# KURUKSHETRA UNIVERSITY

# **KURUKSHETRA**



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

Subject: Music Instrumental (Sitar)

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

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

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

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

Semester-I

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

Semester-II

## Semester-III

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

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

Second Year Semester-IV

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

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

Third Year Semester-V

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

Third Year Semester-VI

### KURUKSHERTRA UNIVERSITY KURUKSHETRA (Established by the State legislature act of XII 1956) (A<sup>+</sup> Grade NAAC Accredited )

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

	Session: 2023-24					
Pa	Part A - Introduction					
Subject	Music Instrumental (Sitar)					
Semester	Ist					
Name of the Course	Fundamentals of North Indian Music					
Course Code	B23-BMI- 101					
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC /VAC)	CC					
Level of the course (As per Annexure-I	100-199					
Pre-requisite for the course (if any)	N.A.					
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>The students will be able to describe the Various Ragas of North Indian classical music.</li> </ol> </li> <li>The students will be able to describe the various Talas of North Indian classical Music.</li> <li>The students will be able to define the terminologies of Indian classical music.</li> <li>The students will be able to explain the rich</li> </ul>					

		history of renowned 5. Perform v	and contribution l taalas	
Credi	its	Theory	Practical	Total
		2	2	4
Conta	act Hours	2	4	6
Inter	Marks: 100 (50+50*) nal Assessment Marks: Term Exam Marks: 70	````	<b>Time:</b> 3 Hours ( 6 hrs. (Practical)	Theory) /
	Part B	- Contents of th	e Course	
syllabu be eigh	on 1 is compulsory con s (one marks for each su at long questions, two fr uestions, at least one qu	b part), to be ans rom each unit. T	wered in 15-20 he candidate ha	words. There will as to answer Four
Uni t		Topics		Contact Hours
Ι	I Unit 1 1. Historical study and detailed description of the Ragas prescribed in the syllabus. 2. Ability to write the notation of Raza Khani gats in the following Ragas: (1) Yaman (2) Bhupali 3. Origion and development of Sitar			8
II	Unit II 4. Importance of String instruments in music 5. Ability to write Thekas with dugun in the following Talas:			8

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

Internal Assessment: 30 (15+15*) ➤ Theory • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: 15 • Mid-Term Exam: ➤ Practicum	End Term Examination: 70 ( 35+35*)
<ul> <li>Class Participation:</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 15</li> <li>Mid-Term Exam:</li> </ul>	
Part C-Learning Resources	
<b>Recommended Books/e-resources/LMS:</b>	
<ol> <li>Books Recommended</li> <li>Bhatkhande Sangeet Shastra- V. N. Bhatkhande</li> <li>Kramik Pustak Mallika- Part II V. N. Bhatkhande</li> <li>Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>Raag Parichay Part (1-2) - Harishchand Shrivastav</li> <li>Shastriya Sangeet ka vikas – Dr. Amita Sharma</li> </ol>	

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

CourseLearningOutcom O):	able to: 1. Know Di 2.Understan 3. Enhance Taal 4. Know ab person 5*.Develop	<ul><li>able to:</li><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</li></ul>					
Credits	Theory	Practical	Total				
	2	1	3				
Contact Hours	2	2	4				
Max. Marks: 75 (50+ Internal Assessment End Term Exam Ma	Marks:20 (15+5*)	Time: 3 Hour 6 hrs. (Practica the Course					
<ol> <li>There shall be Nin</li> <li>The Question pap</li> <li>Paper Setter has to total of 8 question</li> <li>The Question no. whole syllabus, it</li> <li>All questions Carri</li> <li>The candidates sh</li> </ol>	er will be divided into o set 2 questions from as from all 4 units. nine (Unit- V) will be contains 5 objective t ry equal marks. all be required to atten a first four units and 9	o five units. each unit of syll e and compulsory ype questions of mpt five question	labus given below ,a and covers the two marks each. s in all, selecting				
Uni t							

Ι	I. Music and Sound	8
	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.	
II	2. Musical terms	8
	2.1 Shruti ,swar ,ShuddhaSwar, VikritSwar	
	2.2 Laya and its types Vilambitlaya Madhya layadrutlaya.	
III	3. Introduction to Taal,	7
	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 .	
IV	4. Biographies	7
	4.1 Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music	
	4.2Contribution of Pt. Vishnu DigamberPaluskar in Indian Classical Music	
	Knowledge of Ten Thats of Pt. Bhatkhande	
V*	5. Practical	30
	5.1 Five basic Alankar in shuddhaswaras.	

<ul><li>5.2 National Antham with instruments.</li><li>5.3 One SargamGeet in any raga</li><li>5.4 2 film songs based on five ragas.</li></ul>	
SuggestedEvaluationMethods	
InternalAssessment: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*)
PartC-Learning Resources	
<ul> <li>Recommended Books/e-resources/LMS:</li> <li>1. BhatkhandeSangeetShastra- V. N. Bhatkhande</li> <li>2. KramikPustakMallika- Part II V. N. Bhatkhande</li> <li>3. Sangeet Bodh – Sharad Chandra Pranjpayee</li> <li>4. HamareSangeetRatna- Laxmi Narayan Garg</li> <li>5. RaagParichay Part (1-2) - HarishchandShrivastav</li> </ul>	

(Established by the State legislature act of XII 1956)

# (A<sup>+</sup> Grade NAAC Accredited)

Syllabus and Course of Reading for U.G. Programme

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

CourseLearningOutcomes (CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Elaborate about Indian Classical Music.</li> <li>2. Demonstrate about Terms of Music.</li> <li>3.Demonstrate about the ragas and talas</li> <li>4. Enhance his/her knowledge about Contribution of various musicians</li> </ul>		
	5*. Perform th	ne Ragas and Talas	S
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		<b>Time:</b> 3 Hours (T 6 hrs. (Practical)	heory) /

## **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.

Uni t	Topics	Contact Hours
Ι	<ol> <li>Describe about the Development Music</li> <li>Brief History of Indian Music Vedic Period to Medieval Period .</li> <li>Meaning, Definitions of Music</li> </ol>	4

II	<ol> <li>Define the following Terms:</li> <li>Naad , Dhwani , Swar , Shruti ,.Saptak</li> <li>Define the Taaland itsPrana.</li> <li>Detailed study of Raga Yaman Along with DhrutKhyal Notations</li> </ol>	4			
III*	<ol> <li>Relationship BetweenSwar and Shruti.</li> <li>Describe in details about the Teen Taal along with Thah and Dugun.</li> <li>Write in Details About the Notation System.</li> </ol>	4			
IV	<ol> <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 DigambarPluskar</li> </ol>	3			
V*		30			
	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 .				
	SuggestedEvaluationMethods				
L					

<pre>InternalAssessment: 15 (10+5)</pre>	End Term Examination: (20+15)
<ul> <li>Practicum</li> <li>Class Participation:</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.:</li> <li>Mid-Term Exam:</li> </ul>	
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.	

#### (Established by the State legislature act of XII 1956)

(A<sup>+</sup> Grade NAAC Accredited )

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

Session: 2023-24				
Part A - Introduction				
Subject	Music Instrumental (Sitar)			
Semester	IInd			
Name of the Course	History of Non-Percussion Instruments and Ragas			
Course Code	B23-BMI- 201			
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	СС			
Level of the course (As per Annexure-I	100-199			
Pre-requisite for the course (if any)	N.A.			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <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> </ul>			

		theoretical	classical music.	
		5. The students will be able to present given ragas and taalas		
Credit	ts	Theory	Practical	Total
		2	2	4
Conta	ct Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks: 70 (35+3		,	<b>Time:</b> 3 Hours (Theory) / 6 hrs. (Practical)	
	Part	<b>B-</b> Contents of the	Course	
sub part)	1 is compulsory comprising of , to be answered in 15-20 wor e has to answer Four long que	ds. There will be eig	ad over entire sylla ht long questions, t	wo from each unit. The
Unit		Topics		Contact Hours
Ι	Unit - I			8
	(a) Historical study an prescribed in the sylla		of the Ragas	
	(b) Ability to write the in any Ragas prescribe	Maseetkhani Gat		
	(c) Ability to write the following Ragas:	e notation of Raza Kha	ani Gats in the	
	(1) Vrindavani Sarang	g (3) Bhairav		
II	Unit - II			8
	(a) Ability to write th	e Thekas with dugun	Layakaries in the	

	following Talas:	
	(1) Ek Taal (2) Chautaal	
	(b) Development of Music from Vedic to Modern period	
	(c) Importance of table in Vocal as an Accompany Instruments	
III	Unit - III	7
	(a) Short notes on the following:	
	Naad,Shruti,Varan,Aavartan,Jhala,Soot,Meend,Ghaseet,Jamjama, Kan, Khatka, Murki,Krintan,Gamak, Laya.	
	(b) Classification of Indian Musical Instruments.	
	(c) Concept of Time Theory in Indian Classical Music.	
IV	Unit - IV	7
	(a) Role of Media in the development of Indian Classical Music.	
	(b) Sitar Vadakon ke Gun-Dosh.	
	(c) Contribution towards Music by the following Musicians:	
	(1) Pt. Ravi Shankar (2) Ustad Vilayat Khan	
V*	Practical	60
	1. Ability to Perform Gats 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	
	Suggested Evaluation Methods	
Inter	nal Assessment:30 (15+15*)	End Term
> 7	Theory	Examination:
•	Class Participation:	70 ( 35+35*)
•	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:	
	Part C-Learning Resources	

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

#### 1 Books Recommended

1Bhatkhande 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

#### 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 Instrumen	ntal (Sitar)		
Semester	IInd	IInd		
Name of the Course	Basics Terms of Indian Music			
Course Code	B23-BMI- 202			
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	MDC			
Level of the course (As per Annexure-I	100-199			
Pre-requisite for the course (ifany)	Na			
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to:1. Know Different types of Music and Sounds2.Understands the various Basic terms of Music3. Enhance his knowledge about terminology of Taal4. Enhance his knowledge about various musical Forms5*.Develops his/her confidence to perform the given content			
Credits	Theory Practical Total			

		2	1	3
Conta	ct Hours	2	2	4
Interr	Marks: 75 (50+25) nal Assessment Marks: 20 ( Ferm Exam Marks:55 (35+2		<b>Time:</b> 3 Ho 6 hrs. (Practi	urs (Theory) / cal)
	Par	·tB-Contentsoft	he Course	
2. T 3. F f 4. c 5. A 6. T	<b>Inst</b> There shall be Nine Questions in The Question paper will be divide Paper Setter has to set 2 question From all 4 units. The Question no. nine (Unit- V) contains 5 objective type question All questions Carry equal marks The candidates shall be required Your units and 9 <sup>th</sup> question(Vth U	ded into five units ns from each unit ) will be and compons of two marks e s. to attempt five qu	of syllabus given be oulsory and covers t each.	he whole syllabus, it
Unit	Topics		Contact Hours	
Ι	I. History	of music		8
	I.I Aspects of music ,practical and theory			
	I.2 Saptak and its Taarsaptak .			
	I.3 Origin and development of swar			
II	2. Musical Term	s		8
	2.1 Raga , Vadi , Sam ,pakad ,Samprakartik			
	2.2 Varn, Alankar, GramMurcchna			
III	3. Introduction to Taal			7
	3.1 Ektaal ,RupakTaal ,			
	3.2 Ability to write notation an and dugun .	nd demonstration of	on hands with Thah	

117	4 Vecel Music Forme	7
IV	4. Vocal Music Forms	7
	4.1 KhyalGayan and its types Vilambit and DrutKhyal,,	
	4.2 Dhrupad ,Dhmar ,	
	4.3 Bandish , Tarana, Bhajan , Geet, Ghazal	
V*	<ul> <li>5. Practical</li> <li>5.1 Five basic Alankar in Vikritswaras.</li> <li>5.2 National song with instruments.</li> <li>5.3 oneGazal or Bhajan with instruments.</li> </ul>	30
	SuggestedEvaluationMethods	
InternalAssessment:20 (15+5*)         ➤ Theory         • 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*)
	PartC-Learning Resources	
1. Bha 2. Krai 3. San 4. Han	ommended Books/e-resources/LMS: tkhandeSangeetShastra- V. N. Bhatkhande nikPustakMallika- Part II V. N. Bhatkhande geet Bodh – Sharad Chandra Pranjpayee nareSangeetRatna- Laxmi Narayan Garg gParichay Part (1-2) - HarishchandShrivastav	

(Established by the State legislature act of XII 1956)

(A<sup>+</sup> Grade NAAC Accredited)

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

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

		1	1	2
Conta	ct Hours	1	2	3
Intern	Max. Marks: 50(30+20)Time: 3 HoursInternal Assessment Marks:10+56 hrs. (Practical)End Term Exam Marks:20+157			
	Par	tB-Contentsofthe	Course	
sub part)	1 is compulsory comprising o , to be answered in 15-20 wor e has to answer Three long que	ds. There will be eig	ad over entire sylla ht long questions, t	two from each unit. The
Unit	Topics			Contact Hours
Ι	1. A brief history of the Indian music Mugals period to Modern Period.			4
	<ol> <li>Classification of Ragas .</li> <li>Complete knowledge of the Ragas and Vilambit and DrutKhyal in each Ragas with Alap and Tans.</li> <li>(a) Bhairav (b) Bilawal</li> </ol>			
II	4.Define the following Terms:			4
	Raga, That, Jati, Aaroh, Avroh, Sargam, Aalap 5. MargSangit and DesiSangit.		Sargam , Aalap	
	6. Importance of Raga			
III	<ul> <li>7. Description and comparative study of the Raga prescribed.</li> <li>8.Describe in details about the EkTaal and Kehrawa along with Thah and Dugun.</li> <li>9.Write in Details About the KhyalGyanShaili.</li> </ul>			4
IV	<ul><li>10.Detailed study of the Natyashastra Grantha.</li><li>11. Relationship between Filmi and Classical Music .</li><li>12.Write in details about the following personalities (a)PtBhimsen</li></ul>			3

	Joshi (b) KishoriAmonkar	
V*		30
	Practical Viva & Stage Performance	
	• Ability to demonstrate the Taals on hand prescribed in the syllabus	
	• Ability to perform the Ragas Along with Two Aalap and Taan's prescribed in the syllabus .	
	• Demonstrate the terms of music .	
	SuggestedEvaluationMethods	
> ] •	nalAssessment: 15 (10+5) Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: Mid-Term Exam:	End Term Examination: (20+15)
•	Practicum Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam:	
	PartC-Learning Resources	
Reco	mmended Books/e-resources/LMS: 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	3. AakashvaniaurSangeet - Prof. Shuchismita Sharma	

10.Haryana kalokSangeet: Gita Dhankar

11. Also Books Recommended by the teachers.

(Established by the State legislature act of XII 1956)

(A<sup>+</sup> Grade NAAC Accredited )

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

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- 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):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>The students will be able to describe the Various Ragas of North Indian classical music.</li> </ol> </li> <li>The students will be able to describe the various Talas of North Indian classical Music.</li> <li>The students will be able to define the terminologies of Indian classical music.</li> <li>The students will be able to explain the rich history of Indian music and contribution renowned musician.</li> <li>a. 5* The student will be able to perform</li> </ul>			

		gi	ven ragas and taala	S
Credi	ts	Theory	Practical	Total
		2	2	4
Conta	ct Hours	2	4	6
Inter	Marks: 100 (50+50*) nal Assessment Marks: 30 ( Ferm Exam Marks: 70 (35+3		<b>Time:</b> 3 Hours 6 hrs. (Practica)	
	Part	<b>B-</b> Contents of tl	ne Course	
sub part)	1 is compulsory comprising of , to be answered in 15-20 wor e has to answer Four long ques	ds. There will be e	read over entire sylla ight long questions,	two from each unit. The
Unit	Topics		Contact Hours	
Ι	Ragas			8
	(a) Historical study an prescribed in the sylla		on of the Ragas	
	(b) Ability to write the notation of any one Maseetkhani Gat in the prescribed Ragas.			
	(c) Ability to write the notation of each Razakhani Gat in the following Ragas:			
	(1) Shudh Sarang (2) I	Malkauns (3) Bhir	nplashi	
II	Taal	alaaa	d abaaraa in tha	8
	(a) Ability to write Th following Talas:	ekas with dugun and	d chaugun in the	
	<ul><li>(1) Jhaptaal</li><li>(2) Ad</li><li>(b) Importance of Taa</li></ul>	a Chautaal. 1 in Gats		
	(-)			

	(c) Taal ke Das Pran	
III	Musical Terms	7
	(a) Definition of the followings:	
	Thumri, Tappa, Avirbhaav - Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav-Bahutv, Aakarsh, Apkarsh - Prahaar, Sitar ke bol,Aandolan	
	(b) Difference between Margi-Deshi Sangeet.	
	(c) Describe in detail about Raag Vargikaran.	
IV	Essays and Biographies	7
	(a) Role of Music in national Integration.	
	(b) Different Gharana's of Sitar Vadan.	
	(c) Contribution towards Music by the followings:	
	(1) Pt. Pannalal Ghosh (2) Pt. Buddhaditya Mukherjee	
V*	Practical	60
	1. Ability to sing any Ten alankars in Shudh Swaras.	
	2. Ability to Perform Drut Khayal in the following Ragas:	
	(1) Shudh Sarang (2) Malkauns (3) Jaijaiwanti	
	3. Ability to Demonstrate the following taalas in Thah and dugun layakaries :	
	(1) Jhaptaal (2) Ada Chautaal.	
	Suggested Evaluation Methods	
Interr	nal Assessment: 30 (15+15*)	End Term
	heory	<b>Examination:</b> 70 ( 35+35*)
	Class Participation:	70 ( 33 + 33 * )
	Seminar/presentation/assignment/quiz/class test etc.: 15 Mid-Term Exam:	
> P	racticum	
•	Class Participation:	
	Seminar/Demonstration/Viva-voce/Lab records etc.: 15 Mid-Term Exam:	
	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

#### 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 (Sitar)		
Semester	IIIrd		
Name of the Course	Forms of Vocal and Instrumental Music		
Course Code	B23-BMI- 302		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	MDC		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <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 Taal.</li> <li>4. Knowledge of traditional teaching and contribution of legendary musicians.</li> <li>5*.Develops his/her confidence to perform the given content</li> </ul>		

Credi	ts	Theory	Practical	Total
		2	1	3
Conta	ect Hours	2 2	2	4
Max. Marks: 75 (50+25) Internal Assessment Marks:20 (15 End Term Exam Marks:55 (35+20			<b>Time:</b> 3 Hours 6 hrs. (Practica	
	Par	tB-Contentsofthe	Course	
	Inst	ructions for Paper	<u>- Setter</u>	
Unit		Topics		Contact Hours
Ι	<ul> <li>1.History of music         <ol> <li>1.1 Development of Indian classical music in modern period.                 <ol> <li>1.2 Music in following treatise-NatyaShastra, SangitRatnakar</li> </ol></li> </ol> </li> </ul>		8	
II	<ul> <li>2. Musical Terms</li> <li>2.1 Classification of Indian Instruments.</li> <li>2.2 Classification of Ragas.</li> <li>2.3 Concept of Time theory in Indian Classical Music.</li> <li>2.4. Jaties of Rags.</li> </ul>		8	
III	<b>3.Introduction to Taal</b> 3.1 Knowledge of following R	agas-Yaman,Bhupal	i.	7
	3.2 Ability to write following	Faalas with Thah and	l dugunLaykaries.	
IV	4. Vocal Music Forms			7
	4.1 Gharana tradition in Indian Classical Music.			

V*	<ul> <li>4.2 Gharan of KhyalGayaki.</li> <li>4.3 Contribution of Following musician in Indian Classical Music- Pt. Vishnu DigambarPalushkar, Pt. Vishnu Narayan Bhatkhande.</li> <li>5. Practical</li> <li>5.1 Ability to perform DrutKhyal in following Ragas- Yaman, Bhupali</li> </ul>	30
	<ul><li>5.2 One SargamGeet in any Raga.</li><li>5.3 One Gazal or Bhajan with instruments.</li></ul>	
	SuggestedEvaluationMethods	
	rnalAssessment:20 (15+5*) Theory 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)
	PartC-Learning Resources	
<ol> <li>Bha</li> <li>Kra</li> <li>Kra</li> <li>San</li> <li>Har</li> </ol>	ommended Books/e-resources/LMS: httkhandeSangeetShastra- V. N. Bhatkhande mikPustakMallika- Part II V. N. Bhatkhande geet Bodh – Sharad Chandra Pranjpayee nareSangeetRatna- Laxmi Narayan Garg gParichay Part (1-2) - HarishchandShrivastav	

## KURUKSHERTRA UNIVERSITY KURUKSHETRA

#### (Established by the State legislature act of XII 1956)

(A<sup>+</sup> 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 (Sitar)		
Semester	IVth		
Name of the Course	Life Sketch ,Ragas and Taal of Indian Music		
Course Code	B23-BMI- 401		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <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> </ul>		

		various music. 5. The str	theoretical aspects	ble to describe the s of Indian classical ble to.Perform the
Credit	İS	Theory	Practical	Total
		2	2	4
Conta	ct Hours	2	4	6
Intern	Marks: 100 (50+50*) 1al Assessment Marks: 30 ( Ferm Exam Marks: 70 (35+3	· · · · · · · · · · · · · · · · · · ·	<b>Time:</b> 3 Hours (7 6 hrs. (Practical)	Theory) /
	Part	<b>B-</b> Contents of the	Course	
<u>Instructions for Paper- Setter</u> Question 1 is compulsory comprising of seven sub parts spread over entire sy sub part), to be answered in 15-20 words. There will be eight long questions candidate has to answer Four long questions, at least one question from each equal marks.			ad over entire syllabut long questions, two	o from each unit. The
equal ma	rks.	onons, at reast one qu		n. An questions carry
Unit	rks.	Topics		Contact Hours
	rks. Ragas	-		Contact
Unit		<b>Topics</b> ad detailed description		Contact Hours
Unit	<b>Ragas</b> (a) Historical study an prescribed in the sylla	<b>Topics</b> Id detailed description bus. e notation of any one N	of the Ragas	Contact Hours
Unit	Ragas (a) Historical study an prescribed in the sylla (b) Ability to write the	<b>Topics</b> Id detailed description bus. e notation of any one Mas.	of the Ragas Aaseetkhani Gat	Contact Hours
Unit	Ragas (a) Historical study an prescribed in the sylla (b) Ability to write the in the prescribed Raga (c) Ability to write the	<b>Topics</b> Id detailed description bus. e notation of any one Mas. e notation of each Raza	of the Ragas Aaseetkhani Gat	Contact Hours
Unit	Ragas (a) Historical study an prescribed in the sylla (b) Ability to write the in the prescribed Raga (c) Ability to write the following Ragas: (1) Bhairavi (2) Kedan Taal	<b>Topics</b> Id detailed description bus. e notation of any one N as. e notation of each Raza c (3) Asawari	of the Ragas Maseetkhani Gat akhani Gat in the	Contact Hours
Unit	Ragas (a) Historical study an prescribed in the sylla (b) Ability to write the in the prescribed Raga (c) Ability to write the following Ragas: (1) Bhairavi (2) Kedan	<b>Topics</b> Id detailed description bus. e notation of any one Mas. e notation of each Raza c (3) Asawari e Thekas with dugun a	of the Ragas Maseetkhani Gat akhani Gat in the	Contact Hours 8
Unit	Ragas(a) Historical study an prescribed in the sylla(b) Ability to write the in the prescribed Raga(c) Ability to write the following Ragas:(1) Bhairavi (2) KedarTaal (a) Ability to write th	<b>Topics</b> Id detailed description bus. e notation of any one Mas. e notation of each Raza c (3) Asawari e Thekas with dugun a owing Talas:	of the Ragas Maseetkhani Gat akhani Gat in the	Contact Hours 8

	(c) Detailed Study of Types of Instruments.	
III	Musical Terms <ul> <li>(a) Definitions of the following:</li> <li>Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali.</li> <li>(b) Write in detail about Sahayak Naad (Syambhu Swar).</li> </ul>	7
	(c) Merits and Demerits of Notation System.	
IV	<ul> <li>Essays and Biographies</li> <li>(a) Detail study of the following ancient text.</li> <li>(1) Natya Shastra (2) Sangeet Ratnakar.</li> <li>(b) History of music in Medieval Period.</li> <li>(c) Contribution towards Music by the following Musicians:</li> <li>(1) Ustad Amzad Ali Khan (2) Ustad Sujat Khan</li> </ul>	7
V*	Practical1. 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) Asawari2. Ability to Demonstrate the following taalas in Thah and dugun layakaries : (1) Tivra (2) Sooltaal	60
	Suggested Evaluation Methods	
> T • •	nal 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	End Term Examination: 70 ( 35+35*)
•	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) Harishchand Shrivastav
- 6. Shastriya Sangeet ka vikas Dr. Amita Sharma

## KURUKSHERTRA UNIVERSITY KURUKSHETRA (Established by the State legislature act of XII 1956) (A<sup>+</sup> 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		
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):	<ol> <li>Play basic alank</li> <li>Play various co</li> <li>Play various co</li> <li>Play various co</li> <li>Improves ability</li> <li>5*.Play the given</li> </ol>	_	ith different Talas ium for school level sic on Harmonium
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4

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

## Part B- Contents of the Course

## **Instructions for Paper-Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
- 5. All questions Carry equal marks.

6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.

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

	instrumental music	
	instrumental music	
	12Biography and contribution of the following :	
	(1) Ustad Bhure khan (2) Ustad Mahmood Dholpuri	
V*	<ul> <li>Practical</li> <li>1. Ability to play 10 alankar in shuddh swaras with taal.</li> <li>2. Ability to play saraswati vandana and Group song with singing.</li> <li>3. Ability to play one prayer .</li> <li>4. Ability to play One Folk Dhun .</li> <li>5. Ability to play Rashtriya gaan</li> <li>6. Any geet /gazal /Bhajan/ Patriotic song with singing in Darbari Raga</li> </ul>	30
	Suggested Evaluation Methods	
> ] • • > ]	nal Assessment: 20 (15+5*) Theory 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	
Reco	mmended Books/e-resources/LMS:	
1. Sa	mvadini (Harmonium) - Jayant Bhalodkar	
2. Ha	rmonium Vividhaayam - Dr. Vinay Mishra	
3. Ra	ag Parichay Part (1-4) – Pt. Harishchand Shrivastav	
4. Sh	astriya Sangeet ka vikas – Dr. Amita Sharma	
5. Ta	al Parichay (1-4) Pt. Girish Chandra Shrivastva	

## KURUKSHERTRA UNIVERSITY KURUKSHETRA (Established by the State legislature act of XII 1956) (A<sup>+</sup> 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		
Semester	IInd		
Name of the Course	Guitar		
Course Code	B23 –SEC-209		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. The students will be able to describe the origion and development of guitar.		
	2 The students will be able to elubrate the terms and techniques of Guitar .		
	3 The students will be able to define the importance of Guitar in present scenario .		
	4.Demonstarate the Use of Guitar As an Accompany.		
	5*.Play Guitar on Stage		

Credits		Theory	Practical	Total
		2	1	3
Contact	Hours	2	2	4
Internal	arks: 75 (50+25*) I Assessment Marks: (15+ rm Exam Marks: (35+20*		<b>Time:</b> 3 Hours 6 hrs. (Practical	
	Part	<b>B-</b> Contents of t	he Course	
		ructions for Pape	er- Setter	
	ere shall be Nine Questions ir			
	e Question paper will be divid		C 11 1 · · · 1 1	
-	per Setter has to set 2 question m all 4 units.	is from each unit o	t syllabus given belo	w ,a total of 8 questions
-	m all 4 units. e Question no. nine (Unit- V)	will be and comput	lsory and covers the s	whole syllabus it
	tains 5 objective type question		2	whole synabus,it
	questions Carry equal marks			
	candidates shall be required		stions in all, selecting	g one question from firs
	four units and 9 <sup>th</sup> ques	stion(Vth Unit) will	be compulsory to att	empt.
Unit		Topics		Contact Hours
Ι	1.1 Origin and deve	lopment of Guitar.		8
	1.2 Structural know	ledge of Guitar with	h Diagram.	
		C	C	
	·			
II	2.1 Different Types of	Guitar		8
	2.2 Tuning of Guitar.			
III	3.1 Definition of the following the followin	lowings:		7
	(a) Major Scale (b Plucking (e) Scale	) Minor Scale (c)	) Barre Codes (d)	
	(f) Tempo			
	3.2 Techniques of usin	g chords in Guitar.		
	-			

	-	
IV	4.1 Biography and contribution of following:	7
	(a) Pt. Vishwa Mohan Bhatt (b) Brij Bhushan Kabra	
	4.2 Importance of Guitar in Classical Music.	
	Practical	30
	1.Ability to play Chords on Guitar from various Major Cord	
	Families	
	2. Ability to play Chords on Guitar from various Minor Cord Families	
	3. Ability to play Guitar with any One Fusion/Folk/Bollywood song .	
	4. Ability to play different Strumming patterns on Guitar.	
	5. Tuning of Guitar.	
	Suggested Evaluation Methods	
> ] •	nal Assessment:20 (15+5*) Theory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: 15 Mid-Term Exam:	End Term Examination: 55 (35+20*)
	Practicum	
•	Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: 5 Mid-Term Exam:	
	Part C-Learning Resources	L
Reco	<ul> <li>mmended Books/e-resources/LMS:</li> <li>1. Speed Mechanics for Lead Guitar by Troy Stetina</li> <li>2. Music Theory for Guitarists by Hal Leonard</li> <li>3. Music Reading for Guitar by David Oakes</li> <li>4. Guitar Reading Workbook by Barrett Tagliarino</li> <li>5. Pumping Nylon by Scott Tennant</li> </ul>	

#### KURUKSHERTRA UNIVERSITY KURUKSHETRA (Established by the State legislature act of XII 1956) (A<sup>+</sup> Grade NAAC Accredited )

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

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

	Session: 2023-24		
PartA - Introduction			
Subject	Music		
Semester	IInd		
Name of the Course	Light Music Vocal		
Course Code	B23-SEC- 210		
CourseType: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (ifany)	N.A.		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to:1. Present and prepare General group song2. Present and prepare Patriotic song3. Perform Folk songs4. Improves knowledge about various talas.5. Perform the given ragas ,taalas and other forms		
Credits	Theory 2	Practical	Total 3

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 9 <sup>th</sup> question(Vth Unit) will be compulsory to attempt.         Unit       Topics       Contact Hours         I       1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music       8         II       2.1 Ability to write the following talas with Thah and Dudunlayakaries Dadra , Kaharwa , Rupak ,       7         III       3.1 Define the following terms Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,       7	Conta	ct Hours	2	2	4
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         I.1.1 Five basic Alankar in suddhaswaras         1.2 Five Alankars in vikritswaras         1.3 Meaning , Defination and Importance of Light Music         III       2.1 Ability to write the following talas with Thah and Dudunlayakaries         Dadra , Kaharwa , Rupak ,       7         Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Folk Music ,       7	Interi	nal Assessment Marks: 20 (			
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 question 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 firs four units and 9 <sup>th</sup> question(Vth Unit) will be compulsory to attempt.         Unit         1       1.1 Five basic Alankar in suddhaswaras         1.2 Five Alankars in vikritswaras       8         1.3 Meaning , Defination and Importance of Light Music       8         III       2.1 Ability to write the following talas with Thah and Dudunlayakaries       8         Dadra , Kaharwa , Rupak ,       7         Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music, Folk Music ,       7		Pa	rtB-Contentso	ofthe Course	
<ul> <li>2. The Question paper will be divided into five units.</li> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 question from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6.The candidates shall be required to attempt five questions in all, selecting one question from firs four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.</li> <li>Unit Topics Contact Hours</li> <li>I 1.1 Five basic Alankar in suddhaswaras</li> <li>1.2 Five Alankars in vikritswaras</li> <li>1.3 Meaning , Defination and Importance of Light Music</li> <li>II 2.1 Ability to write the following talas with Thah and Dudunlayakaries</li> <li>Dadra , Kaharwa , Rupak ,</li> <li>III 3.1 Define the following terms</li> <li>Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Folk Music ,</li> </ul>		Inst	tructions for I	Paper- Setter	
<ul> <li>3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 question from all 4 units.</li> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus,it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6.The candidates shall be required to attempt five questions in all, selecting one question from firs four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.</li> <li>Unit Topics Contact Hours</li> <li>I 1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music</li> <li>II 2.1 Ability to write the following talas with Thah and Dudunlayakaries Dadra , Kaharwa , Rupak ,</li> <li>III 3.1 Define the following terms 7</li> <li>Geet, Gazal, Bhajan, Kawwali, Orchestra Classical Music, Folk Music ,</li> </ul>	1. 1	There shall be Nine Questions i	n all.		
from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. 6.The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9 <sup>th</sup> question(Vth Unit) will be compulsory to attempt.  Unit Topics Contact Hours I 1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music II 2.1 Ability to write the following talas with Thah and Dudunlayakaries Dadra , Kaharwa , Rupak , III 3.1 Define the following terms 7 Geet, Gazal, Bhajan, Kawwali, Orchestra Classical Music, Folk Music ,	2.	The Question paper will be divi	ded into five un	uits.	
<ul> <li>4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.</li> <li>5. All questions Carry equal marks.</li> <li>6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt.</li> <li>Unit</li> <li>Topics</li> <li>Contact Hours</li> <li>1</li> <li>1.1 Five basic Alankar in suddhaswaras</li> <li>1.2 Five Alankars in vikritswaras</li> <li>1.3 Meaning , Defination and Importance of Light Music</li> <li>II</li> <li>2.1 Ability to write the following talas with Thah and Dudunlayakaries</li> <li>Dadra , Kaharwa , Rupak ,</li> <li>III</li> <li>3.1 Define the following terms</li> <li>Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,</li> </ul>			ons from each ur	nit of syllabus given be	low ,a total of 8 question
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 firs four units and 9 <sup>th</sup> question(Vth Unit) will be compulsory to attempt.         Unit       Topics       Contact Hours         I       1.1 Five basic Alankar in suddhaswaras       8         1.2 Five Alankars in vikritswaras       1.3 Meaning , Defination and Importance of Light Music       8         II       2.1 Ability to write the following talas with Thah and Dudunlayakaries       8         Dadra , Kaharwa , Rupak ,       7         Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,       7					
5. All questions Carry equal marks.         6. The candidates shall be required to attempt five questions in all, selecting one question from firs four units and 9 <sup>th</sup> question(Vth Unit) will be compulsory to attempt.         Unit       Topics       Contact Hours         I       1.1 Five basic Alankar in suddhaswaras       8         1.2 Five Alankars in vikritswaras       8         1.3 Meaning , Defination and Importance of Light Music       8         II       2.1 Ability to write the following talas with Thah and Dudunlayakaries       8         Dadra , Kaharwa , Rupak ,       7         III       3.1 Define the following terms       7         Geet, Gazal, Bhajan, Kawwali,Orchestra       7         Classical Music , Semi Classical Music, Folk Music ,       1			, ,	1 5	e whole syllabus,it
6.The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9 <sup>th</sup> question(Vth Unit) will be compulsory to attempt.         Unit       Topics       Contact Hours         I       1.1 Five basic Alankar in suddhaswaras       8         1.2 Five Alankars in vikritswaras       8       1.3 Meaning , Defination and Importance of Light Music         II       2.1 Ability to write the following talas with Thah and Dudunlayakaries       8         Dadra , Kaharwa , Rupak ,       7         III       3.1 Define the following terms       7         Geet, Gazal, Bhajan, Kawwali,Orchestra       7         Classical Music , Semi Classical Music, Folk Music ,       1				ks each.	
four units and 9 <sup>th</sup> question(Vth Unit) will be compulsory to attempt.         Unit       Topics       Contact Hours         I       1.1 Five basic Alankar in suddhaswaras       8         1.2 Five Alankars in vikritswaras       8       1.3 Meaning , Defination and Importance of Light Music         II       2.1 Ability to write the following talas with Thah and Dudunlayakaries       8         Dadra , Kaharwa , Rupak ,       7         III       3.1 Define the following terms       7         Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,       7				,	
Unit     Topics     Contact Hours       I     1.1 Five basic Alankar in suddhaswaras     8       1.2 Five Alankars in vikritswaras     8       1.3 Meaning , Defination and Importance of Light Music     8       II     2.1 Ability to write the following talas with Thah and Dudunlayakaries     8       Dadra , Kaharwa , Rupak ,     7       III     3.1 Define the following terms Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,     7	6.T	*	-	•	<b>c</b>
IHoursI1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music8II2.1 Ability to write the following talas with Thah and Dudunlayakaries Dadra , Kaharwa , Rupak ,8III3.1 Define the following terms Classical Music , Semi Classical Music, Folk Music ,7		Tour units and 9 que		will be compulsory to	allempi.
IHoursI1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music8II2.1 Ability to write the following talas with Thah and Dudunlayakaries Dadra , Kaharwa , Rupak ,8III3.1 Define the following terms Classical Music , Semi Classical Music, Folk Music ,7					
IHoursI1.1 Five basic Alankar in suddhaswaras 1.2 Five Alankars in vikritswaras 1.3 Meaning , Defination and Importance of Light Music8II2.1 Ability to write the following talas with Thah and Dudunlayakaries Dadra , Kaharwa , Rupak ,8III3.1 Define the following terms Classical Music , Semi Classical Music, Folk Music ,7	TT •4		<b>T</b> •		
1.2 Five Alankars in vikritswaras         1.3 Meaning , Defination and Importance of Light Music         II       2.1 Ability to write the following talas with Thah and Dudunlayakaries         Dadra , Kaharwa , Rupak ,       8         III       3.1 Define the following terms       7         Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,       10	Unit		lopics		
1.3 Meaning , Defination and Importance of Light Music         II       2.1 Ability to write the following talas with Thah and Dudunlayakaries       8         Dadra , Kaharwa , Rupak ,       9         III       3.1 Define the following terms       7         Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,       9	Ι	1.1 Five basic Alank	ar in suddhaswa	aras	8
II       2.1 Ability to write the following talas with Thah and Dudunlayakaries       8         Dadra , Kaharwa , Rupak ,       9         III       3.1 Define the following terms       7         Geet, Gazal, Bhajan, Kawwali,Orchestra       7         Classical Music , Semi Classical Music, Folk Music ,       9		1.2 Five Alankars in	vikritswaras		
Dudunlayakaries         Dadra , Kaharwa , Rupak ,         III       3.1 Define the following terms         Geet, Gazal, Bhajan, Kawwali,Orchestra         Classical Music , Semi Classical Music, Folk Music ,		1.3 Meaning, Defina	tion and Import	ance of Light Music	
Dudunlayakaries         Dadra , Kaharwa , Rupak ,         III       3.1 Define the following terms         Geet, Gazal, Bhajan, Kawwali,Orchestra         Classical Music , Semi Classical Music, Folk Music ,					
Dudunlayakaries         Dadra , Kaharwa , Rupak ,         III       3.1 Define the following terms         Geet, Gazal, Bhajan, Kawwali,Orchestra         Classical Music , Semi Classical Music, Folk Music ,	11	<b>A A 1 11 1 1 1 1 1 1 1</b>	6.11	· (1 m) 1 1	
Dadra , Kaharwa , Rupak ,     7       III     3.1 Define the following terms     7       Geet, Gazal, Bhajan, Kawwali,Orchestra     7       Classical Music , Semi Classical Music, Folk Music ,     10	11		e tollowing tala	is with I hah and	8
III       3.1 Define the following terms       7         Geet, Gazal, Bhajan, Kawwali,Orchestra       7         Classical Music , Semi Classical Music, Folk Music ,       7		Duduniayakaries			
Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,		Dadra , Kaharwa , Ru	ıpak ,		
Geet, Gazal, Bhajan, Kawwali,Orchestra Classical Music , Semi Classical Music, Folk Music ,					
Classical Music, Semi Classical Music, Folk Music,	III	3.1 Define the follow	ving terms		7
Classical Music, Semi Classical Music, Folk Music,		Geet, Gazal, Bhajan, Kawwal	i,Orchestra		
IV Biographies 7		Classical Music . Semi	Classical Musi	e Folk Music	
	IV			, i om mane ,	7
	IV			, i on many ,	7

	1. Lata Mangeshkar	
	2. Kishor Kumar	
	3. Mohd. Rafi.	
	4. Anupjalota	
V*	Practical	30
	1. One Patriotic song	
	2. National Song	
	3.One Geet/ Gazal/ Bhajan with Instruments	
	4. Ability to Demonstrate the following taalas inThah and dugunlayakaries:	
	Dadra , Kaharwa , Rupak ,	
	SuggestedEvaluationMethods	
> T • • • • •	halAssessment:20 (15+5*) heory Class Participation: Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: 05 racticum Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: 5 Mid-Term Exam:	Examination: 55 (35+20*)
	PartC-Learning Resources	
Recor	nmended Books/e-resources/LMS:	
1. Bhatl	khandeSangeetShastra- V. N. Bhatkhande	
2.Kram	ik PustakMallika- Part II V. N. Bhatkhande	
3. Sang	eet Bodh – Sharad Chandra Pranjpayee	
	areSangeetRatna- Laxmi Narayan Garg	
	Parichay Part (1-2) - HarishchandShrivastav	
6. Shas	triyaSangeetkavikas – Dr. Amita Sharma	

#### KURUKSHERTRA UNIVERSITY KURUKSHETRA (Established by the State legislature act of XII 1956) (A<sup>+</sup> 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		
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:1. Knowledge of tuning and Nikas in tabla2. Ability to play Theka of Light music taals .3. Capacity to show Thah, Dugun of taal on hand.4. Demonstration of tabla with Bhajan and Geet.5*. Perform the given ragas and taalas		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4

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

## Part B- Contents of the Course

# **Instructions for Paper-Setter**

## **Instructions for Paper-Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
- 5. All questions Carry equal marks.

6 .The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup>question(Vth Unit) will be compulsory to attempt.

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

	Pakhawaj , Dholak , .				
V*	<ol> <li>Knowledge of Nikas of Basic syllable of Tabla.</li> <li>Ability to Play Theka of Dadra &amp; Kaherwa Taal.</li> <li>Two Variation of Dadra Taal</li> <li>Knowledge of citation of Theka on hand. Ability to demonstrate Ekgun and Dugun layakari.</li> <li>Ability to accompany with Bhajan /Geet.</li> </ol>	30			
	Suggested Evaluation Methods				
T ≪ •	hal Assessment: 20 (15+5*) heory Class Participation: Seminar/presentation/assignment/quiz/class test etc. 15 Mid-Term Exam:	End Term Examination: 55 (35+20*)			
•	racticum Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: 5 Mid-Term Exam:				
	Part C-Learning Resources				
Taal I Taal I	mmended Books/e-resources/LMS: Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava Prasoon –Bhag 1- Pt. Chhotelal Mishra Sarvang- Dr.Vidyanaath Singh				

#### KURUKSHERTRA UNIVERSITY KURUKSHETRA

## (Established by the State legislature act of XII 1956)

#### (A<sup>+</sup> 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 - Introduc	tion	
Subject	Music		
Semester	IIIrd		
Name of the Course	Kathak Dance		
Course Code	B23-SEC-312		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I	200-299		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to:1. Ability to demonstrate basics of kathak dance.2. demonstrate about the south Indian dances.3. Ability to Elaborate various composition of kathak dance4. Improves ability to Accompaniment with Tabla.5*.Perform kathak dance on stage		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 75 (50+25*) Internal Assessment Marks:20 ( End Term Exam Marks: 55 (35+		<b>Time:</b> 3 Hours ( 6 hrs. (Practical)	Theory) /

# 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  $9^{th}$ question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
Ι	1 Meaning, definition and Kinds of the following terms-	8
	Kala, Lalit Kala, Sangeet, Natya,, Nritya, Classical- folk	
	dance	
	2. Define the Kathak Dance	
	3. Origin and Development of Kathak Dance.	
II		8
	4. Definition of the following terms-	
	Taal, Laya, Matra, Vibhag, Sam, Taali, Khali,	
	Aavartan, Theka, , Lahra.	
	5. Detailed study of Costumes and ornaments in Kathak.	
	6.Importance of Ghunghroo in kathak dance	

III	7. Detail study of Gharana and its Importance in Kathak	7
	dance.	
	8. Detail study of Guru-Shishya Prampra.	
	9. Use of Make up in kathak dance	
IV	10. Write the notation of the following in Teentaal:-	7
	Tatkar, Thaat, Tihai, Amad, Tukda, Paran, Paran Judi Amad,	
	Chakardar Paran, Chakardar Tukda, Kavit, Parmelu.	
	11. write the full description of the following Taals with notation of	
	Thaah, Dugun, and Chaugun Layakaris:- a)-Teen Taal, b)Jhaptaal	
	c)-Dadra .	
	12. Importance of Laya and Layakaries in Dance	
V*	Practical	30
	1. Prectical demonstration of taal – Teen taal	
	Tatkar in Teentaal with Thah, Dugun layakaries with Padhant	
	2. Ability to take spins of five feet and three feet.	
	3. Five types of hand movement	
	4. One Rangmanch ka Tukra	
	5. Two Simple Tukra	
	6. Padhant of Thah Dugun layakaries on hands in Dadra taal	
	Suggested Evaluation Methods	
	nal Assessment: 20 (15+5*)	End Term
	Theory Class Participation:	Examination:55
	Class Participation: Seminar/presentation/assignment/quiz/class test etc. 15	(35+20*)
	Mid-Term Exam:	
> P	racticum	
	Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc. 5	
	Mid-Term Exam:	
	Part C-Learning Resources	1

# **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

#### KURUKSHERTRA UNIVERSITY KURUKSHETRA (Established by the State legislature act of XII 1956) (A<sup>+</sup> 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		
Semester	IIIrd		
Name of the Course	Classical singing		
Course Code	B23-SEC- 313		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC		
Level of the course (As per Annexure-I	100-199		
Pre-requisite for the course (if any)	N.A		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <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> </ul>		
Credits	Theory	Practical	Total
	2	1	3
Contact Hours	2	2	4
Max. Marks: 75 (50+25*) Internal Assessment Marks: 20 ( End Term Exam Marks: 55 (35+		<b>Time:</b> 3 Hours (T 6 hrs. (Practical)	i'heory) /

# 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
Ι	Music and Sound	8
	I.I Music and its types - Classical, Semi Classical, Folk	
	Music and Light music.	
	I.2 Sound ,Vibration , Frequeancy.	
	I.3 Naad and its types Aahat Naad ,Anhat Naad.	
II	Musical terms	8
	(a) Shruti ,swar ,Shuddha Swar, Vikrit Swar	
	.(b) Laya and its types	
	(c) Relationship Between Classical and	
III	3. Ragas and Taalas,	7
	(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	

IV	4. Biographies	7
	(a) Contribution of Pt. Vishnu Narayan Bhatkhande in Indian	
	Classical Music	
	(b) Contribution of Pt. Vishnu Digamber Paluskar in Indian Classical Music	
	(c) Knowledge of Ten Thats of Pt. Bhatkhande	
	(c) Knowledge of Ten Thats of Tt. Bhatkhande	
	Practical	30
·	5.1 Five basic Alankar in shuddha swaras.	50
	5.2 Ability to perform Drut Khyals in following Ragas	
	Kafi , Khamaj	
	5.3 One Sargam Geet in any raga fo prescribed syllabus	
	54 Two film songs based on ragas.	
	Suggested Evaluation Methods	
	nternal Assessment: 20 (15+5*)	End Term
•	Class Participation: Seminar/presentation/assignment/quiz/class test etc.: 10	Examination: 55 (35+20*)
•	Mid-Term Exam:	55 (55+20+)
	Practicum	
•	Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: 5	
•	Mid-Term Exam:	
	Part C-Learning Resources	<u> </u>

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

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

# Format for Designing the Syllabus of a Course

Session: 2023-24				
Part A - Introduction				
Subject	Music			
Semester	IIIrd			
Name of the Course	Haryanvi Dance			
Course Code	B23-SEC-314			
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	SEC			
Level of the course (As per Annexure-I	100-199			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes (CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <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> <li>4. Elaborate about Haryanvi culture and dance</li> </ul>			
	5. Present Hary	anvi dance on stage		
Credits	Theory	Practical	Total	
	2	1	3	
Contact Hours	2	2	4	
Max. Marks: 75 (50+25)Time: 2hoursInternal Assessment Marks: 15+5End Term Exam Marks: 35+20				
Part	B- Contents of th	e Course		
Inst 1. There shall be Nine Questions in	t <b>ructions for Pape</b> n all.	<u>r- Setter</u>		

- 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  $9^{th}$ question(Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
Ι	1. Introduction to folk dance of Haryana	8
	2. Meaning, Definitions, Feature of folk dances in	
	Haryana	
	3. Define the following Folk Dance of Haryana:	
	Gugga, Jhumar, Phag Dance, Daph, Dhamal, Loor, Khodiya,, Rasiya.	
II	4. Define the Haryanvi Folk dance Costumes and	8
	Ornaments for Male and Female Dancers.	
	5. Importance of Nagma in Haryanvi dance	
	6. Define in details of the Following Instruments:	
	Dholak, Nagara, Nagari, Harmonium, Ghunghru,	
	Sarangi, Clarnate, Manjira, , Benjo,	
III*	<ol> <li>Relationship Between Haryanvi Folk Dances and Aesthetics.</li> </ol>	7
	8. The study of Folk Musical instruments of Haryana.	
	9. Importance of laya and tal in Haryanvi dance	
IV	10. Importance of makeup in Haryanvi dance.	7
	<ul><li>11. Life sketch of Pt. Lakhmi Chand.</li><li>12. Define the followings:</li></ul>	

	Aalah, Bhairavi tabi, Stage presentation, Formation.	
V*	Practical Viva & Stage Performance	30
	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.	
	Suggested Evaluation Methods	
Intorr	nal Assessment: 20 (15+5)	End Term
	heory	Examination:
	·	(35+20)
	Class Participation:	
• Seminar/presentation/assignment/quiz/class test etc.:		
	Mid-Term Exam:	
> P	racticum	
•	Class Participation:	
٠	Seminar/Demonstration/Viva-voce/Lab records etc.:	
•	Mid-Term Exam:	
	Part C-Learning Resources	
Recor	nmended 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	
L		

- 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