

INDIRA GANDHI UNIVERSITY
MEERPUR, REWARI



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.
2024-25 (in phased manner)

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

Subject: Music Vocal
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2024-25 (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	24L4.5-BMV-101	Musicology	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6hrs.	04
MDC-1	24L4.5-BMV-102	Introduction of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M1	24L4.5-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
SEC-1	24L4.5-BMV-104	Folk Music of Haryana	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02

First Year Semester-II

Course	Paper(s)	Nomenclature of paper	Credits	Internal Marks	External Marks	Total Marks	Exam duration	Contact Hours/ week
CC-A2	24L4.5-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	24L4.5-BMV-202	Theory of Indian Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
CC-M2	24L4.5-BMV-203	History of Indian Music	01	10	20	30	3 hrs.	01
		Practical	01	05	15	20	6 hrs.	02
SEC-2	24L4.5-BMV-204	Light Music of Vocal	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	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/ CC-M3	24L5.0- 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	24L5.0- BMV- 302	Hindustani Music	02	15	35	50	3 hrs.	02
		Practical	01	05	20	25	6 hrs.	02
SEC-3	24L5.0- BMV- 304	Classical Singing	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	24L5.0-BMV-401	Applied Music Theory	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
CC-M4(V)	24L5.0-BMV-403	Classical Music Vocal	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	24L5.5-BMV-501	Life and Contribution of Musicians and Musicologists	02	15	35	50	3 hrs.	02
		Practical	2	15	35	50	6 hrs.	04
CC-M5(V)	24L5.5-BMV-503	Indian Light Music	02	15	35	50	3 hrs.	02
		Practical	02	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/ CC-M6	24L5.5- BMV- 601 (Theory)	Fundamentals of Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04
CC-M7(V)	24L5.5- BMV- 603	Folk Music	02	15	35	50	3 hrs.	02
		Practical	02	15	35	50	6 hrs.	04

INDIRA GANDHI UNIVERSITY, MEERPUR, REWARI

**Syllabus and Course of Reading for U.G.
Programme Under NEP- 2020 (W.E.F. 2024-25)**

Session: 2024-25			
Part A-Introduction			
Subject	Music (Vocal)		
Semester	IV th		
Name of the Course	Classical Music Vocal		
Course Code	24L5.0-BMV- 403		
Course Type: (CC/MCC/MDC/CC-M/DSEC/V OC/DSE/PC/AEC/VA C)	CC-M4(V)		
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. The students will be able to present and prepare Sargam geet 2. The students will be able to present and prepare Durt Khysal 3. The student will be able to perform Alnkars 4. Imparts knowledge about various 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			

<u>Instructions for Paper- Setter</u>		
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	Classical Music – Forms (a) Dhrupad and its Characteristics. (b) Dhamar and its Characteristics. (c) Dhrupad's Baniyas.	8
II	Musical terms (a) Chaturang, Trivat, Trana. (b) Raag-mala, lakshan-geet. (c) Aavirbhav-Tirobhav, Parmel-praveshak-Raga (d) Raga Classification (Shudh, Chhayalag & Sankiran)	8
III	Ragas and Taalas (a) Detail study of Following Ragas Bhairavi, Bhimplasi. (b) Ability to write the following talas with Thah and Dugun & chougun layakaries:-Teen Taal, Ektaal. (c) Detail study of Following Gharana:-Kirana, Patiala	7
IV	History and Biographies (a) Contribution of Abdul Kreem Khan in Indian Classical Music. (b) Contribution of Pt. Jasraaj in Indian Classical Music. (c) Detailed Study of Bharat Muni's Natya Shastra.	7
V*	Practical 1. Five Alankar in any one raga of prescribed syllabus. 2. Sargam Geet in any one raga of prescribed syllabus. 3. Ability to Perform One Drut Khayal in each of the following Ragas:- (1) Bhairavi (2) Bhimplashi	30

	4. Ability to Demonstrate the following taalas in Thah, dugun and chougun layakaries : (1) Teentaal (2) Ektaal	
Suggested Evaluation Methods		
➤ Internal Assessment: 30 (15+15*) • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam:	End Term Examination: 70 (35+35*)	
➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		
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 (1-2-3-4) – Harishchander Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma
7. Hamare Priya Sangeetgay - Harishchander Shrivastav
8. Vady-Shastar - Harishchander Shrivastav
9. Sangeet Shastar Darpan (1-2)- Shanti Govardhan
10. Tabla Prakash (1-2-3)- B.L. Yadav
11. Sangeet Nibhand Sangrah- Harishchander Shrivastav
12. Bharatiya Sangeet Vaadya- Dr. Lalmani Mishra

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Session: 2024-25			
PartA - Introduction			
Subject	Music (Vocal)		
Semester	V th		
Name of the Course	Light Music		
Course Code	24L5.5-BMV- 503		
CourseType: (CC/MCC/MDC/CC-M/DSEC/V OC/DSE/PC/AEC/VA C)	CC-M5(V)		
Level of the course (As per Annexure-I	300-399		
Pre-requisite for the course (ifany)	N.A.		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Present and prepare National Song/National anthem 2. Present and prepare Patriotic song/Welcom Song 3. Perform Geet/Gazal/Bhjan 4. Improves knowledge about various talas. 5. Perform the given light forms ,taalas and other forms		
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 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	Light Music – Introduction and Forms 1.1 Meaning , Defination and Importance of Light Music 1.2 Geet 1.3 Gazal 1.4 Bhajan 1.5 Qawwali	8
II	Tala and Musical Elements in Light Music 2.1 Concept of Tala 2.2 Ability to write the following talas with Thah and Dudun & Chougun layakaries:- Dadra , Kaharwa. 2.3 Importance of Melody, Rhythm and Expression	8
III	Biographies or Controbution 3.1 Mohd. Rafi. 3.2 Lata Mangeshkar 3.3 Kishor Kumar 3.4 Asha Bhosle	7
IV	Essay or Disscussion 4.1 Role of Radio and Television in Promoting Light Music. 4.2 Impact of Modern Technology and digital media on light music. 4.3 Essential Qualities of a Light Singer for Stage Performance.	7
V*	Practical 1. One Patriotic/ Welcome song. 2. National Song/National Anthem. 3. One Geet/ Gazal/ Bhajan with Instruments. 4. Ability to Demonstrate the following taal as in Thah and dugun layakaries: Dadra , Kaharwa.	30

Suggested Evaluation Methods	
Internal Assessment: 30 (15+15*) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • 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 (1-2-3-4) – Harishchander Shrivastav 6. Shastriya Sangeet ka vikas – Dr. Amita Sharma 7. Hamare Priya Sangeetgay - Harishchander Shrivastav 8. Vady-Shastar - Harishchander Shrivastav 9. Sangeet Shastar Darpan (1-2)- Shanti Govardhan 10. Tabla Prakash (1-2-3)- B.L. Yadav 11. Sangeet Nibhand Sangrah- Harishchander Shrivastav 12. Bharatiya Sangeet Vaadya- Dr. Lalmani Mishra 13. Television Aur Sangeet – Dr. Ashok Kumar Yaman 14. Cinema Saptak – Anirudh Sharma 15. Sangeet Pravaha- Jyoti Sinha 16. Latabmangeshkar... in her own voice (F.B)- Nasreen Munni Kabir 17. Lata Didi Aur Main- Meena Mangeshkar Khadikar 18. Gayaki ki Ganga Lata Mangeshkar- Inderjeet Singh 19. Asha Bhosle :A musical Biography- Raju Bharatan 20. Meri Awaz Suno- Vinod Viplov 21. Hindi Cinema ke 150 Sitare – Vinod Viplov 22. Raaggiri – Shivender Kumar Singh, Girijesh Kumar 23. Lata: Sur Gatha – Yatinder Mishra 24. Sangeet Madhuban – Prof. Madhubala Saxena, Rakesh bala Saxena	

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Session: 2024-25			
Part A - Introduction			
Subject	Music		
Semester	VI th		
Name of the Course	Folk Music		
Course Code	24L5.5-BMV- 603		
Course Type: (CC/MCC/MDC/CC-M/DSEC/V OC/DSE/PC/AEC/VA C)	CC-M7(V)		
Level of the course (As per Annexure-I	300-399		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	After completing this course, the learner will be able to: 1. Elaborate about Folk music. 2. Demonstrate about Folk Singing & dance. 3. Importance of Folk culture and music. 4. Improves knowledge about various Laya & talas. 5. _____ Perform the given Folk forms , taalas and other forms		
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 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	Introduction to Folk Music 1. Meaning, Definitions and Characteristics of folk Music. 2. Origin and Development of Folk Music. 3. Difference between Folk Music and Classical Music.	8
II	Folk Music-Haryana 4. Define the following Folk Music of Haryana: Saang, Raagni, Kissa , Mukht Sangeet. 5. Dance – Khodja, Gugga, Dhamoda. 6. Define in details of the Following Instruments: Nagara, Harmonium, Been, Benjo, Ektara.	8
III*	Folk Music-Punjab 7. Define the following Folk Music of Punjab:, Heer-Ranjha, Mirja-Sahiba, Mahiya, Sithniyan, Boliya, Tappe. 8. Dance - Bhangra, Giddha. 9. Define in details of the Following Instruments: Sarangi, Tumbi/Tumba, Dhol, Algoza.	7
IV	Essay or Discussion 10. Relation between Folk and Classical Music. 11. Importance of Folk Music in Indian Culture. 12. Similarity between haryanvi & Punjabi Folk music.	7

V*	Practical Viva & Stage Performance 1. Ability to perform any one folk Song From Haryana/punjab. 2. Ability to play/Sing any one folk Dhun From Haryana/punjab. 3. Ability to demonstrate the following Talas on hand/Tabla:- Deepchandi, Rupak. 4. Ability to perform one Folk Dance from any one of the States of Haryana, Punjab or Rajasthan.	30
Suggested Evaluation Methods		
➤ Internal Assessment: 30 (15+15*) • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam:		End Term Examination: 70 (35+35*)
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Cultural Study of Haryanvi and Braj Folk Songs: Dilbagh Sing 2. Haryanvi lok sangeet 3. Origin And Development of Haryanvi Music: Ram mehar singh 4. Haryana: D.C verma 5. Social Studies of Haryanvi Folk Literature: Jaiprakash Sharma 6. Haryanvi Folklore and Ahmedbaksh Thanesari: Krishnachand Ralah 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 12. Uttar Pradesh ke Lokgeet-Bhagvati Sharan Singh 13. Classical music in the Folk Songs of Eastern Utter Pradesh-Dr. Ranjna Tripathi 14. Rajasthan ka Lok Sangeet-Devilal Samar 15. Folk Songs of Rajasthan-Vijay Verma 16. Rajasthan ka Lok Sangeet- Dr. Renu Srivastav 17. Folk Music of Punjab -Arvind Sharma 18. Haryana aur Punjab ka Lok Sangeet(Tulnatnak Adhyayan)-Dr. Mukesh 19. Indian Folk Music – Veena Srivastava 20. Lok Nritya Evm Lok Sangeet – Ajay Kumar		

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