

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
Under (Multiple Entry-Exit, Internship and CBCS-LOCF
in accordance to NEP-2020 w.e.f.
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	Ist
Name of the Course	Musicology
Course Code	24L4.5-BMV- 101
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-A1
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. 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 taalās.		
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	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

	(1) Kehrawa (2) Teentaal (b) Define the Taal and its importance in Music (c) Detailed study of Khyal Gayan Shaili.	
III	Unit-III (a) Short notes on the followings: Sangeet, Swar, Alankaar, Saptak, Raag, Thaata, Jaati, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Taal, Khayal, taan, Sthai - antra (b) Describe in detail about V.N Bhatkhande's Notation System. (c) Difference between Folk and Classical Music.	7
IV	Unit-IV (a) History of India Music from Vedic period to 12th Century. (b) Contribution towards Music by the followings: (1) V.N. Bhatkhande (2) V.D. Paluskar (c) Detailed study of the following Instruments. (1) Taanpura (2) Tabla	7
V*	Practical 1. Ability to sing or play on harmonium any Five basic alankars in Shudh Swaras. 2. Ability to Perform Drut Khayal in the following Ragas: (1) Yaman (2) Bhupali 3. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Kehrawa (2) Teentaal	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 7. Sangeetgyon Ke Sansmarn –Vilayat Hussain Khan 8. Hindustani Sangeet Shastra – Bhagwat Saran Sharma 9. Bhartiya sangeet vadhya – Pt. laal mani Mishra 10. Bhartiya sangeet shashtron main vadhyan ka chintan – Dr. anjana Bhargav 11. Taal Parichaya Part (1-2-3) – Girish Chander Shrivastav 12. Sangeet Shashtr Darpan Part (1-2-3) – Shanti Govardhan 13. Aadhunika Kaal Main Shashtriya Sangeet – Dr. Hukam Chand 14. Sangeet Shikshan – Dr. Meera Kashyap Sonlanki, Dr. Dinkar Sharma. 15. Bhartiya Sangeet –Dr. Seema Johari 16. Bhartiya Sangeet Ka Vaigyanik Vishleshn – Dr. Swatantar Sharma 17. Also Books Recommended by the teachers.	

INDIAR 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	IInd
Name of the Course	Historical Study of the Musical Terms
Course Code	24L4.5-BMV- 201
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-A2
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. 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			
<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	Unit I (a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one Drut 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

	(1) Ek Taal (2) Chautaal (b) Development of Music from Vedic to Modern periods. (c) Importance of tabla in Vocal as an Accompany Instruments	
III	Unit III (a) Short notes on the following: Naad, Shruti, Varan, Aavartan, Tarana, Kan, Khatka, Murki, Gamak, Aalap, Laya. (b) Classification of Indian Musical Instruments. (c) Concept of Time Theory in Indian Classical Music.	7
IV	Unit IV (a) Role of Media in the development of Indian Classical Music. (b) Gayakon ke Gun-Dosh. (c) Contribution towards Music by the following Musicians: (1) Pt. Omkarnath Thakur (2) Ustad Abdul Kareem Khan	7
V*	Practical 1. Ability to Perform Drut Khayal in the following Ragas: (1) Vrindavani Sarang (2) Bhairav 2. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Ek Taal (2) Chautaal	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 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 7. Bharatiya Sangeet Kosh – Vimalakant Roy Chaudhuri 8. Bharatiya Sangeetgay Evam Sangeet Garnth – Dr. Shraddha Malviya 9. Hindustani Sangeet Mein Sahitya – Dr. Ojesh Pratap Singh 10. Bhartiya sangeet vadhya – Pt. laal mani Mishra 11. Bhartiya sangeet shashtron main vadhyon ka chintan – Dr. anjana Bhargav 12. Taal Parichaya Part (1-2-3) – Girish Chander Shrivastav 13. Sangeet Shashtr Darpan Part (1-2-3) – Shanti Govardhan 14. Aadhunik Kaal Main Shashtriya Sangeet – Dr. Hukam Chand 15. Sangeet Shikshan – Dr. Meera Kashayap Sonlanki, Dr. Dinkar Sharma. 16. Bhartiya Sangeet –Dr. Seema Johari 17. Bhartiya Sangeet Ka Vaigyanik Vishaleshn – Dr. Swatantar Sharma 18. Also Books Recommended by the teachers.	

INDIRA GANDHI UNIVERSITY, MEERPUR, REWARI
Syllabus and Course of Reading for U.G. Programme

Under NEP- 2020 (W.E.F. 2024-25)

Session: 2025-26	
Part A – Introduction	
Subject	Music (vocal)
Semester	IIIrd
Name of the Course	General Introduction to Musical Forms ,Terms and Techniques
Course Code	24L5.0-BMV-301
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-A3/CC-M3(Minor)
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 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 taalās		
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	Ragas : (a) Historical study and detailed description of the Ragas prescribed in the syllabus. (b) Ability to write the notation of any one vilāmbit Khayāl in the prescribed Ragas. (c) Ability to write the notation of each Drut Khayāl in the following Ragas: (1) Darbari (2) Malkauns (3) Kafi		8
II	Taal : (a) Ability to write Thekas with dugun and chaugun in the following Talas:		8
	(1) Jhaptaal (2) Rupak		
	(b) Importance of Harmonium in		

	Khyal Gayan Shaili (c) Taal ke Das Pran	
III	Musical Terms : (a) Definition of the followings: Thumri, Tappa, Avirbhaav-Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav - Bahutv, Aandolan. (b) Difference between Margi-Desi Sangeet. (c) Describe in detail about Ten Raag Lakshan.	7
IV	Essays and Biographies (a) Role of Music in national Integration. (b) Different Gharana's of Khayal Gayan. (c) Contribution towards Music by the followings: (1) Miyan Tansen (2) Ustad Bade Gulam Ali Khan	7
V*	Practical 1. Ability to sing or play on Harmonium any Ten alankars in Shudh Swaras. 2. Ability to Perform any two Drut Khayal in the following Ragas: (1) Darbari (2) Malkauns (3) Kafi 3. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Jhaptaal (2) Rupak.	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. 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
7. Bharatiya Sangeet Kosh – Vimalakant Roy Chaudhuri
8. Bharatiya Sangeetgay Evam Sangeet Garanth – Dr. Shraddha Malviya
9. Hindustani Sangeet Mein Sahitya – Dr. Ojesh Pratap Singh
10. Bhartiya sangeet vadhya – Pt. laal mani Mishra
11. Bhartiya sangeet shashtron main vadhyon ka chintan – Dr. anjana Bhargav
12. Taal Parichaya Part (1-2-3) – Girish Chander Shrivastav
13. Sangeet Shashtr Darpan Part (1-2-3) – Shanti Govardhan
14. Aadhunik Kaal Main Shashtriy Sangeet – Dr. Hukam Chand
15. Sangeet Shikshan – Dr. Meera Kashayap Sonlanki, Dr. Dinkar Sharma.
16. Bhartiya Sangeet –Dr. Seema Johari
17. Bhartiya Sangeet Ka Vaigyanik Vishaleshn – Dr. Swatantar Sharma
18. Also Books Recommended by the teachers.

*Applicable for courses having practical component.

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	IVth
Name of the Course	Applied Music Theory
Course Code	24L5.0-BMV- 401
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-A4
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 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			
<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	Ragas 1. Historical study and detailed description of the Ragas prescribed in the syllabus. 2. Ability to write the notation of any one Vilambit Khayal in the prescribed Ragas. 3. Ability to write the notation of all Drut Khayals in the following Ragas: (1) Bhairavi (2) Bhimplashi (3) Bageshawri		8
II	Taal 1. Ability to write the Thekas with dugun and Chaugan Layakaries in the following Talas: (1) Tivra (2) Sooltaal		8

	1. Importance of Laya in Classical Music . 2. Detailed Study of Types of Instruments.	
III	Musical terms 1. Definitions of the following: Geet, Bhajan, Trivat, Folk Song, Chaturang, kajri, Chaiti, Ragini. 2. Write in detail about Sahayak Naad (Syambhu Swar). 3. Merits and Demerits of Notation System.	7
IV	History and Biographies ➤ Detail study of the following ancient text. • Natya Shastra (2) Sangeet Ratnakar. 1. History of music in Medieval Period. 2. Contribution towards Music by the following Musicians: (1) Pt. Bhimsain Joshi (2) Pt. Jasraaj	7
V*	Practical 1. Ability to Perform One Vilambit khyal in any one raga and and Drut Khayal in each of the following Ragas: (1) Bhairavi (2) Bhimplashi (3) Bageshawri 2. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Tivra (2) Sooltaal	60
Suggested Evaluation Methods		
Internal Assessment:30 (15+15*) 1. Theory (a) Class Participation: (b) Seminar/presentation/assignment/quiz/class test etc.:15 (c) Mid-Term Exam: 5. 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 Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranipayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma
7. Bharatiya Sangeet Kosh – Vimalakant Roy Chaudhuri
8. Bharatiya Sangeetgay Evam Sangeet Garanth – Dr. Shraddha Malviya
9. Hindustani Sangeet Mein Sahitya – Dr. Ojesh Pratap Singh
10. Bhartiya sangeet vadhya – Pt. laal mani Mishra
11. Bhartiya sangeet shashtron main vadhyon ka chintan – Dr. anjana Bhargav
12. Taal Parichaya Part (1-2-3) – Girish Chander Shrivastav
13. Sangeet Shashtr Darpan Part (1-2-3) – Shanti Govardhan
14. Aadhunik Kaal Main Shashtriy Sangeet – Dr. Hukam Chand
15. Sangeet Shikshan – Dr. Meera Kashayap Sonlanki, Dr. Dinkar Sharma.
16. Bhartiya Sangeet –Dr. Seema Johari
17. Bhartiya Sangeet Ka Vaigyanik Vishaleshn – Dr. Swatantar Sharma
18. Also Books Recommended by the teachers.

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	V th
Name of the Course	Life and Contribution of Musicians and Musicologists
Course Code	24L5.5-BMV-501
Course Type:(CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-A5
Level of the course (As per Annexure-I)	300-399
Pre-requisite for the course (if any)	N.A.
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 5*.Develops his/her confidence to perform the given content

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 Hours (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	Study of the contribution of following musicians of Indian Classical Music. 4. Pt. Kumar Gandharv 5. Pt. Krishan Rao Shankar Pandit 6. Pt. Vinayak Rao Patvardhan 7. Ustad Amir Khan		8
II	Study of the contribution of following Musicologists of Indian Classical Music. 2. Maharshi Bharat 3. Pt. Sharang Dev 4. Pt. Ahobal		8

III	Study of the contribution of following musicians of medieval period . 3. Taansen 4. Amir Khusro 5. Sadarang -Adarang	7
IV	Study of the contribution of following musicians of Indian Classical Music. 4. Gangu Bai Hangal 5. Kesar Bai Kerkar 6. Alladiya Khan 7. Faiyaz Khan	7
V*	Practical Ability to Perform one Vilambit Khayal in any one raga and Drut Khyal in each of the following ragas: Bihag, Shudda Sarang, Des. Ability to Demonstrate the following taalas on hands. (1)Dadra (2) Ada Chautaal	60
Suggested Evaluation Methods		
Internal Assessment:30 (15+15) ➤ Theory 15 • Class Participation: 4 • Seminar/presentation/assignment/quiz/classtest etc :4 • Mid-Term Exam:7 ➤ Practicum 15 • Class Participation :5 • Seminar/ Demonstration /Viva-voce /Lab records etc.: 10 • Mid-Term Exam:		End Term Examination: 70 (35+35)

Part C-LearningResources

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 Pranjpe
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2)-Harish chandra Shrivastav
6. Hamare Priya Sangeetgya - Harish chandra Shrivastav

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	
PartA-Introduction	
Subject	Music (Vocal)
Semester	VI th
Name of the Course	Fundamentals of Music
CourseCode	24L5.5-BMV-601
Course Type:	CC-A6/CC-M6(Minor)
Level of the course (As per Annexure-I)	300-399
Pre-requisite for the course (if any)	N.A.
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 /her 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	Total
	2	2	4
ContactHours	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 Hours. (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	3. Historical study and detailed description of the Ragas prescribed in the syllabus. 4. Ability to write the notation of any one Vilambit Khayal in the prescribed Ragas. 5. Ability to write the notation of any all Drut Khayals in the following Ragas: (1) Patdeep (2) Madhumaad Sarang (3) Ahir-Bhairav		8
II	2. Definition of the following: Nibaddh Gaan, Anibaddh Gaan, Aalapti, Jaati Gayan, Prabandh Gayan, Dhrupad, Dhamaar. 3. Lalit Kalaon main Sangeet ka Sthan. 4. Role of Music in International Cultural Exchange		8

III	(d) Describe in detail about role of String instruments in Indian classical music. (e) Origin and development of Indian Orchestra. (f) Contribution towards music by following: (1) Vidushi M.S. Subbulakshmi (2) Vidushi Girija Devi	7
IV	Ability to write Thekas with dugun, Tigun And Chaugun Laykaries in the following Taalas: (1) Dhamaar (2) Tilwara (3) Deepchandi.	7
V*	6. Practical Ability to Perform one Vilambit Khayal in any one Raga and Drut Khayal in each of the following Ragas : (1) Patdeep (2) Madhumaad Sarang (3) Ahir-Bhairav Ability to Demonstrate the following taalas on hands. (1) Dhamaar (2) Tilwara (3) Deepchandi.	60
Suggested Evaluation Methods		
Internal Assessment: 30(15+15) ➤ Theory 15 • Class Participation: 4 • Seminar /presentation/ assignment/ quiz/ class test etc: 4 • Mid-Term Exam: 7 ➤ Practicum 15 • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc: 10 • 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
6. Sangeet Bodh–Sharad Chandra Pranjpayee
7. Hamare Sangeet Ratna-Laxmi Narayan Garg
8. Raag Parichay Part(1-4)-Harishchand Shrivastav