

KURUKSHETRA UNIVERSITY
KURUKSHETRA



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)

**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-101	Musicology	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6hrs.	04
MDC-1	B23-BMV-102	Introduction of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M1	B23-BMV-103	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-201	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-202	Theory of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M2	B23-BMV-203	History of Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02

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-301	General Introduction to Musical forms , terms and Techniques	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
MDC-3	B23-BMV-302	Hindustani Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02

Second Year Semester-IV

Course	Paper(s)	Nomenclature of paper	Credit	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A4	B23-BMV-401	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 4th 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-501	Life and Contribution of Musicians and Musicologists	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04

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-601 (Theory)	Fundamentals of Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

KURUKSHERTRA UNIVERSITY KURUKSHETRA

(Established by the State legislature act of XII 1956)

(A⁺ Grade NAAC Accredited)

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- 101
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">1. The students will be able to describe the Various Ragas of North Indian classical music.2. The students will be able to describe the various Talas of North Indian classical Music.3. The students will be able to define the terminologies of Indian classical music.4. The students will be able to explain the rich history of Indian music and the contribution of renowned musician.

	5. The students will be able to perform the various ragas and taalas.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) / 6 hrs. (Practical)	

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	Unit-I (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	Unit-II (c) Ability to write Thekas with dugun in the following Talas:	8

	<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>Unit-III</p> <p>(a) Short notes on the followings: Sangeet, Swar, Alankar, 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>Unit-IV</p> <p>(a) History of India Music from Vedic period to 12th Century.</p> <p>(b) Contribution towards Music by the followings: (1) V.N. Bhatkhande (2) V.D. Paluskar</p> <p>(c) Detailed study of the following Instruments. (1) Taanpura (2) Guitar</p>	7
V*	<p>Practical</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 taalas in Thah and dugun layakaries : (1) Kehrawa (2) Teentaal.</p>	60

Suggested Evaluation Methods

Internal Assessment: 30 (15+15*)**> Theory**

- Class Participation:
- Seminar/presentation/assignment/quiz/class test etc.: 15
- Mid-Term Exam:

> Practicum

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.: 15
- Mid-Term Exam:

**End Term
Examination:**
70 (35+35*)**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

KURUKSHERTRA UNIVERSITY KURUKSHETRA

Syllabus and Course of Reading for Master of Performing Arts

(5 Year Integrated Programme)

UnderNEP- 2020 W.E.F. 2023-24

Format for Designing the Syllabus of a Course

Session: 2023-24	
PartA - Introduction	
Subject	Music (Vocal)
Semester	Ist
Name of the Course	Introduction of Indian Music
Course Code	B23-BMV- 102
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	MDC
Level of the course (As per Annexure-I	100-199
Pre-requisite for the course (ifany)	Na
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Know Different types of Music and Sounds 2. Understands the various Basic terms of Music 3. Enhance his knowledge about terminology of Taal 4. Know about the contribution of great personalities of Indian classical music 5*.Develops his/her confidence to perform the given content

Credits	Theory	Practical	
	2	1	3
Contact Hours	2	2	4
Max. Marks:75 (50+25) Internal Assessment Marks:20 (15+5*) End Term Exam Marks:55 (35+20*)		Time: 3 Hours (Theory) / 6 hrs. (Practical)	

PartB-Contentsofthe 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 9th question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	I. Music and Sound I.I Music and its types – Classical , Semi Classical , Folk Music and Light music. I.2 Sound ,Vibration , Frequeancy. I.3 Naad and its types AahatNaad ,AnhatNaad.	8
II	2. Musical terms 2.I Shruti ,swar ,ShuddhaSwar, VikritSwar 2.2 Laya and its types Vilambitlaya Madhya layadrutlaya.	8

III	3. Introduction to Taal , 3.1 Theka ,Avartan , Taali , Khali, Sam ,Vibhag. 3.2 Teen Taal , kaharwa , Dadra 3.3 Ability to write notation and demonstration on hands with Thah and Dugun .	7
IV	4. Biographies 4.1 Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music 4.2 Contribution of Pt. Vishnu DigamberPaluskar in Indian Classical Music Knowledge of Ten Thats of Pt. Bhatkhande	7
V*	5. Practical 5.1 Five basic Alankar in shuddhaswaras. 5.2 National Anthem with instruments. 5.3 One SargamGeet in any raga 5.4 2 film songs based on five ragas.	30

Suggested Evaluation Methods

Internal Assessment: 20 (15+5*)

> Theory 15

- Class Participation:
- Seminar/presentation/assignment/quiz/class test etc.: 15
- Mid-Term Exam:

> Practicum

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.: 5
- Mid-Term Exam:

End Term

Examination:

55 (35+20*)

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. BhatkhandeSangeetShastra- V. N. Bhatkhande
- 2.KramikPustakMallika- Part II V. N. Bhatkhande
- 3.Sangeet Bodh – Sharad Chandra Pranjpayee
4. HamareSangeetRatna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - HarishchandShrivastav

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

Session: 2023-24			
PartA - Introduction			
Subject	Music (Vocal)		
Semester	1st		
Name of the Course	General History and Basic Terms of Indian Music		
Course Code	B23-BMV- 103		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC- Minor		
Level of the course (As per Annexure-I)	100-199		
Pre-requisite for the course (ifany)	N.A		
CourseLearningOutcomes (CLO):	After completing this course, the learner will be able to: 1. Elaborate about Indian Classical Music. 2. Demonstrate about Terms of Music. <hr/> 3. Demonstrate about the ragas and talas 4. Perform the Ragas and Talas		
Credits	Theory	Practical	Total
	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)	

PartB-Contentsofthe 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. Describe about the Development Music 2. Brief History of Indian Music Vedic Period to Medieval Period . 3. Meaning, Definitions of Music	4
II	1. Define the following Terms: 2. Naad , Dhvani , Swar , Shruti ,Saptak 3. Define the Taaland itsPrana. 4. Detailed study of Raga Yaman Along with DhruvKhyal Notations	4
III*	5. Relationship BetweenSwar and Shruti. 6. Describe in details about the Teen Taal along with Thah and Dugun.	4

	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 Bhatkhande (b) Pt. Vishnu DigambarPluskar	3
V*	Practical Viva & Stage Performance Ability to demonstrate the Teen TalaTaal on hand : Ability to perform the Raga Yaman Along with Two Aalap and Taans . Demonstrate the terms of music .	30
SuggestedEvaluationMethods		
InternalAssessment: 15 (10+5) > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: (20+15)
PartC-Learning Resources		

Recommended Books/e-resources/LMS:

Books Recommended

1. BhatkhandeSangeetShastra- V. N. Bhatkhande
2. SangeetVisharad- Basant
3. KramikPustakMallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. HamareSangeetRatna- Laxmi Narayan Garg
6. RaagParichay Part (1-2) - HarishchandShrivastav
7. ShastriyaSangeetkavikas – Dr.Amita Sharma
8. AakashvaniaurSangeet - Prof. Shuchismita Sharma
9. Punjab keLokgeet – Dr. Ashok Sharma
- 10.Haryana kalokSangeet: Gita Dhankar
11. Also Books Recommended by the teachers.

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Syllabus and Course of Reading for U.G. Programme

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

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- 201
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC
Level of the course (As per Annexure-I)	100-199
Pre-requisite for the course (if any)	N.A.
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none">1. The students will be able to describe the Various Ragas of North Indian classical music .2. The students will be able to describe the various Talas of North Indian classical Music.3. The students will be able to illustrate the historical trends of Indian classical music.4. The students will be able to describe the various theoretical aspects of Indian classical music.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
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) / 6 hrs. (Practical)	

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	Unit I (a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to Write the notation of any one vilambit Khayal in any of the prescribed ragas. (c) Ability to write the notation of all Drut Khayal in the following Ragas: (1) Vrindavani Sarang (2) Bhairav	8
II	Unit II (a) Ability to write the Thekas with dugun Layakaries in the following Talas:	8

	<p>(1) Ek Taal (2) Chautaal</p> <p>(b) Development of Music from Vedic to Modern periods.</p> <p>(c) Importance of table in Vocal as an Accompany Instruments</p>	
III	<p>Unit III</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>Unit IV</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>Practical</p> <p>1. Ability to Perform Drut Khayal in the following Ragas: (1) Vrindavani Sarang (2) Bhairav</p> <p>2. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Ek Taal (2) Chautaal</p>	60

Suggested Evaluation Methods

Internal Assessment: 30 (15+15*) > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 15 • Mid-Term Exam: > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 15 • Mid-Term Exam: 	End Term Examination: 70 (35+35*)
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Part C-Learning Resources

Recommended Books/e-resources/LMS:

1 Books Recommended

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

KURUKSHERTRA UNIVERSITY KURUKSHETRA

Syllabus and Course of Reading for Master of Performing Arts

(5 Year Integrated Programme)

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

Format for Designing the Syllabus of a Course

Session: 2023-24	
PartA– Introduction	
Subject	Music (Vocal)
Semester	IIInd
Name of the Course	Theory of Indian Music
Course Code	B23-BMV- 202
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	MDC
Level of the course (As per Annexure-I	100-199
Pre-requisite for the course (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. <hr/> 5*. Develops his/her confidence to perform the given content

Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks:75 (50+25) Internal Assessment Marks:20 (15+5*) End Term Exam Marks:55(35+20*)		Time: 3 Hours (Theory) / 6 hrs. (Practical)	

PartB-Contentsofthe 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 9th question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
I	I. History of music I.I Aspects of music ,practical and theory I.2 Saptak and its types , Madhya Mandra and Taarsaptak . I.3 Origin and development of swar	8
II	2. Musical Terms 2.1 Raga , Vadi , Samvadi and Vivadiswar, Aroh , Avroh , pakad ,Samprakartik Raga , Gayan Samay 2.2 Varn, Alankar, GramMurcchna	8
III	3. Introduction to Taal	7

	3.1 Ektaal ,RupakTaal , 3.2 Ability to write notation and demonstration on hands with Thah and dugun .	
IV	4. Vocal Music Forms 4.1 KhyalGayan and its types Vilambit and DrutKhyal , , 4.2 Dhrupad ,Dhmar , 4.3 Bandish , Tarana, Bhajan , Geet, Ghazal	7
V*	5. Practical 5.1 Five basic Alankar in Vikritswaras. 5.2 National song with instruments. 5.3 one Gazal or Bhajan with instruments.	30

SuggestedEvaluationMethods

InternalAssessment:20 (15+5*) > Theory <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.:15 • Mid-Term Exam: > Practicum <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam: 	End Term Examination: 55(35+20*)
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PartC-Learning Resources

Recommended Books/e-resources/LMS:

1. BhatkhandeSangeetShastra- V. N. Bhatkhande
- 2.KramikPustakMallika- Part II V. N. Bhatkhande
- 3.Sangeet Bodh – Sharad Chandra Pranjpayee
4. HamareSangeetRatna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - HarishchandShrivastav

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Syllabus and Course of Reading for U.G. Programme

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

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

	5. The students will be able to perform the various ragas and taalas		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)		Time: 3 Hours (Theory) / 6 hrs. (Practical)	
Part B- Contents of the Course			
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>Question 1 is compulsory comprising of seven sub parts spread over entire syllabus (one marks for each sub part), to be answered in 15-20 words. There will be eight long questions, two from each unit. The candidate has to answer Four long questions, at least one question from each unit. All questions carry equal marks.</p>			
Unit	Topics		Contact Hours
I	<p>Ragas :</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 vilambit Khayal in the prescribed Ragas.</p> <p>(c)Ability to write the notation of each Drut Khayal in the following Ragas:</p> <p>(1) Shudh Sarang (2) Malkauns (3) Bhimplashi</p>		8
II	<p>Taal :</p> <p>(a) Ability to write Thekas with dugun and chaugun in the following Talas:</p>		8

	<p>(1) Jhaptaal (2) Ada Chautaal.</p> <p>(b) Importance of Taal in Khyal Gayan Shaili</p> <p>(c) Taal ke Das Pran</p>	
III	<p>Musical Terms :</p> <p>(a) Definition of the followings: Thumri, Tappa, Avirbhaav, Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav - Bahutv, Aandolan</p> <p>(b) Difference between Margi-Desi Sangeet.</p> <p>(c) Describe in detail about Raag Vargikaran.</p>	7
IV	<p>Essays and Biographies</p> <p>(a) Role of Music in national Integration.</p> <p>(b) Different Gharana's 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>Practical</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 taalas in Thah and dugun layakaries : (1) Jhaptaal (2) Ada Chautaal.</p>	60
Suggested Evaluation Methods		
<p>Internal Assessment: 30 (15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 15 • Mid-Term Exam: <p>➤ Practicum</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 15 • Mid-Term Exam: 		<p>End Term Examination: 70 (35+35*)</p>
Part C-Learning Resources		

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.**

KURUKSHERTRA UNIVERSITY KURUKSHETRA

Syllabus and Course of Reading for Master of Performing Arts

(5 Year Integrated Programme)

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

Format for Designing the Syllabus of a Course

Session: 2023-24	
Part A - Introduction	
Subject	Music (Vocal)
Semester	IIIrd
Name of the Course	Hindustani Music
Course Code	B23-BMV- 302
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):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none">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/> <p>5*. Develops his/her confidence to perform the given content</p>

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

	<p>4.1 Gharana tradition in Indian Classical Music.</p> <p>4.2 Gharan of KhyalGayaki.</p> <p>4.3 Contribution of Following musician in Indian Classical Music- Pt. Vishnu DigambarPalushkar, Pt. Vishnu Narayan Bhatkhande.</p>	
V*	<p>5. Practical</p> <p>5.1 Ability to perform DrutKhyal in following Ragas- Yaman, Bhupali</p> <p>5.2 One SargamGeet in any Raga.</p> <p>5.3 One Gazal or Bhajan with instruments.</p>	30
SuggestedEvaluationMethods		
<p>InternalAssessment:20 (15+5*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.:15 • Mid-Term Exam: <p>➤ Practicum</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: 5 • Mid-Term Exam: 		<p>End Term Examination: 55 (35+20)</p>
PartC-Learning Resources		
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. BhatkhandeSangeetShastra- V. N. Bhatkhande 2.KramikPustakMallika- Part II V. N. Bhatkhande 3.Sangeet Bodh – Sharad Chandra Pranpayee 4. HamareSangeetRatna- Laxmi Narayan Garg 5. Raag Parichay Part (1-2) - HarishchandShrivaṣṭav 		

KURUKSHERTRA UNIVERSITY KURUKSHETRA

(Established by the State legislature act of XII 1956)

(A⁺ Grade NAAC Accredited)

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- 401
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC
Level of the course (As per Annexure-I	200-299
Pre-requisite for the course (if any)	N.A.
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: <ol style="list-style-type: none">1. The students will be able to describe the Various Ragas of North Indian classical music2. The students will be able to describe the various Talas of North Indian classical Music.3. The students will be able to illustrate the historical trends of Indian classical music.4. The students will be able to describe the various theoretical aspects of Indian classical music.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
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks: 70 (35+35*)			Time: 3 Hours (Theory) / 6 hrs. (Practical)	
Part B- Contents of the Course				
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>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.</p>				
Unit	Topics			Contact Hours
I	Ragas (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	Taal (a) Ability to write the Thekas with dugun and Chaugan Layakaries in the following Talas:			8

	<p>(1) Tivra (2) Sooltaal</p> <p>(b) Importance of Laya in Classical Music .</p> <p>(c) Detailed Study of Types of Instruments.</p>	
III	<p>Musical terms</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>History and Biographies</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>Practical</p> <p>1. Ability to Perform One Vilambit khyal in any one raga and and Drut Khayal 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
Suggested Evaluation Methods		
<p>Internal Assessment:30 (15+15*)</p> <p>➤ Theory</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.:15 • Mid-Term Exam: <p>➤ Practicum</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.:15 • Mid-Term Exam: 		<p>End Term Examination: 70 (35+35*)</p>