic Alankar in shuddha swaras.</p> <p>5.2 Ability to perform Drut Khyals in following Ragas Kafi , Khamaj</p> <p>5.3 One Sargam Geet in any raga fo prescribed syllabus</p> <p>5.4 Two film songs based on ragas.</p>	30
<b>Suggested Evaluation Methods</b>		
<p>➤ <b>Internal Assessment: 20 (15+5*)</b></p> <ul style="list-style-type: none"> <li>● Class Participation:</li> <li>● Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>● Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>● Class Participation:</li> <li>● Seminar/Demonstration/Viva-voce/Lab records etc.: 5</li> <li>● Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> 55 (35+20*)</p>
<b>Part C-Learning Resources</b>		

**Recommended Books/e-resources/LMS:**

- 1.
1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma

## Format for Designing the Syllabus of a Course

<b>Session: 2023-24</b>			
<b>Part A - Introduction</b>			
Subject	Music		
Semester	IIIrd		
Name of the Course	Haryanvi Dance		
Course Code	B23-SEC-314		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none"> <li>1. Elaborate about Haryanvi Folk music.</li> <li>2. Demonstrate about Haryanvi Folk dance.</li> <li>3. Importance of Haryanvi culture and music.</li> </ol> <hr style="width: 30%; margin-left: 0;"/> <ol style="list-style-type: none"> <li>4. Elaborate about Haryanvi culture and dance</li> <li>5. Present Haryanvi dance on stage</li> </ol>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
<b>Max. Marks: 75 (50+25)</b> <b>Internal Assessment Marks:15+5</b> <b>End Term Exam Marks: 35+20</b>		<b>Time: 2hours</b>	
<b>Part B- Contents of the Course</b>			
<b><u>Instructions for Paper- Setter</u></b>			
1. There shall be Nine Questions in all.			

2. The Question paper will be divided into five units.
3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units.
4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
5. All questions Carry equal marks.
6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> <li>1. Introduction to folk dance of Haryana</li> <li>2. Meaning, Definitions, Feature of folk dances in Haryana</li> <li>3. Define the following Folk Dance of Haryana: Gugga, Jhumar, Phag Dance, Daph, Dhamal, Loor, Khodiya,, Rasiya.</li> </ol>	8
II	<ol style="list-style-type: none"> <li>4. Define the Haryanvi Folk dance Costumes and Ornaments for Male and Female Dancers.</li> <li>5. Importance of Nagma in Haryanvi dance</li> <li>6. Define in details of the Following Instruments: Dholak, Nagara, Nagari, Harmonium, Ghunghru, Sarangi, Clarnate, Manjira, , Benjo,</li> </ol>	8
III*	<ol style="list-style-type: none"> <li>7. Relationship Between Haryanvi Folk Dances and Aesthetics.</li> <li>8. The study of Folk Musical instruments of Haryana.</li> <li>9. Importance of laya and tal in Haryanvi dance</li> </ol>	7
IV	<ol style="list-style-type: none"> <li>10. Importance of makeup in Haryanvi dance.</li> <li>11. Life sketch of Pt. Lakhmi Chand.</li> <li>12. Define the followings:</li> </ol>	7

	Aalah, Bhairavi tabi, Stage presentation, Formation.	
V*	<p><b>Practical Viva &amp; Stage Performance</b></p> <p>1. Ability to demonstrate the following Talas on hand : Deepchandi, Rupak, Kehrva, Dadra.</p> <p>2. Ability to perform the following Folk Dances of Haryana . Gugga, Jhumar, Phag Dance, Daph, Dhamal, Loor, Khodiya,, Rasiya.</p>	30
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 20 (15+5)</b></p> <p>➤ <b>Theory</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/presentation/assignment/quiz/class test etc.:</li> <li>• Mid-Term Exam:</li> </ul> <p>➤ <b>Practicum</b></p> <ul style="list-style-type: none"> <li>• Class Participation:</li> <li>• Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> (35+20)</p>
<b>Part C-Learning Resources</b>		
<p><b>Recommended Books/e-resources/LMS:</b></p> <ol style="list-style-type: none"> <li>1. Cultural Study of Haryanvi and Braj Folk Songs: Dilbagh Sing</li> <li>2. Haryanvi lok sangeet</li> <li>3. Origin And Development of Haryanvi Music: Ram mehar singh</li> <li>4. Haryana: D.C verma</li> <li>5. Social Studies of Haryanvi Folk Literature: Jaiprakash Sharma</li> <li>6. Haryanvi Folklore and Ahmedbaksh Thanasari: Krishnachand Ralah</li> </ol>		

7. Haryanvi Dance and Songs: A Study: Anil Savera
8. Folk Humor In Haryanvi Prose (Jokes And Folktales): Ramphal Chahal
9. Haryanvi Song: A Perusal: Purnchand Sharma
10. Haryanvi Folk Stories: Shankar Lal Yadav
11. Haryana ka lok Sangeet: Gita Dhankar