

# CHAUDHRY RANBIR SINGH UNIVERSITY, JIND



## 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)**

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**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**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A1	B23-BMI-011	Fundamentals of North Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-I	B23-BMI-012	Terminology of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M1	B23-BMI-013	History of Instrumental Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

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### Semester-II

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A2	B23-BMI-021	Historical study of Instrumental Indian Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-2	B23-BMI-022	Basics Terms of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M2	B23-BMI-023	Raga and Taal in Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

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### Semester-III

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A3	B23-BMI-031	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-032	Forms of Vocal and Instrumental Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02

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**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-041	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-051	Instrumental Music of north India	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

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**Third Year Semester-VI**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/week
CC-A6	B23-BMI-061	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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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

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 Instrumental (Sitar)
Semester	Ist
Name of the Course	Fundamentals of North Indian Music
Course Code	B23-BMI- 011
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):	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</li></ol>

*Ranbir Singh*

History of Indian Music and contribution renowned Musician.  
5. The students will be able to perform various Ragas and Talas.

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</b> <b>(Theory) /6 hrs.</b> <b>(Practical)</b>	

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
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 Gat in the following Ragas: (1) Yaman (2) Bhupali 3. Origin 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. Structure of Sitar with diagram.	
III	<b>Unit III</b> 7.Short notes on the followings: Sangeet, Swar, Alankaar, Saptak, Raag, Thaata, Jaati, Vaadi-Samvaadi Vivadi, Anuvadi, Varjit Swar , Taal, Gat, Tora, Sthai - Antra. 8.Describe in detail about V.N Bhatkhande 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: (a) V.N. Bhatkhande (b) V.D. Palushkar 12.Detailed study of the following Instruments. (a) Sitar (b) 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 talas in Thah and dugun layakaries : (1) Kehrawa (2) Teentaal.	60
<b>Suggested Evaluation Methods</b>		

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<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 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>	

*Amita Sharma*

**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**

**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	Terminology of Indian Music
Course Code	B23-BMI 012
Course Type: (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(if any)	Na

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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.		
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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*)End</b> <b>Term Exam Marks:55 (35+20*)</b>		<b>Time: 3 Hours</b> <b>(Theory) /6 hrs.</b> <b>(Practical)</b>	

**Part B-Contents of the Course**

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

1. There shall be Nine Questions in all. The Question paper will be divided into five units.
2. Paper Setter has to set 2 questions from each unit of syllabus given below, a Total of 8 questions from all 4 units.
3. 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.
4. All questions Carry equal marks.
5. 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
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I	<p><b>1. Music and Sound</b></p> <p>1.I Music and its types – Classical, Semi Classical, Folk Music and Light music.</p> <p>1.II Sound, Vibration, Frequency.</p> <p>1.II Naad and its types Aahat Naad ,Anahat Naad.</p>	8
II	<p><b>2. Musical terms</b></p> <p>2.1 Shruti ,swar ,Shuddha Swar, Vikrit Swar</p> <p>2.2 Laya and its types Vilambit laya, Madhya laya and Drut laya.</p>	8
III	<p><b>3. Introduction of Taal</b></p> <p>3.1 Theka , Avartan , Taali , Khali, Sam ,Vibhag. Teen Taal , kaharwa , Dadra</p> <p>3.2 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>4.2 Contribution of Pt. Vishnu Digamber Paluhskar in Indian Classical Music</p> <p>4.3 Knowledge of Ten Thats of Pt. Bhatkhande</p>	7
V*	<p><b>5. Practical</b></p> <p>5.1 Five basic Todas in shuddha swaras.</p>	30

*D. K. Singh*

	5.2 National Anthem with instruments. 5.3 One Sargam Geet in any raga. 5.4 Two film songs based on ragas prescribed in Syllabi.	
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment:20 (15+5*)</b> > <b>Theory 15</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:</b> <b>55 (35+20*)</b>	
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> <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> </ol>		



**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**  
**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>	
<b>Subject</b>	Music Instrumental (Sitar)
<b>Semester</b>	1st
<b>Name of the Course</b>	History of Instrumental Music
<b>Course Code</b>	B23-BMI- 013
<b>Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC /VAC)</b>	CC- Minor
<b>Level of the course (As per Annexure-I)</b>	100-199
<b>Pre-requisite for the course(if any)</b>	N.A

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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.		
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Credits	Theory	Practical	Total
	1	1	2
Contact Hours	1	2	3
<b>Max. Marks: 50(30+20)</b> <b>Internal Assessment Marks:10+5End</b> <b>Term Exam Marks:20+ 15</b>		<b>Time: 3 Hours</b> <b>(Theory) /6 hrs.</b> <b>(Practical)</b>	

**Part B-Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
1	1. Describe about the Development Music. 2. Brief History of Indian Music Vedic Period to Medieval Period. 3. Meaning, Definitions of Music.	4

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II	<ol style="list-style-type: none"> <li>1. Define the following Terms: Naad , Dhvani , Swar , Shruti , Saptak.</li> <li>2. Define the Taal and its Prana.</li> <li>3. Detailed study of Raga Yaman along with Dhrut Gat Notation.</li> </ol>	4
III*	<ol style="list-style-type: none"> <li>5. Relationship between Swar and Shruti.</li> <li>6. Describe in details about the Teental 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 Bhatkhande (b) Pt. Vishnu Digambar Plushkar</li> </ol>	3
V*	<p><b>Practical Viva &amp; Stage Performance</b></p> <p>Ability to demonstrate the Teental on hand :</p> <p>Ability to perform the Raga Yaman along with Two Todas and Taans.</p> <p>Demonstrate the terms of Music.</p>	30
<b>Suggested Evaluation Methods</b>		

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<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: (20+15)</b></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 ka vikas – 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> </ol> <p>Also Books Recommended by the teachers.</p>	

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**CHAUDHRY RANBIR SINGH UNIVERSITY,  
JIND**

**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 Instrumental (Sitar)
Semester	IIInd
Name of the Course	Historical study of Instrumental Indian Music
Course Code	B23-BMI- 021
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>



	Theoretical aspects of Indian classical music. 5. The students will be able to present given ragas and talas.		
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>	

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
I	<b>Unit - I</b> (a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one Maseet khani Gat in any Ragas prescribed in syllabus. (c) Ability to write the notation of Raza Khani Gats in the following Ragas: (1) Vrindavani Sarang (3) Bhairav	8
II	<b>Unit - II</b> (a) Ability to write the Thekas with dugun Layakaries in the	8

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	<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 Tabla in Sitar Playing as an Accompany Instrument.</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 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>&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.:15</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> 70 ( 35+35*)</p>
<b>Part C-Learning Resources</b>		

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

**1 Book 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



**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**

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

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

Session: 2023-24			
Part A –			
Introduction			
Subject	Music Instrumental (Sitar)		
Semester	IIInd		
Name of the Course	Basics Terms of Indian Music		
Course Code	B23-BMI- 022		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/V AC)	MDC		
Level of the course (As perAnnexure-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: 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. <hr/> 5*.Develops his/her confidence to perform the given content		
Credits	Theory	Practical	Total

*Ranbir Singh*

	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</b> (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.

Unit	Topics	Contact Hours
I	<b>I. History of music</b> I.I Aspects of music, practical and theory I.II Saptak and its types Madhya, Mandra and Taar saptak. I.III Origin and development of swar	8
II	<b>2. Musical Terms</b> Raga, Vadi , Samvadi and Vivadi swar, Aroh , Avroh Pakad ,Samprakartik Raga , Gayan Samay, Varn, Alankar, Gram, Murchhna.	8
III	<b>3. Introduction to Taal</b> Ektaal, RupakTaal Ability to write notation and demonstration on hands with Thah and dugun .	7

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IV	<b>4. Vocal Music Forms</b> Khyal Gayan and its types Vilambit and Drut Khyal. Dhrupad, Dhmar ,Bandish , Tarana, Bhajan , Geet, Ghazal.	7
V*	<b>5. Practical</b> Five basic Todas in Vikrit swaras. National song on Sitar. One Gazal or Bhajan on Sitar.	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(35+20*)</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> 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		



**CHAUDHRY RANBIR SINGH UNIVERSITY,  
JIND**

**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 (Vocal)		
Semester	IInd		
Name of the Course	Raga and Taal in Indian Music		
Course Code	B23-BMI- 023		
Course Type: (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 (if any)	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. Differentiate between Film and classical Music. <hr/> 5* Perform the Ragas and Talas.		
Credits	Theory	Practical	Total

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	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>	

**Part B-Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
I	1. A brief history of the Indian Music Mugals period to Modern Period. 2. Classification of Ragas. 3. Complete knowledge of the Ragas and Maseet khani and Raza khani gat in each Raga with Todas and Taans. (a) Bhairav      (b) Bilawal	4
II	4. Define the following Terms: Raga, That, Jati, Aaroh, Avroh, Sargam, Todas. 5. Margi Sangeet and Desi Sangeet. 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 Sitar Vadan Shaili.	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) Pt Bhimsen Joshi (b) Kishori Amonkar	3

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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 Todas and Taans prescribed in the syllabus.</li> <li>• Demonstrate the terms of Music.</li> </ul>	30
<b>Suggested Evaluation Methods</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: (20+15)</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. 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 SangeetRatna- Laxmi Narayan Garg</li> <li>6. Raag Parichay Part (1-2) – Harishchand Shrivastav</li> <li>7. Shastriya Sangeet ka vikas – Dr.Amita Sharma</li> <li>8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma</li> <li>9. Punjab ke Lokgeet – Dr. Ashok Sharma</li> </ol>		

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10. Haryana ka lok Sangeet: Gita Dhankar

11. Also Books Recommended by the teachers.

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**CHAUDHRY RANBIR SINGH UNIVERSITY,  
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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 (Sitar)
Semester	IIIrd
Name of the Course	Ragas, Forms and Terms of Indian Music
Course Code	B23-BMI- 031
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):	<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 history of Indian music and contribution renowned musician.</li></ol> <p>5* The student will be able to perform given ragas and talas.</p>

*Ranbir Singh*

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>	

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
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 Maseet khani 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

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	(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, Aakarsh-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 Gharanas of Sitar Vadan Shaili. (c) Contribution towards Music by the followings: (1) Pt. Pannalal Ghosh (2) Pt. Buddhaditya Mukherjee	7
V*	<b>Practical</b> 1. Ability to play any ten alankars in Shudh Swaras. 2. Ability to Perform Razakhani Gat 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) Aada 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>		

*A. K. Singh*



**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



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Session: 2023-24	
Part A - Introduction	
Subject	Music (Sitar)
Semester	IVth
Name of the Course	Ragas and Taal of Indian Music
Course Code	B23-BMI- 041
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>

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	<p>4. The students will be able to describe the various theoretical aspects of Indian classical music.</p> <p>5. The students will be able to perform the various ragas and talas.</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>	

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

Question I 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.

Unit	Topics	Contact Hours
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:</p> <p>(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 Layakaries in the following Talas:</p> <p>(1) Tivra (2) Sooltaal</p> <p>(b) Importance of Laya in Classical Music.</p>	8

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	(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 Maseetkhani Gat in any one raga and Razakhani Gat in each of the following Ragas: (1) Bhairavi (2) Kedar (3) Asawari</p> <p>2. Ability to Demonstrate the following taal as 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>		

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**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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**CHAUDHRY RANBIR SINGH UNIVERSITY,  
JIND**  
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. Play 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> <p>5* Play the given ragas and talas</p>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4

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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.

Unit	Topics	Contact Hours
I	1. Ten Alankar in shuddh swaras with taal. 2. Structural knowledge of Harmonium with a sketch. 3. Importance of 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

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	Instrumental Music. 12.. Biography and contribution of the following : (1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri	
V*	<b>Practical</b> 1. Ability to play 10 alankar in shuddh swaras with taal. 2. Ability to play saraswati vandana and Group song with singing. 3. Ability to play one prayer . 4. Ability to play One Folk Dhun . 5. Ability to play Rashtriya gaan 6. Any Geet /Gazal /Bhajan/ Patriotic song with singing in Darbari Raga.	30

### Suggested Evaluation Methods

<b>Internal Assessment: 20 (15+5*)</b> <b>&gt; 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>&gt; 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>
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### Part C-Learning Resources

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

1. Samvadini (Harmonium) - Jayant Bhalodkar
2. Harmonium Vividh Aayam - Dr. Vinay Mishra
3. Raag Parichay Part (1-4) – Pt. Harishchand Shrivastav
4. Shastriya Sangeet ka vikas – Dr. Amita Sharma
5. Taal Parichay (1-4) Pt. Girish Chandra Shrivastva

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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	IIInd
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 origin and development of guitar.</li><li>2 The students will be able to elaborate 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>5. Demonstrate the Use of Guitar As an Accompany.</li></ol> <hr/> <p>5*.Play Guitar on Stage</p>

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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	Origin and development of Guitar. Structural knowledge of Guitar with Diagram.	8
II	Different Types of Guitar Tuning of Guitar.	8
III	Definition of the followings:  (a) Major Scale (b) Minor Scale (c) Bar chords (d) Plucking (e) Scale (f) Tempo  3.2 Techniques of using chords in Guitar.	7

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IV	<p>4.1 Biography and contribution of following: (a) Pt. Vishva 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 (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. <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)**

Session: 2023-24			
Part A - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Light Music Vocal		
Course Code	B23-SEC- 210		
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. 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> <li>5. Perform the given Ragas ,Talas and other forms</li> </ol>		
Credits	Theory	Practical	Total
	2	1	3

*Ranbir Singh*

Contact Hours	2	2	4
Max. Marks: 75 (50+25*) 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**

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	Five basic Alankar in suddha swaras. Five Alankars in vikrit swaras. Meaning , Defination and Importance of Light Music.	8
II	2.1 Ability to write the following Talas with Thah and Dugun layakaries.  Dadra , Kaharwa , Rupak	8
III	3.1 Define the following terms  Geet, Gazal, Bhajan, Qawali, Orchestra  Classical Music , Semi Classical Music, Folk Music ,	7
IV	Biographies	7

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	<ol style="list-style-type: none"> <li>1. Lata Mangeshkar</li> <li>2. Kishor Kumar</li> <li>3. Mohd. Rafi.</li> <li>4. Anup Jalota</li> </ol>	
V*	<b>Practical</b> <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 Talas in Thah and dugun layakaries: Dadra , Kaharwa , Rupak</li> </ol>	30

**Suggested Evaluation Methods**

<b>Internal Assessment:20 (15+5*)</b> <ul style="list-style-type: none"> <li>&gt; <b>Theory</b> <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> </li> <li>&gt; <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> </li> </ul>	<b>End Term Examination: 55 (35+20*)</b>
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**Part C-Learning Resources**

**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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JIND**

**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 Talas .</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/> <p>5*. Perform the given Ragas and Talas.</p>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4

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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**

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	Introduction of different parts of Tabla in brief with sketch. Definitions of the following: Taal, Laya, Taali, Khali, Matra, Vibhag, Sam, Kayda, Palta, Tukda, Tihai.	8
II	Knowledge of Bhatkhende notation system in Indian Music. Ability to write Theka, Kayda, Palta and Tihai in Teental with notation.	8
III	Introduction of the following taals in brief: Teentaal, Dadra. Life sketch of renowned Tabla players: Ustad zakir hussain, Ustad taari khan.	7
IV	Brief knowledge of Taal Dash pran Importance of Laya in Music Knowledge of following percussion instruments with their sketches:-	7

47  
46  
44



	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 (35+20*)</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> Taal Parichay- Bhaag 1 –Pt.Girish Chandra Shrivastva Taal Prasoon –Bhag 1- Pt. Chhotelal Mishra Taal Sarvang- Dr.Vidyanaath Singh Taal Deepika- Mannu ji Mridangacharya		



**CHAUDHRY RANBIR SINGH UNIVERSITY,  
JIND**

**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	Kathak Dance		
Course Code	B23-SEC-311		
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. <hr/> 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>

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**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	<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 Ghungru in Kathak Dance.</li></ol>	8

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III	<p>7. Detail study of Gharana and its Importance in Kathak Dance.</p> <p>8. Detail study of Guru-Shishya Prampara.</p> <p>9. Use of Make up in Kathak Dance.</p>	7
IV	<p>10. Write the notation of the following in Teentaal:- Tatkar, Thaat, 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 Thaaah, 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><b>Practical</b></p> <ol style="list-style-type: none"> <li>1. Practical demonstration of Taal –Teen taal Tatkar in Teentaal with Thah , Dugun layakaries with Padhant</li> <li>2. Ability to take spins of five feet and three feet.</li> <li>3. Five types of hand movements.</li> <li>4. One Rangmanch Tukra.</li> <li>5. Two Simple Tukra.</li> <li>6. Padhant of Thah Dugun layakaries on hands in Dadra Taal.</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 (35+20*)</b></p>
<b>Part C-Learning Resources</b>		

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**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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**CHAUDHRY RANBIR SINGH UNIVERSITY,  
JIND**  
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- 312		
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>	

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## 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> Music and its types – Classical, Semi Classical, FolkMusic and Light Music. Sound, Vibration, Frequency. 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 Semi Classical Music.	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 layakaries. Teen Taal , Kaharwa , Dadra	7

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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 Palushkar in Indian Classical Music</p> <p>(c) Knowledge of Ten Thats of Pt. Bhatkhande.</p>	7
V*	<p><b>Practical</b></p> <p>Five basic Alankar in shuddha swaras.</p> <p>Ability to perform Drut Khyals in following Ragas Kafi , Khamaj</p> <p>One Sargam Geet in any raga of prescribed syllabus</p> <p>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>		

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**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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**CHAUDHRY RANBIR SINGH UNIVERSITY,  
JIND**  
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	Haryanvi Dance		
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)	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: 50%; 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
Max. Marks: 75 (50+25) Internal Assessment Marks: 15+5 End Term Exam Marks: 35+20		Time: 2hours	
Part B- Contents of the Course			
<u>Instructions for Paper- Setter</u>			
1. There shall be Nine Questions in all.			

*Ranbir Singh*

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

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	Aalha, Bahre Tabeel, Stage presentation, Formation.	
V*	<b>Practical Viva &amp; Stage Performance</b> 1. Ability to demonstrate the following Talas on hand : Deepchandi, Rupak, Kehrva, Dadra. 2. Ability to perform the following Folk Dances of Haryana. Gugga, Jhumar, Phag Dance, Daph, Dhamal, Loor, Khodiya,, Rasiya.	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.:</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.:</li> <li>• Mid-Term Exam:</li> </ul>		<b>End Term Examination: (35+20)</b>
<b>Part C-Learning Resources</b>		
<b>Recommended Books/e-resources/LMS:</b> <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>		

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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

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**CHAUDHRY RANBIR SINGH UNIVERSITY, JIND**



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

**Subject: Music Vocal**

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

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

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

**First Year Semester-I**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A1	B23-BMV-001	Musicology	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6hrs.	04
MDC-1	B23-BMV-002	Introduction of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M1	B23-BMV-003	General History and Basic Terms of Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

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**First Year Semester-II**

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A2	B23-BMV-021	Historical Study of the Musical Terms	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-2	B23-BMV-022	Theory of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M2	B23-BMV-023	History of Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

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**Second Year Semester-III**

Course	Paper(s)	Nomenclature of paper	Credit (T)	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A3	B23-BMV-031	Introduction of Musical Forms, Terms and Techniques	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-3	B23-BMV-032	Hindustani Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02

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### Second Year Semester-IV

Course	Paper(s)	Nomenclature of paper	Credit	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A4	B23-BMV-041	Applied Music Theory	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	Credit	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A5	B23-BMV-051	Biography of Musicians and Musicologists with their contribution in Music Field	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

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### Third Year Semester-VI

Course	Paper(s)	Nomenclature of paper	Credit	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A6	B23-BMV-061 (Theory)	Fundamental Elements of Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

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# CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

## 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 (vocal)
Semester	Ist
Name of the Course	Musicology
Course Code	B23-BMV- 011
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 define the terminologies of Indian classical music.</li><li>4. The students will be able to explain the rich history of Indian music and the contribution of renowned Musician.</li></ol>



	5. The students will be able to perform the various Ragas and Talas.		
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>			
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.			
Unit	Topics		Contact Hours
I	<b>Unit-I</b> (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) Define the Classical Music.		8
II	<b>Unit-II</b> (c) Ability to write Thekas with dugun in the following Talas:		8

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	<p>(1) Kehrawa (2) Teentaal.</p> <p>(b) Define the Taal and its importance in Music.</p> <p>(c) Detailed study of Khyal Gayan Shaili.</p>	
III	<p><b>Unit-III</b></p> <p>(a) Short notes on the followings: Sangeet, Swar, Alankaar, Saptak, Raag, Thaata, Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi Varjit Swar, Taal, Khayal, Taan, Sthai - Antra.</p> <p>(b) Describe in detail about V.N Bhatkhande's Notation System.</p> <p>(c) Relationship of Folk and Classical Music.</p>	7
IV	<p><b>Unit-IV</b></p> <p>(a) History of Indian Music from Vedic period to 12th Century.</p> <p>(b) Contribution towards Music by the followings: (1) V.N. Bhatkhande (2) V.D. Palushkar</p> <p>(c) Detailed study of the following Instruments. (1) Taanpura (2) Guitar</p>	7
V*	<p><b>Practical</b></p> <p>1. Ability to sing any five basic alankars in Shudh Swaras.</p> <p>2. Ability to perform Drut Khayal in the following Ragas: (1) Yaman (2) Bhupali</p> <p>3. Ability to Demonstrate the following Talas in Thah and dugun layakaries : (1) Kehrawa (2) Teentaal.</p>	60
<b>Suggested Evaluation Methods</b>		

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<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> <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 Pranjpey</li> <li>4. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>5. Raag Parichay Part (1-2) – Harish chand Shrivastav</li> <li>6. Shastriya Sangeet ka Vikas – Dr. Amita Sharma</li> </ol>	

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# CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

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 (Vocal)
Semester	Ist
Name of the Course	Introduction of Indian Music
Course Code	B23-BMV- 012
Course Type: (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 (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. Know Different types of Music and Sounds.</li><li>2. Understands the various Basic terms of Music</li><li>3. Enhance his knowledge about terminology of Talas.</li><li>4. Know about the contribution of great personalities of Indian classical Music.</li></ol> <hr/> <p>5*.Develops his/her confidence to perform the given Content.</p>

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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 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 (5th Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	<b>I. Music and Sound</b>  I.I Music and its types -Classical, Semi Classical, Folk Music and Light Music.  I.II Sound, Vibration and Frequency.  I.III Naad and its types Aahat Naad, Anahat Naad.	8
II	<b>2. Musical terms</b>  2.1 Shruti, swar, Shuddha Swar, Vikrit Swar.  2.2 Laya and its types Vilambit laya, Madhya laya and Drut laya.	8

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III	<b>3. Introduction of Taal and its elements :-</b> <ul style="list-style-type: none"> <li>* Theka, Avartan, Taali, Khali, Sam, Vibhag.</li> <li>* Teentaal, Kaharwa, Dadra.</li> <li>* Ability to write notation and demonstration on hands with Tah and Dugun.</li> </ul>	7
IV	<b>4. Biographies:-</b> <ul style="list-style-type: none"> <li>* Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music.</li> <li>* Contribution of Pt. Vishnu DigamberPaluskar in Indian Classical Music</li> <li>* Knowledge of Ten Thats of Pt. Bhatkhande.</li> </ul>	7
V*	<b>5. Practical</b> <ul style="list-style-type: none"> <li>* Five basic Alankar in shuddha swaras.</li> <li>* National Antham with instruments. <ul style="list-style-type: none"> <li>* One Sargam Geet in any raga.</li> <li>* 2 film songs based on ragas prescribed in syllabi.</li> </ul> </li> </ul>	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment:20 (15+5*)</b> > <b>Theory 15</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>Part C-Learning Resources</b>		

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

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 (Vocal)		
Semester	1st		
Name of the Course	General History and Basic Terms of Indian Music		
Course Code	B23-BMV- 013		
Course Type: (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 (if any)	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. Perform the Ragas and Talas.		
Credits	Theory	Practical	Total
	1	1	2

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Contact Hours	1	2	3
Max. Marks: 50(30+20) Internal Assessment Marks:10+5 End Term Exam Marks:20+ 15			Time: 3 Hours (Theory) / 6 hrs. (Practical)

**Part B-Contents of the  
Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
I	<ol style="list-style-type: none"> <li>Describe about the Development Music</li> <li>Brief History of Indian Music Vedic Period to Medieval Period.</li> <li>Meaning &amp; Definitions of Music.</li> </ol>	4
II	<ol style="list-style-type: none"> <li>Define the following Terms: Naad, Dhvani, Swar, Shruti, Saptak.</li> <li>Define the Taal and its Prana.</li> <li>Detailed study of Raga Yaman along with Dhruv Khyal Notation.</li> </ol>	4
III*	<ol style="list-style-type: none"> <li>Relationship between Swar and Shruti.</li> <li>Describe in details about the Teental along with Thah and Dugun.</li> </ol>	4

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	7. Write in Details About the Notation System.	
IV	8. Importance of Laya and its type. 9. Write in details about the following personalities (a) Pt. Vishnu Narayan Bhaskhande (b) Pt. Vishnu Digambar Pluskar	3
V*	<b>Practical Viva &amp; Stage Performance</b>  Ability to demonstrate the Teental on hand :  Ability to perform Raga Yaman along with two Aalap and Taans.  Demonstrate the terms of Music.	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 15 (10+5)</b> > <b>Theory</b> <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> > <b>Practicum</b> <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>		<b>End Term Examination:</b> (20+15)
<b>Part C-Learning Resources</b>		

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

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) – Harish chand Shrivastav
7. Shastriya Sangeet ka vikas – Dr.Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Haryana ka lok Sangeet: Gita Dhankar
11. Also Books Recommended by the teachers.

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

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 (vocal)
Semester	IIInd
Name of the Course	Historical Study of the Musical Terms
Course Code	B23-BMV- 021
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 theoretical aspects of Indian classical Music.</li><li>5. The students will be able to perform the various</li></ol>

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	Ragas and Talas.		
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>	

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
I	<b>Unit I</b> (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 Drut Khayal in the following Ragas: (1) Vrindavani Sarang (2) Bhairav	8
II	<b>Unit II</b> (a) Ability to write the Thekas with dugun Layakaries in the following Talas:	8

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	<p>(1) Ek Taal (2) Chautaal</p> <p>(b) Development of Music from Vedic to Modern periods.</p> <p>(c) Importance of Tabla in Vocal as an accompany Instrument.</p>	
III	<p><b>Unit III</b></p> <p>(a) Short notes on the following: Naad, Shruti, Varan, Aavartan, Tarana, Kan, Khatka, Murki, Gamak, Aalap, Lakshan Geet, 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) Gayakon ke Gun-Dosh.</p> <p>(c) Contribution towards Music by the following Musicians: (1) Pt. Omkarnath Thakur (2) Ustad Abdul Kareem Khan.</p>	7
V*	<p><b>Practical</b></p> <p>1. Ability to Perform Drut Khayal in the following Ragas: (a) Vrindavani Sarang (b) 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>		

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<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>	

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# CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

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 (Vocal)
Semester	IIInd
Name of the Course	Theory of Indian Music
Course Code	B23-BMV- 022
Course Type: (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 (if any)	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. <hr/> 4*. 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>	

**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>I. History of music</b> I.I Aspects of music ,practical and theory Saptak and its types, Madhya, Mandra and Taar saptak. I.I Origin and development of swar.	8
II	<b>2. Musical Terms</b> Raga, Vadi , Samvadi and Vivadi swar, Aroh –Avroh, Pakad ,Samprakartik Raga , Gayan Samay, Varn, Alankar, Gram, Murचना.	8
III	<b>3. Introduction to Taal</b>	7

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	Ektaal and Rupak Taal Ability to write notation and demonstration on hands with Thah and dugun.	
IV	<b>4. Vocal Music Forms</b> Khyal Gayan and its types Vilambit and Drut Khyal , Dhrupad, Dhmar, Bandish , Tarana, Bhajan , Geet, Ghazal.	7
V*	<b>5. Practical</b> Five basic Alankar in Vikrit swaras. National song with instruments. One Gazal or Bhajan with instruments.	30

**Suggested Evaluation Methods**

<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:</b> <b>55(35+20*)</b>
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**Part C-Learning Resources**

<b>Recommended Books/e-resources/LMS:</b> 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) – Harish chand Shrivastav
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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

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 (Vocal)		
Semester	IInd		
Name of the Course	History of Indian Music		
Course Code	B23-BMV- 023		
Course Type: (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 (if any)	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. <hr/> 3. Demonstrate about the ragas and Talas. 4*. Perform the Ragas and Talas.		
Credits	Theory	Practical	Total

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	1	1	2
Contact Hours	1	2	3
Max. Marks: 50(30+20) Internal Assessment Marks:10+5 End Term Exam Marks:20+ 15		Time: 3 Hours (Theory) / 6 hrs. (Practical)	

**Part B-Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
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 Drut Khyal 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. Margi Sangit and Desi Sangit. 6. Importance of Ragas in Folk Music.	4
III	7. Description and comparative study of the Raga prescribed. 8. Describe in details about the Ek Taal and Kehrawa along with Thah and Dugun.	4

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	9. Write in details about the Khyal Gyan Shaili.	
IV	10. Detailed study of the Natyashastra Grantha. 11. Relationship between Filmi and Classical Music. 12. Write in details about the following personalities (a) Pt Bhimsen Joshi (b) Kishori Amonkar	3
V*	<b>Practical Viva &amp; Stage Performance</b> <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 Taans prescribed in the syllabus.</li> <li>• Demonstrate the terms of Music.</li> </ul>	30
<b>Suggested Evaluation Methods</b>		
<b>Internal Assessment: 15 (10+5)</b> <ul style="list-style-type: none"> <li>➤ <b>Theory</b> <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> </li> <li>➤ <b>Practicum</b> <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> </li> </ul>		<b>End Term Examination: (20+15)</b>
<b>Part C-Learning Resources</b>		

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

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) – Harish chand Shrivastav
7. Shastriya Sangeet ka vikas – Dr.Amita Sharma
8. Aakashvani aur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma
10. Haryana ka lok Sangeet: Gita Dhankar

Also Books Recommended by the teachers.



CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

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 (vocal)
Semester	IIIrd
Name of the Course	Introduction of Musical Forms, Terms and Techniques
Course Code	B23-BMV- 031
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.</li></ol>



	5. The students will be able to perform the various ragas and talas.		
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>	

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
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 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) Bhimplashi	8
II	<b>Taal :</b> (a) Ability to write Thekas with dugun and chaugun in the following Talas:	8

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	<p>(1) Jhaptaal (2) Ada Chautaal.</p> <p>(b) Importance of Taal in Khyal Gayan Shaili</p> <p>(c) Taal ke 10 Pran.</p>	
III	<p><b>Musical Terms :</b></p> <p>(a) Definition of the followings: Thumri, Tappa, Avirbhaav- Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav - Bahutv, Aandolan.</p> <p>(b) Difference between Margi and Desi Sangeet.</p> <p>(c) Describe in detail about Raag Vargikaran.</p>	7
IV	<p><b>Essays and Biographies</b></p> <p>(a) Role of Music in National Integration.</p> <p>(b) Different Gharanas of Khayal Gayan.</p> <p>(c) Contribution towards Music by the followings: (1) Miyan Tansen (2) Ustad Bade Gulam Ali Khan</p>	7
V*	<p><b>Practical</b></p> <p>1. Ability to sing any Ten alankars in Shudh Swaras.</p> <p>2. Ability to Perform Drut Khayal in the following Ragas: (1) Shudh Sarang (2) Malkauns (3) Bhimplashi</p> <p>3. Ability to Demonstrate the following Talas in Thah and dugun layakaries : (1) Jhaptaal (2) Ada Chautaal.</p>	60
<b>Suggested Evaluation Methods</b>		
<p><b>Internal Assessment: 30 (15+15*)</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.: 15</li> <li>• Mid-Term Exam:</li> </ul>		<p><b>End Term Examination:</b> 70 (35+35*)</p>
<b>Part C-Learning Resources</b>		

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**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

\*Applicable for courses having practical component.

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CHAUDHRY RANBIR SINGH UNIVERSITY, JIND  
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 (Vocal)
Semester	IIIrd
Name of the Course	Hindustani Music
Course Code	B23-BMV- 032
Course Type: (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 (if any)	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. 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
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>			
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, Sangit Ratnakar	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 of Taal</b> 3.1 Knowledge of following Ragas-Yaman, Bhupali. 3.2 Ability to write following Taalas with Thah and dugun Laykaries.	7	
IV	<b>4. Vocal Music Forms</b>	7	

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	<p>4.1 Gharana tradition in Indian Classical Music.</p> <p>4.2 Gharanas of Khyal Gayaki.</p> <p>4.3 Contribution of Following Musician in Indian Classical Music- Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande.</p>	
V*	<p><b>5. Practical</b></p> <p>5.1 Ability to perform Drut Khyal in following Ragas- Yaman, Bhupali</p> <p>5.2 One Sargam Geet in any Raga.</p> <p>5.3 One Gazal or Bhajan with Instruments.</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 (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) – Harish chand Shrivastav</li> </ol>		

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# CHAUDHRY RANBIR SINGH UNIVERSITY, JIND

## 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 (vocal)
Semester	IVth
Name of the Course	Applied Music Theory
Course Code	B23-BMV- 041
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><li>4. The students will be able to describe the various theoretical aspects of Indian classical Music.</li><li>5. *The students will be able to perform the various</li></ol>



	Ragas and Talas.		
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>		

**Part B- Contents of the Course**

**Instructions for Paper- Setter**

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.

Unit	Topics	Contact Hours
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 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	8
II	<b>Taal</b> (a) Ability to write the Thekas with dugun and Chaugan Layakaries in the following Talas:	8

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	<p>(1) Tivra (2) Sool taal</p> <p>(b) Importance of Laya in Classical Music.</p> <p>(c) Detailed Study of Types of Instruments.</p>	
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>History 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) Pt. Bhimsain Joshi (2) Pt. Jasraaj</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 Talas 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>

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## Part C-Learning Resources

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

#### 1 Book 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

