



BOARD OF INDIAN MUSIC
RASHTRASANT TUKADOJI MAHARAJ NAGPUR UNIVERSITY,
NAGPUR

Batchelor of Arts

CURRICULUM FRAMEWORK FOR THREE/ FOUR
YEARS

GRADUATE PROGRAMME IN INDIAN MUSIC

As Per NEP 2020

Faculty of Humanities

Indian Music

(Effective from Academic Year 2024-25)

(As Approved by Board of Studies on 25/09/2023)

Dr. Shubhada Mandavgade
Chairperson:

Dr. Shubhada Mandavgade

Dr. Vaikhari Wazalwar
Dr. Girish Chandrikapure
Dr. Asmita Nanoti
Dr. B. Lihitkar
Dr. Monali Masih
Dr. S. Zinzarde
Dr. R. Bhore
Dr. S. Sarkar

Committee members:

Dr. Sadhana Shiledar

Dr. Vaikhari Wazalwar

Dr. Girish Chandrikapure

Dr. Asmita Nanoti

Dr. B. Lihitkar

Dr. Monali Masih

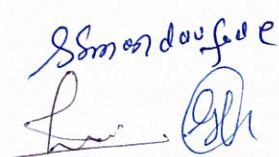
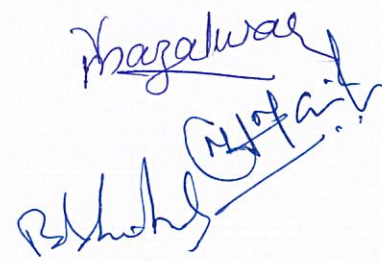


Dr. S. Zinzarde

Dr. R. Bhore

Dr. S. Sarkar

UG DEGREE PROGRAMME - (Major – Indian Music)

Sr. No.	Heading	Particulars
1	Title of the Program	B.A. (Major – Indian Music)
2	Eligibility for admission	As per University Rule
3	Passing Marks	40 percent in each course (Continuous assessment)
4	Ordinances / Regulations (if any)	As per Direction No. 15 of 2023, RTMNU and G.R. No. NEP-2020 /CR No. 09 VISHI SHIKANA-3, Shikana, Dated April 20, 2023, Govt. of Maharashtra.
5	No. of Years / Semesters	Three Years / Six Semesters and Four Year/ Eight semesters
6	Level	U.G. Certificate (One Yrs.), U.G. (Two Yrs.), Diploma U.G. Degree (Three Yrs.), and U.G. Honors/Honors with Research (Four Yrs.)
7	Pattern	Semester Wise 40 % weightage to theory, 40% weightage to Practical and 20 % Internal assessment
8	Status	Revised
9	To be implemented from the Academic Year	From Academic Year 2024-25

TOTAL CREDITS & ITS DISTRIBUTION

B.A. Program of Six or Eight Semesters

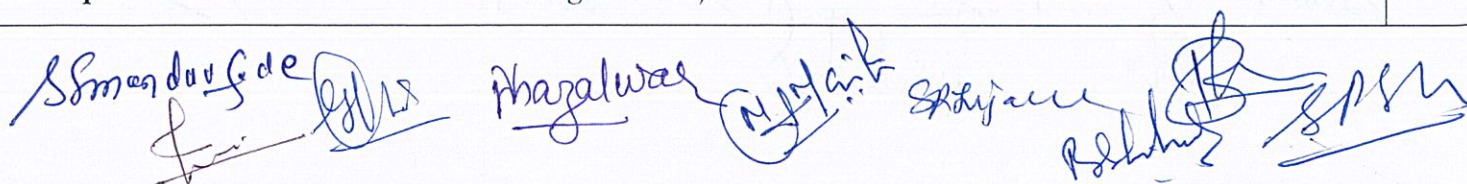
Types of Course	SEM -I	SEM -II	SEM -III	SEM -IV	SEM -V	SEM -VI	SEM -VII (Hon)	SEM -VIII (Hon)		SEM -VII (Res)	SEM -VIII (Res)	Total Credit
Major Mandatory	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	2 Courses * 4 Credits = 8	2 Courses * 4 Credits = 8		2 Courses * 4 Credits = 8	2 Courses * 4 Credits = 8	40
	1 Course * 2 Credits = 2	1 Course * 2 Credits = 2	1 Course * 2 Credits = 2	1 Course * 2 Credits = 2								
Major Electives	-	-	-	-	-	-	2 Courses * 4 Credits = 8	2 Courses * 4 Credits = 8		-	-	16
Minor	-	1 Course * 2 Credits = 2	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	1 Course * 4 Credits = 4	1 RM * 4 Credits = 4	-		1 RM * 4 Credits = 4	-	20+4
OE	2+2 Credits = 4	2+2 Credits = 4	2	2	-	-	-	-	OR	-	-	12
VSC,	1 Course * 2 Credits = 2	1 Course * 2 Credits = 2	1 Course * 2 Credits = 2	-	1 Course * 2 Credits = 2	-	-	-		-	-	08
SEC	1 Course * 2 Credits = 2	1 Course * 2 Credits = 2	1 Course * 2 Credits = 2	-	-	-	-	-		-	-	06
AEC, VEC, IKS	AEC:2 VEC:2 IKS:2	AEC:2 VEC:2										10
OJT, FP, CC, RP	CC:2	CC:2	FP:2 CC:2	CEP:2 CC:2	FP/CEP:2	OJT:4	-	OJT:4		RP:4	RP:8	08 4-6 08 12
Total Credits	22	22	18	22	20	20	20	20		20	20	144-164

Exit Option: After 1st Year- Award of UG Certificate in Major with 40-44 Credits and an additional 4 credits core NSQF course/Internship OR continue with Major or Minor.

Exit Option: After 2nd Year –Award of UG Diploma in Major and Minor with 80-88 Credits and an additional 4 credits core NSQF course/Internship OR continue with Major or Minor.

Exit Option: After 3rd Year –Award of UG Degree in Major with 120-132 Credit OR continue with Major or Minor.

Exit Option: After 4th Year- UG Honours Degree in Major and Minor with 160-176 Credits



Exit Option: After 4th Year – UG Degree Honours with Research Degree with 160-176 Credits

Somadasghe
Lui

Thakurwar
Rishu

Sprajan

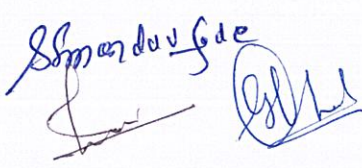

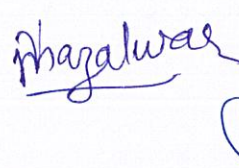
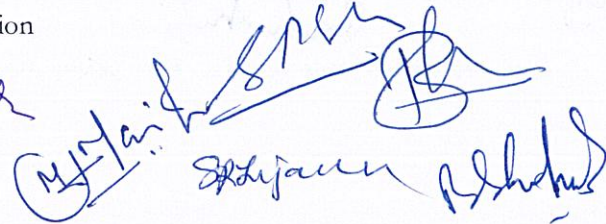
STRUCTURE OF THE CREDITS, TEACHING & EXAMINATION:

Structure and Credit Distribution of UG Degree Programme (Four Years) w.e.f. 2024-25

First Year: Semester I (UG CERTIFICATE)

First Year: Semester I (UG CERTIFICATE)												
Sr. No	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit
				Teaching Hours Per Week			Theory *(CIE)					
							Max Marks					
				Theory & Practical	Activity	Total	Theory	Activity	Internal (CIE)	Total Marks	Minimum Passing Marks	
1	Major Mandatory	भारतीय संगीत	UGMus1MM 1	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4
		भारतीय संगीत	UGMus1MM 2	2		2	40	-	10	50	20	2
2	Major Electives	--	NIL	-	-	-	-	-	-	-	-	-
3	Minor	--	NIL	-	-	-	-	-	-	-	-	-
4	OE	To be selected from common basket of OE-1	UGOE-1	4	-	4	80	-	20	100	40	4
5	VSC	अभिजात संगीत - १	UGMus1VSC -1	-	4	4	-	50	50	100	40	2
6	SEC	To be selected from common basket of SEC-1	UGSEC-1	-	4	4	-	50	50	100	50	2
7	AEC	English -1	UGAEC-1	1	2	3	50	-	50	100	50	2
8	VEC	Environmental Studies	UVEC-1	2	-	2	40	-	10	50	20	2
9	IKS	भारतीय संगीताचे प्राचीन स्वरूप	UG Mus IKS-1	2	-	2	40	-	10	50	20	2
10	CC	To be selected from common basket of CC -1	UGCC1	-	4	4	-	50	50	100	50	2
Total =				19	14	33	330	150	270	750	320	22

*CIE: Continuous Internal Evaluation

First Year: Semester II (UG CERTIFICATE)

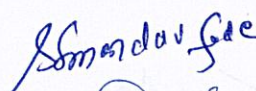
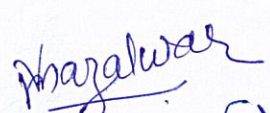


Sr. No	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit
				Teaching Hours Per Week			Theory *(CIE)					
							Max Marks					
				Theory & Practical	Activity	Total	Theory	Activity	Internal (CIE)	Total Marks	Minimum Passing Marks	
1	Major Mandatory	भारतीय संगीत	UGMus1MM3	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4
		भारतीय संगीत	UGMus2MM4	2		2	40	-	10	50	20	2
2	Major Electives		NIL	-	-	-	-	-	-	-	-	
3	Minor	भारतीय संगीत	UGMus2Mi1	2+2=4	-	4	40	-	10	50	20	2
4	OE	To be selected from common basket of OE-2	UGOE2	4	-	4	80	-	20	100	40	4
5	VSC	अभिजात संगीत - २	UGMus2VSC2	-	4	4	-	50	50	100	40	2
6	SEC	To be selected from common basket of SEC-2	UGSEC-2	-	4	4	-	50	50	100	50	2
7	AEC	Modern Indian Language AEC 2	UGAEC-2	1	2	3	50	-	50	100	50	2
8	VEC	Refer VEC basket	UVEC-2	2	-	2	40	-	10	50	20	2
9	CC	Co-Curricular Course	UGCC-2	-	4	4	-	50	50	100	50	2
Total =				21	14	35	290	150	270	750	330	22


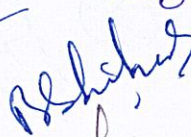
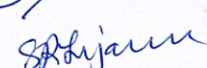
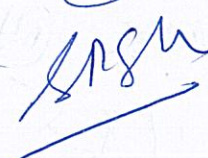
*CIE: Continuous Internal Evaluation

Structure and Credit Distribution of UG Degree Programme (Four Years) i.e. 2025-26

Second Year: Semester III (UG CERTIFICATE)													
Sr. No	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit	
				Teaching Hours Per Week			Theory *(CIE)						
							Max Marks						
				Theory & Practical	Activity	Total	Theory	Activity	Internal (CIE)	Total Marks	Minimum Passing Marks		
1	Major Mandatory	भारतीय संगीत	UGMus3MM5	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
		भारतीय संगीत	UGMus1MM6	2		2	40	-	10	50	20	2	
2	Major Electives			-	-	-	-	-	-	-	-	-	
3	Minor	भारतीय संगीत	UGMus3Mi2	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
4	OE	To be selected from common basket of OE-3	UGMusOE3	2	-	2	40	-	10	50	20	2	
5	VSC	अभिजात संगीत - ३	UGMus3VSC3	-	4	4	-	50	50	100	50	2	
6	AEC	Modern Language AEC – 3	UGAEC3	1	2	3	50	-	50	100	50	2	
7	FP	Field Project FP	UGMusFP	-	4	4	-	100	-	100	50	2	
8	CC	To be selected from common basket	UGMus3CC3	-	4	4	-	50	50	100	50	2	
Total =				19	14	33	290	200	210	700	320	20	

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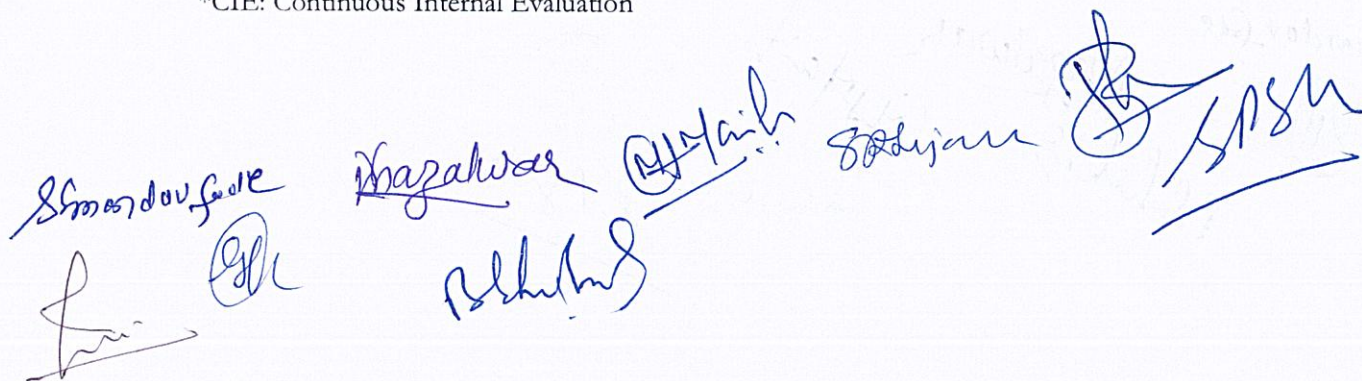





Structure and Credit Distribution of UG Degree Programme (Four Years) w.e.f. 2025-26:

Second Year: Semester IV(UG CERTIFICATE)

Second Year: Semester IV(UG CERTIFICATE)													
Sr. No	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit	
				Teaching Hours Per Week			Theory *(CIE)						
							Max Marks						
				Theory & Practical	Activity	Total	Theory	Activity	Intern al (CIE)	Total Marks	Minimum Passing Marks		
1	Major Mandatory	भारतीय संगीत	UGMus4MM 7	2+ 6 =8	-	8	40+ 40= 80	-	20	100	40	2+2 =4	
		भारतीय संगीत	UGMus4MM 8	2		2	40	-	10	50	20	2	
2	Major Electives		NIL	-	-	-	-	-	-	-	-	-	
3	Minor	भारतीय संगीत - ३	UGMus4Mi3	2+ 6 =8	-	8	40+ 40= 80	-	20	100	40	2+2 =4	
4	OE	To be selected from common basket of OE-4	UGMus4O E4	2	-	2	40	-	10	50	20	2	
5	SEC	To be selected from common basket of SEC-3	UG4ESEC3	-	4	4	-	50	50	100	50	2	
6	AEC	English II AEC-4	UG4AEC4	1	2	3	50	-	50	100	50	2	
7	CEP	Community Engagement Programme	UG4CEP1	-	4	4	-	50	50	100	50	2	
8	CC	To be selected from common basket	UG4CC4	-	4	4	-	50	50	100	50	2	
Total =				19	14	33	290	150	260	700	320	20	

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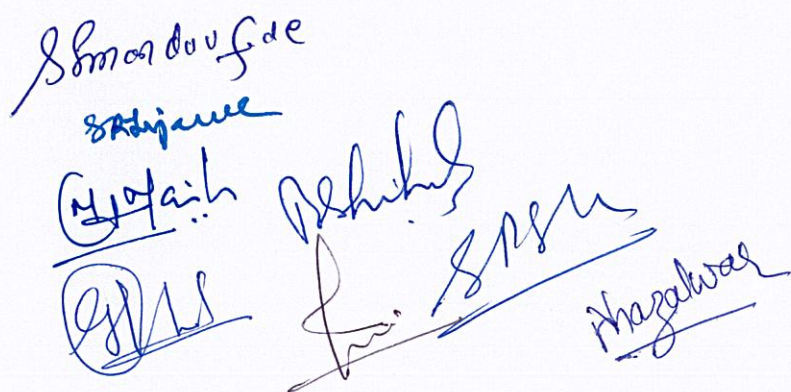


Structure and Credit Distribution of UG Degree Programme (Four Years) w.e.f. 2026-27

Third Year: Semester V(UG CERTIFICATE)

Third Year: Semester V(UG CERTIFICATE)													
Sr. No	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit	
				Teaching Hours Per Week			Theory *(CIE)						
							Max Marks						
				Theory & Practical	Activity	Total	Theory	Activity	Internal (CIE)	Total Marks	Minimum Passing Marks		
1	Major Mandatory	भारतीय संगीत	UGMus5MM9	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
		भारतीय संगीत	UGMus5MM10	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
2	Major Electives	Regional Folk Music -1	UGMus5ME1	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
3	Minor	भारतीय संगीत - 4	UGMus5Mi4	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
4	VSC	अभिजात संगीत- 4	UGMus5VSC4	-	4	4	-	40	10	50	20	2	
5	FP/CEP	Field Project/ Community engagement Programme	UGFP2 OR UGCEP2	-	4	4	-	40	10	50	20	2	
Total =				34	8	40	320	80	100	500	200	20	

*CIE: Continuous Internal Evaluation



 Signature of the Head of the Department

 Signature of the Head of the Institute

 Signature of the Head of the Faculty

 Signature of the Head of the School

 Signature of the Head of the College

 Signature of the Head of the University

Structure and Credit Distribution of UG Degree Programme (Four Years) w.e.f. 2026-27

Third Year: Semester VI (UG CERTIFICATE)													
Sr. No	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit	
				Teaching Hours Per Week			Theory *(CIE)						
							Max Marks						
				Theory & Practical	Activity	Total	Theory	Activity	Internal (CIE)	Total Marks	Minimum Passing Marks		
1	Major Mandatory	भारतीय संगीत - 6	UGMus6MM6	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
		भारतीय संगीत - 7	UGMus6MM7	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
2	Major Electives	Regional Folk Music -2	UGMus5ME2	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
3	Minor	भारतीय संगीत - 5	UGMus6Mi5	2+6=8	-	8	40+40=80	-	20	100	40	2+2=4	
4	OJT		UGOJT1	-	8	8	-	100	-	100	50	4	
Total =				32	8	40	320	100	80	500	210	20	

*CIE: Continuous Internal Evaluation

S. Mandavde

S. S. Jaiswal

(H. H. H. H.)

(S. S. S. S.)

(S. S. S. S.)

(S. S. S. S.)

Structure and Credit Distribution of UG Degree Programme (Four Years) w.e.f. 2027-28

Fourth Year: Semester VII (UG HONOURS DEGREE)

Sr. No.	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit
				Teaching Hours Per Week			Theory *(CIE)					
							Max Marks					
				Theory	Activity	Total	Theory	Activity	Internal (CIE)	Total Marks	Minimum Passing Marks	
1	Major Mandatory	Kriyatmak Shastra	UGMus7KS1	4	-	4	80	-	20	100	40	4
		Viva voce	UGMus7VV1	4	-	4	80	-	20	100	40	4
	Major Electives	Itihas va Shastrabhyas	UGMus7IS1	4	-	4	80	-	20	100	40	4
		Majlis Performance	UGMus7MP1	4	-	4	80	-	20	100	40	4
3	Minor	Research Methodology	UGMus7RM	4	-	4	80	-	20	100	40	4
Total =				20	-	20	400	-	100	500	200	20

*CIE: Continuous Internal Evaluation

Somdutt

Saksham

Chaitan

Abhinav

Adarsh

Sash

Sash

Magdwar

Structure and Credit Distribution of UG Degree Programme (Four Years) w. e. f. 2027-28

Fourth Year: Semester VIII (UG HONOURS DEGREE)

Sr. No.	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					Credit
				Teaching Hours Per Week			Theory *(CIE)					
							Max Marks					
				Theory	Activity	Total	Theory	Activity	Internal (CIE)	Total Marks	Minimum Passing Marks	
1	Major Mandatory	Kriyatmak Shastra	UGMus8KS2	4	-	4	80	-	20	100	40	4
		Viva voce	UGMus8VV2	4	-	4	80	-	20	100	40	4
	Major Electives	Sangitatil Vigyan va Granthabhyas	UGMus8IVG	4	-	4	80	-	20	100	40	4
		Majlis Performance	UGMus8MP2	4	-	4	80	-	20	100	40	4
3	OJT	Class Seminar	UGMus8CS2		4	4		100	-	100	40	4
Total =				16	4	20	320	-	80	500	200	20

*CIE: Continuous Internal Evaluation

S. Mandar Gode
S. P. S. S.
Chait
Shikhar
Phagatwar
Shikhar

Structure and Credit Distribution of UG Degree Programme (Four Years) w.e.f. 2027-28

Fourth Year: Semester VII (UG HONOURS WITH RESEARCH DEGREE)

Sr. No.	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme						Credit
				Teaching Hours Per Week			Theory *(CIE)						
							Max Marks						
				Theory	Activity	Total	Theory	Activity	Intern al (CIE)	Total Marks	Minimum Passing Marks		
1.	Major Mandatory	Kriyatmak Shastra	UGMus7KS1	4	-	4	80	-	20	100	40	4	
		Viva voce	UGMus7VV1	4	-	4	80	-	20	100	40	4	
		Majlis Performance	UGMus7MP1	4	-	4	80	-	20	100	40	4	
2.	Minor	Research Methodology	UGMus7RM	4	-	4	80	-	20	100	40	4	
3.	RP	Research Project	UGMus7RP1	-	4	4		50	50	100	50	4	
Total =				16	4	20	320	50	130	500	210	20	

*CIE: Continuous Internal Evaluation

Smaranda
 Srijana
 Mail
 Ghosh
 Ashish
 for
 Bhagawat

Structure and Credit Distribution of UG Degree Programme (Four Years) w.e.f. 2027-28

Fourth Year: Semester VIII (UG HONOURS WITH RESEARCH DEGREE)												
Sr. No.	Course Type	The program (Name of the Paper)	Course Code	Teaching & Learning Scheme			Examination Evaluation & Assessment Scheme					
				Teaching Hours Per Week			Theory *(CIE)					
							Max Marks					
				Theory	Activity	Total	Theory	Activity (PR)	Internal (CIE)	Total Marks	Minimum Passing Marks	Credit
1	Major Mandatory	Kriyatmak Shastra 2	UGH8MM15	4	-	4	80	-	20	100	40	4
		Viva voce 2	UGH8MM16	4	-	4	80	-	20	100	40	4
2	Major Electives	Majlis Performance	UGH8ME6	4	-	4	80	-	20	100	40	4
3	RP	Research Project	UGH8RP2	-	8	8		100	100	200	100	8
Total =				12	8	20	240	100	160	500	220	20

*CIE: Continuous Internal Evaluation

S. M. D. G. G. G.

S. R. J. A. M.

G. H. A. I.

G. H. A. I.

G. H. A. I.

G. H. A. I.

G. H. A. I.

G. H. A. I.

Pattern of examination and marks distribution

Theory Paper	—	40 marks
Internal Assessment (Theory)	—	10 marks
Practical Exam	—	40 marks
Internal Assessment (Practical)	—	10 marks
<hr/>		
Total	—	100 marks

Theory Paper:

- One theory paper of **40 marks of two hours duration** will be conducted at the end of each semester.

Practical:

- One Practical examination of **40 marks of half hour duration** in each semester will be conducted at the end of the same semester.
- Practical examination in each semester will be conducted by Internal and External examiners appointed by the University.

Internal Assessment:

- Head of the department will carry out internal assessment of the students on the basis of evaluation report from the concerned teacher/ teachers, under the supervision of the principal of the college and will be done at the end of each semester.
- Distribution of **20 marks** of Internal Assessment is as under-
 - 10 marks for Theory Assessment --**

i. Assignment /Project work	----	(05 marks)
ii. Group disc./ Seminar/ guest lectures	----	(05 marks)
 - 10 marks for Practical Assessment --**

i. Class Attendance	----	(05 marks)
ii. Participation in College activities	----	(05 marks)

S. Mandal
for
@W

Phagalwar
R. S. Chakrabarti
M. H. Chakrabarti
S. K. Chakrabarti
S. K. Chakrabarti

Marks Distribution for Practical Examination

1) Practical Book	05
2) Alankar	03
3) Saragam & Laxan Geet	03
4) Vilambit Khayal with Gayaki/ Masitkhani Gat	10
5) Chhota Khayal / Rajakhani Gat	08
6) Dhrupad , Dhamar, Tarana / Dhun	04
7) Knowledge of Raag & Taal	04
8) Sugam Sangeet	03
Total Marks	40

- Marking distribution will be same for each semester.
- The student has to pass theory, practical and internal assessment separately with minimum 40% marks.

Pattern of Question Paper Examination of U.G. Level Indian Music (Choice Based Credit System - CBCS)

Time: Two hours

Maximum marks: 40

- N.B.:- 1) All questions are compulsory.
2) All questions carry equal marks.

- Q. 1 – Long answer question with internal choice – 08 marks.
Q. 2 – Long answer question with internal choice – 08 marks.
Q. 3 – Two short answer questions with internal choice – 2 x 4 = 08 marks.
Q. 4 – Two short answer questions with internal choice – 2 x 4 = 08 marks.
Q. 5 – Four very short answer questions without internal choice – 4 x 2 = 08 marks

Samendra Gade
Rajalaxar
Arshad
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Rules and regulations:

- 1) There should be 6 periods for practical and 2 periods for theory in each week.
 - 2) There should be maximum 7 students per batch.
 - 3) Due to natural differences in voice, male and female students should have separate batches for music practical periods.
 - 4) One practical and one theory period of 60 minutes shall be counted equal to one lecture period of 60 minutes.
-

Notes:-

- 2) Acoustic (Manual) tanpura is mandatory in practical classes as well as in practical exam.
- 3) Attention of the candidates, their guardians and teachers is drawn to the fact that the Harmonium accompaniment for vocal music will not be allowed.
- 4) Tabla player's accompaniment is mandatory in practical classes, as well as in practical exam.
Only external students are allowed to arrange their own tabla accompanist in practical exam.
- 5) Following instruments can be offered for Exam in instrumental music:

a) Violin	e) Bin	i) Sanai	m) Guitar
b) Dilruba	f) Got-bin	j) Flute	n) Keyboard
c) Israj	g) Sitar	k) Tabla	
d) Sarangee	h) Sarod	l) Harmonium	
- 6) A) Candidates offering instrumental music should study and practice Masitkhani Gat instead of Vilambit Khayal and Rajakhani Gat instead of Drut Khayal. Candidates are expected to know the history of their instrument, its parts, related technical terms and method of tuning.

B) Syllabus for Tabla is given at the end separately.
- 7) Candidates should submit the checked practical record at the time of practical exam.
- 8) Bhatkhande or Paluskar system of notation will be followed.

Smendogde
Khazalwar
Ashtik
Chaitan
Satyam

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.
Semester I

भारतीय संगीत
Major Mandatory
UGMus1MM1

Total Marks: 100 marks

Theory Exam: 40 marks

Theory Internal: 10 marks

Practical Exam: 40 marks

Practical Internal: 10 marks

Practical

Course outcomes:

1. Students will be able to perform alankars.
2. Students will be able to perform Sargam geet, Lakshan geet.
3. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khyal / masitkhani gat.
4. Students will be able to express prescribed taals on tali.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Practical	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none">• 10 Alankars of Shuddha Swaras• Sargam & Lakshangeet in each from the following Raags.<ul style="list-style-type: none">i) Yamanii) Kafiiii) Tilangiv) Bhairavv) Durga	20
Unit II	<ul style="list-style-type: none">• Vilambit Khayal / Masit Khani Gat with detailed Gayaki in any Two of the prescribed Ragas. Drut Khayal or Raja Khani Gat with Gayaki in all the prescribed Ragas.	20
Unit III	<ul style="list-style-type: none">• One Dhrupad with Dugun• Tarana from prescribed Ragas.• University Song• One Patriotic Song	20
Unit IV	<ul style="list-style-type: none">• Study of following Talas with dugun.<ul style="list-style-type: none">• i) Trital• ii) Ektal• iii) Choutal• iv) Dadra• Any one form of light music.	20
Internal Marks – Practical Record Books, Seminar/Project		10
*Sem – I: Analyze the different musical forms. Understand the basic terminologies of Music. Student		

will able to write notation.

- *Activities-
1. Practice of Alankars
 2. Practice of Saragamgeet/ Laxangeet/Drut khayal
 3. Practice of delivering Bolls prescribed Taals.

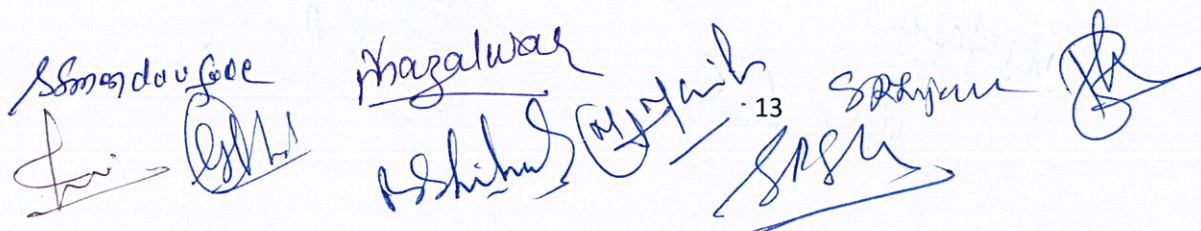
Theory

Course outcomes:

1. Students will get basic knowledge of swar, alankar, rag and tal.
2. Students will get knowledge of terminologies regarding classical music.
3. Students will get knowledge of tanpura, tabla, harmonium and electronic tanpura, tabla.
4. Students will be able to read and write notation of compositions in Pt Bhatkhande system.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Theory	Vocal & Instrumental	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none"> • Definition, Genesis and Development of Music • Mathematical derivation of 72 Thaats by Pt. Venkatmakhi. Thaats and its rules. 	08/08
Unit II	A) Reading and writing of notation of songs (Bandish / Gat) prescribed in the practical course. B) Writing of Talas (Trital, Ektal, Choutal, Dadra) with dugun and chougun C) Study of theoretical details of Ragas prescribed for practical course (Yaman, Kafi, Tilang, Bhairav, Durga) and their comparative study.	06/12
Unit III	A) General knowledge of the biographies and the contribution of the following Musicians: 1) Pt. Vishnu Narayan Bhatkhande 2) Amir Khusro B) Classification of Instruments, with detailed knowledge of Taanpura, Tabla and Harmonium.	08/08
Unit IV	A) General knowledge of the musical compositions – a) Dhrupad b) Khayal c) Tarana d) Ghazal e) Bhajan B) Definitions of following terms: Aroha, Avaroha, Pakad, Sthayee, Antara, Sargamgeet, Lakshangeet, Vadi-Samvadi, Anuvadi, Vivadi, Varna, Alankar, Saptak, Varjya swar, Vakra swar, Shuddha -Vikrut swar, Tali, Khali, Matra, Sam, Taal, Theka, Laya and its kinds, Avartan.	08/12
Internal Marks – Seminar/ Assignment		10 marks
*Sem – I – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- <ol style="list-style-type: none"> 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes 		



Major Mandatory
UGMus1MM2

Total Marks: 50 marks

Theory Exam: 40 marks

Theory Internal: 10 marks

B.A. Part I Semester-I
Mandatory Major 2 – 2 Credits
Music – Vocal/ Instrumental
Practical

Course outcomes:

1. Students will be able to perform light songs based on the prescribed ragas.
2. Students will get knowledge about relation of classical music and light music.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Practical	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	45 Hrs.

Activity	Periods
Prepare a light song based on any four of the following ragas: <ul style="list-style-type: none">• Yaman• Kafi• Bhairav• Tilang• Durga	45
Internal Marks will be given on students' attendance and presentation.	

Somen das Gude
Lia. Gh.

Hazalwar
Chaiti
Ashish

Sanjana

SPSN

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester II

अभिजात संगीत - १

Vocational Skill Course (VSC)

UGMus2VSC1

Total Marks:	100
Activities:	50 marks
Internal Assessment:	50 marks

Objectives:

- To prepare the participants/beneficiaries for effective Learning Music.
- To enable participants' listening, reading, Singing skills.
- To develop skill to Sing and Perform among the participants.
- To provide personality development training through singing role play, group presentation, etc.

Course Feature: 1) Teaching hours per week --- 4
2) Internal Assessment (Viva & Presentation)

	Particulars	Duration	Credit
Unit 1:	Presentation and Performance skill development on the basis of Syllabus of Major course	2 hrs. Per week	1
Unit 2:	Introduction of Taals Trital, Ektal, Dadra, Rupak, Zaptal. Identification of taals by listening bols on table	2 hrs. Per week	1

Internal Assessment: Practical viva & Performance

COURSE OUTCOMES:

1. Students get acknowledged of the rich heritage of music.
2. Students will develop moral values.

Sanjay Gade
Shubham
Abhazwar
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SPSR
SPSR

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.
Semester I

भारतीय संगीताचे प्राचीन स्वरूप
Indian Knowledge System (IKS)
UGMus1IKS

Total Marks: 50
Theory paper: 40 marks
Internal Assessment: 10 marks

Ancient nature of Indian Music **Credits: 2** **Marks: 50 (40+10)**

Course outcomes:

1. Students will be aware of ancient music.
2. Students will develop sense of carrying heritage of music.

Syllabus

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none">• Definition and Development of Music from ancient period• Definition and Development of Indian saptak (octave)	04/20
Unit II	<ul style="list-style-type: none">• Elementary knowledge of Gharana system and Gurushishya Parampara of Traditional Music Education• Definitions of following terms: Nad, Shruti, Swar, Varna, Margi sangeet, Deshi sangeet,	04/20

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Semester Pattern Syllabus for Tabla Practical

B. A. – Part I

Semester I

Marking Distribution

Theory Paper	—	40 marks
Internal Assessment (Theory)	—	10 marks
Practical Exam	—	40 marks
Internal Assessment (Practical)	—	10 marks
<hr/>		
Total	—	100 marks

Notes:-

- 1) Tabla Solo playing along with Lehara, independently at least for 15 minutes – 2 Quaida of Chatastra Jati with 3 Palta in each, Rela, Bedam, Damdar and Chakradar Tihai, Tukada, Mukhada etc.
- 2) Practice of tuning the Tabla.
- 3) Candidates should submit the checked practical record at the time of practical exam.

Tabla Practical

- 1) Practice of Producing the Syllables (Varna) on Tabla and Dagga (Daya & Baya)
 - a. Syllables played on Tabla
 - b. Syllables played on Dagga
 - c. Syllables played on both Tabla and Dagga
- 2) Study of the Thekas of the following Talas with Dugun, Tigun and Chougun:
 - i) Trital ii) Zaptal iii) Dadra
- 3) Study of the Thekas with simple compositions and their oral renderings in the following talas:
 - i) Choutal ii) Roopak iii) Deepchandi
- 4) Uncommon tala: (Theka with dugun only) Matta Tal (9 & 18 matra)
- 5) Vistar (Quida) Rela, Patla Gat Tihai, Tukdas and Mukhadas etc.) of the following Talas with oral rendering
 - i) Trital ii) Zaptal
- 6) At least two variations of the Theka and Laggis of Dadra and Kaharva tal.
- 7) Recognizing the sum of a Tal and Song.

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Marks Distribution for Practical Exam

1	Practical Record Book	05
2	Solo Tabla Playing with Lahara	10
3	Theka and Dugun of Taal etc.	05
4	Oral rendition (Paddhant) and simple Quidas	04
5	Rendition of rare Taals	04
6	Material for Laggi Vadan	04
7	Knowledge of Taalas, Plyings Styles and general impression	04
8	Accompaniment	04
Total Marks		40

- Marking distribution will be same for each semester.
- The student has to pass theory, practical and internal assessment separately with minimum 40% marks.

Suman Das Gade

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B.A. I Year Semester-I
Tabla Theory

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Tabla Thoery	Tabla Theory	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none"> The origin and history of Tabla, its evolution and transformation in the present form. Technique of producing different syllables (Varna) on Tabla and Dagga(Daya Baya) 	08/08
Unit II	<p>A) Definitions of the following terms: Sangeet, Swar, Matra, Laya, Avarthan, Theka, Dugun, Tigun and Chougun, Kism Uthan Laggi, Paran, Peshkar.</p> <p>B) Method of writing notation of all Talas Prescribed in practical syllabus.</p> <p>C) Solo playing – general idea and simple rules.</p>	06/12
Unit III	<p>D) Importance of Sam-Kal, Khali-Bhari, Vibhag etc. in Tal.</p> <p>E) Classification of Musical Instruments with description of Tat-vitat and Avanaddha vadya.</p>	08/08
Unit IV	<p>General idea of parts of tabla-dagga with diagram.</p> <p>F) Comparative study of the features and application of Damdar Bedam and Chakkradar Tihais</p> <p>G) Life history and Contribution to the field of Tabla of the following :- 1) Pt. Samtaprasad (Gudai Maharaj) 2) Ustad Allarakha 3) Khalifa Wajid Hussain</p>	08/12
Internal Marks – Seminar/ Assignment		10 marks
*Sem – Ist – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes		

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Semester Pattern Syllabus for Tabla Practical

B. A. – Part I

Semester I

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Tabla Practical	Tabla Practical	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Notes:-

- 1) Tabla Solo playing along with Lehara, independently at least for 15 minutes – 2 Quaida of Chatasra Jati with 3 Palta in each, Rela, Bedam, Damdar and Chakradar Tihai, Tukada, Mukhada etc.
- 2) Practice of tuning the Tabla
- 3) Candidates should submit the checked practical record at the time of practical exam

Tabla Practical

- 1) Practice of Producing the Syllables (Varna) on Tabla and Dagga (Daya & Baya)
 - a. Syllables played with right hand,
 - b. Syllables played with left hand and
 - c. Syllables played with both hands
- 2) Study of the Thekas of the following Talas with Dugun, Tigun and Chougun:
 - i) Trital ii) Zaptal iii) Dadra
- 3) Study of the Thekas with simple compositions and their oral renderings in the following talas:
 - i) Choutal ii) Roopak iii) Deepchandi
- 4) Uncommon tala: (Theka with dugun only) Matta Tal (9 & 18 matra)
- 5) Vistar (Quida) Rela, Patla Gat Tihai, Tukdas and Mukhadas etc.) of the following Talas with oral rendering
 - i) Trital ii) Zaptal
- 6) At least two variations of the Theka and Laggis of Dadra and Kaharva tal.
- 7) Recognizing the sum of a Tal and Song.

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester II

भारतीय संगीत

Major Mandatory

UGMus2MM3

Total Marks: 100 marks

Theory Exam: 40 marks

Practical Exam: 40 marks

Theory Internal: 10 marks

Practical Internal: 10 marks

Practical

Course outcomes:

1. Students will be able to perform alankars.
2. Students will be able to perform Sargam geet, Lakshan geet.
3. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khayal / masitkhani gat.
4. Students will be able to express prescribed taals on tali.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Practical	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none">• 10 Alankars of Vikrut Swaras• Sargam and Lakshan Geet in each from of the following Ragas. i) Bhupali ii) Alhaiya bilawal iii) Vrindawani Sarang iv) Bhimpalasi v) Bhairavi	20
Unit II	<ul style="list-style-type: none">• Vilambit Khayal / Masit Khani Gat with detailed Gayaki in any Two of the prescribed Ragas. Drut Khayal or Raja Khani Gat with Gayaki in all the prescribed Ragas.	20
Unit III	<ul style="list-style-type: none">• One Dhrupad with Dugun• Tarana from prescribed Ragas.• University Song• One Patriotic Song	20
Unit IV	<ul style="list-style-type: none">• Study of following Talas with dugun. i) Tilwada ii) Zaptal iii) Dhamar iv) Keharawa• Any one form of light music.	20
Internal Marks – Practical Record Books, Seminar/Project		10
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Practice of Alankars 2. Practice of Saragamgeet/ Laxangeet/Drutkhayal/ Vilambit Khayal 3. Practice of delivering Boles prescribed Taals		

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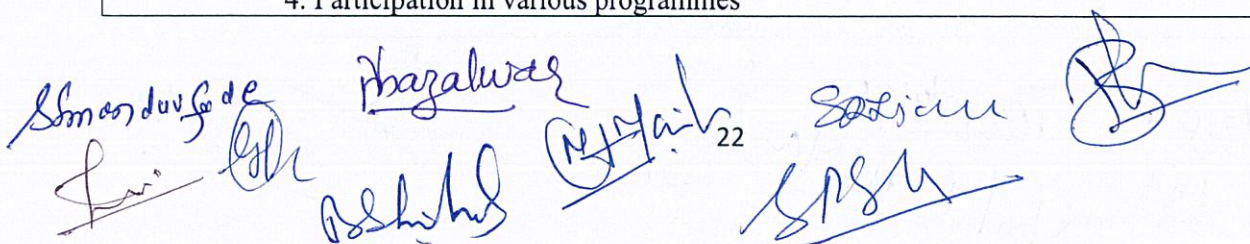
Theory

Course outcomes:

1. Students will get knowledge of thaata system.
2. Students will get knowledge of prescribed ragas and talas.
3. Students will get knowledge of terminologies regarding music.
4. Students will get acquainted with the contribution of great musicians.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Theory	Vocal & Instrumental	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none"> Mathematical derivation of 484 Ragas from one Thaata on the basis of Raga Jati. Place of Music in Fine Arts. 	08/08
Unit II	<p>A) Reading and writing of notation of songs (Bandish)/ Gats prescribed in the practical course.</p> <p>B) Writing of Talas (Tilwada, Zaptal, Dhamar and Keharawa) with dugun and chougun.</p> <p>C) Study of theoretical details of Ragas prescribed for practical course (Bhupali, Alhaiya Bilawal, Vrindavani Sarang, Bhimpalasi, Bhairavi) and their comparative study.</p>	06/12
Unit III	<ul style="list-style-type: none"> General knowledge of the biographies and the contribution of the following Musicians: 1) Pt. Vishnu Digambar Paluskar 2) Nayak Gopal Raga Samay Siddhant 	08/08
Unit IV	<ul style="list-style-type: none"> General knowledge of the musical compositions – a) Dhamar b) Tappa c) Thumri d) Hori e) Chaturang Definition of Technical terms : H) Nad, Shruti, Swar, Elementary Study of sound: Musical sound, Noise, Kampan gati, Andolan sankhya. I) Pitch, Magnitude and Timber or Quality; Purvanga, Uttaranga, Alap-Tan, Grah, Ansh, Nyas. J) Rag and its rules, Meend (sut), Ghasit, Krintan, Jam-Jama, Khatka, Murki. 	08/12
Internal Marks – Seminar/ Assignment		10
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes		



Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester II

भारतीय संगीत

Major Mandatory

UGMus2MM4

Total Marks: 50 marks

Theory Exam: 40 marks

Theory Internal: 10 marks

B.A. Part I Semester-II

Major Mandatory 2 – 2 Credits

Music – Vocal/ Instrumental

Practical

Course outcomes:

1. Students will be able to perform light songs based on the prescribed ragas.
2. Students will get knowledge about relation of classical music and light music.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Practical	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	45 Hrs.

Activity	Periods
Prepare a light song based on any four of the following ragas: <ul style="list-style-type: none">• Bhupali• Alhaiya Bilawal• Vrindavani Sarang• Bhimpalasi• Bhairavi	45
Internal Marks will be given on students' attendance and presentation.	

Smardougle *Phagalwar* *Atait* *Sonu* *SSM* *SSM* *SSM*

Minor
UGMus2Mi1

Theory Exam: 40 marks
Theory Internal: 10 marks

Practical Exam: 40 marks
Practical Internal: 10 marks

Course outcomes:

5. Students will be able to perform alankars.
6. Students will be able to perform Sargam geet, Lakshan geet.
7. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khyal / masitkhani gat.
8. Students will be able to express prescribed taals on tali.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Practical	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none"> 10 Alankars of Vikrut Swaras Sargam and Lakshan Geet in each from of the following Ragas. i) Bhupali ii) Alhaiya bilawal iii) Vrindawani Sarang iv) Bhimpalasi v) Bhairavi 	20
Unit II	<ul style="list-style-type: none"> Vilambit Khayal / Masit Khani Gat with detailed Gayaki in any Two of the prescribed Ragas. Drut Khayal or Raja Khani Gat with Gayaki in all the prescribed Ragas. 	20
Unit III	<ul style="list-style-type: none"> One Dhrupad with Dugun Tarana from prescribed Ragas. University Song One Patriotic Song 	20
Unit IV	<ul style="list-style-type: none"> Study of following Talas with dugun. i) Tilwada ii) Zaptal iii) Dhamar iv) Keharawa Any one form of light music. 	20
Internal Marks – Practical Record Books, Seminar/Project		10
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Practice of Alankars 2. Practice of Saragamgeet/ Laxangeet/Drutkhayal/ Vilambit Khayal 3. Practice of delivering Boles prescribed Taals		

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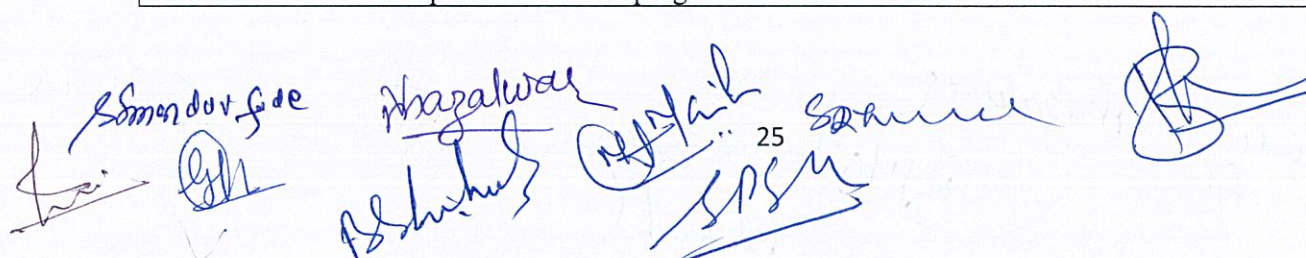
Theory

Course outcomes:

5. Students will get knowledge of thaata system.
6. Students will get knowledge of prescribed ragas and talas.
7. Students will get knowledge of terminologies regarding music.
8. Students will get acquainted with the contribution of great musicians.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Theory	Vocal & Instrumental	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none"> Mathematical derivation of 484 Ragas from one Thaata on the basis of Raga Jati. Place of Music in Fine Arts. 	08/08
Unit II	D) Reading and writing of notation of songs (Bandish)/ Gats prescribed in the practical course. E) Writing of Talas (Tilwada, Zaptal, Dhamar and Keharawa) with dugun and chougun. F) Study of theoretical details of Ragas prescribed for practical course (Bhupali, Alhaiya Bilawal, Vrindavani Sarang, Bhimpalasi, Bhairavi) and their comparative study.	06/12
Unit III	<ul style="list-style-type: none"> General knowledge of the biographies and the contribution of the following Musicians: 1) Pt. Vishnu Digambar Paluskar 2) Nayak Gopal Raga Samay Siddhant 	08/08
Unit IV	<ul style="list-style-type: none"> General knowledge of the musical compositions – a) Dhamar b) Tappa c) Thumri d) Hori e) Chaturang Definition of Technical terms : K) Nad, Shruti, Swar, Elementary Study of sound: Musical sound, Noise, Kampan gati, Andolan sankhya. L) Pitch, Magnitude and Timber or Quality; Purvanga, Uttaranga, Alap-Tan, Grah, Ansh, Nyas. M) Rag and its rules, Meend (sut), Ghasit, Krintan, Jam-Jama, Khatka, Murki. 	08/12
Internal Marks – Seminar/ Assignment		10
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will be able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes		



Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.
Semester II

अभिजात संगीत - २

Vocational Skill Course (VSC)
UGMus2VSC2

Total Marks: 100
Activities: 50 marks
Internal Assessment: 50 marks

Objectives:

- To prepare the participants/beneficiaries for effective learning music.
- To enable participants' listening, reading, singing skills.
- To develop skill to sing and perform among the participants.
- To provide personality development training through singing role play, group presentation, etc.

Course Feature: 1) Teaching hours per week --- 4
2) Internal Assessment (Viva & Presentation)

	Particulars	Duration	Credit
Unit 1:	Presentation and Performance skill development on the basis of Syllabus of Major course	2 hrs. Per week	1
Unit 2:	Introduction of Taals: Tilwada, Zaptal, Dhamar, Keharawa with Dugun. Identification of taals by listening bols on tabla	2 hrs. Per week	1

Internal Assessment: Practical viva & Performance

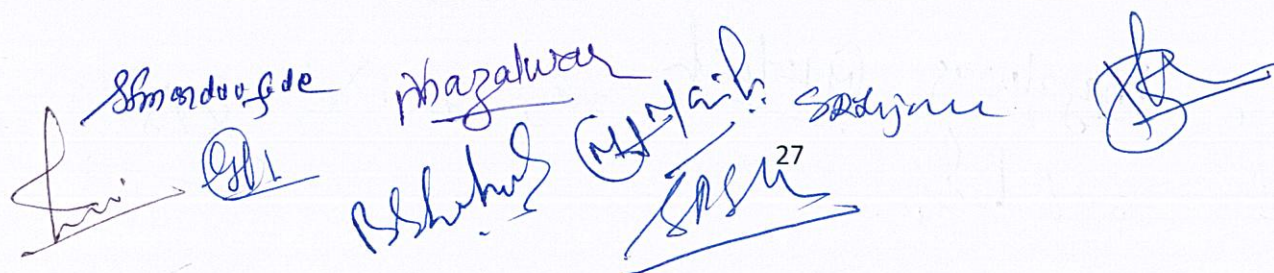
COURSE OUTCOMES:

1. Students get acknowledged of the rich heritage of music.
2. Students will develop moral values.

B.A. I st Year Semester-II
Tabla Theory

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Tabla Theory	Tabla Theory	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<ol style="list-style-type: none"> 1. Elementary knowledge of all Gharanas of Tabla, details of any one gharana. 2. Technique of producing (Nikas) different syllables (any four) तिरकिट, किटतक, तक्कां, गदिगन, कडधातिट, धागेतिट 	08/08
Unit II	<ol style="list-style-type: none"> 1. Meaning and Explanation of the distinctive Features and application of the following: Quida, Gat, Mukhada, Rela, Tukada, Mohara, Tihai, Bol and Palta. 2. Writing notation of all Tala, Quida, Rela etc. Prescribed in practical syllabus. 3. Solo playing – general idea and simple rules. 	06/12
Unit III	<ol style="list-style-type: none"> 1. Importance of Peshkar, Quida, Rela, Gat, Chakradhar, Paran in Solo tabla playing. 2. Classification of Musical Instruments with description of Ghana and Sushir Vadya. 	08/08
Unit IV	<ol style="list-style-type: none"> 1. General rules of tabla tuning. 2. General idea about tabla accompaniment with xk;u] oknu o u`R;] its rules. 3. Comparative study of the features and application of Damdar, Bedam and Chakkradar Tihais 4. Life history and Contribution to the field of Tabla of the following: 1) Pt. Ram Sahay Mishr 2) Pt. Ayodhya Prasad 3) Purushottam Das 	08/12
Internal Marks – Seminar/ Assignment		10
*Sem – Ist – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- <ol style="list-style-type: none"> 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programme 		



Semester Pattern Syllabus for Tabla Practical

B. A. – Part I

Semester II

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Tabla	Tabla	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Tabla Practical

- 1) Practice of Producing the syllables Varna on Tabla and Dagga (Daya Baya)
तिरकिट, किटतक, तक्कां, धिरधिर, गदिगन, कडधातिट, धागेतिट
- 2) Study of the Thekas of the following Talas with Dugun, Tigun and Chougun:
i) Ektal ii) Tilwada iii) Kaharava
- 3) Study of the Thekas with simple compositions and their oral renderings (Padhant) in the following talas:
i) Tevra ii) Dhamar ii) Dhumali
- 4) Uncommon talas: (Theka with dugun only) Pancham Sawari (15 Matra)
- 5) Vistar (Peshkar, Quida, Rela, Patla ,Gat ,Tihai, Tukdas and Mukhadas etc.) of the following Talas with oral rendering(Padhant)
i) Trital ii) Ektal.
- 6) At least two variations of the Theka and Laggis of Dadra and Kaharva tal.
- 7) Recognizing the sum of a Tala and Song; ability to play lehara on harmonium.

Books recommended:

1. पं. वि. ना. भातखंडे: हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका, भाग 2 ते 4.
2. पं. व्ही. एन. पटवर्धन : राग विज्ञान भाग 1 ते 5
3. पं. वि. ना. भातखंडे : हिंदुस्थानी संगीत पद्धती, भाग 2 ते 4
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग 1 ते 5 (संगीत सदन प्रकाशन, इलाहाबाद)
5. शांती श्रीखंडे : संगीत शास्त्र दर्पण भाग 1, 2
6. महेश नारायण सक्सेना : संगीत शास्त्र भाग 1, 2
7. Bandhopadhyaya: Sitar Marga, Part I & II
8. Pt. Rajabhayya Poochwale: Dhruopad, Dhammar Gayaki
9. S.K. Chaubey: Indian Music Today
10. Pt. Bhatkhande: A short Historical Survey of Northern Indian Music.
11. Pt. Bhatkhande: A comp. study of Indian Music of 16th, 17th and 18th Century.
12. प्रो. बी. आर. देवधर : राग बोध भाग 1 ते 3
13. श्री. गोडबोले : तबला शास्त्र –ताल दीपिका
14. श्री. किरपेकर : ताल वैभव
15. संगीत कार्यालय हाथरस – तालअंक
16. Dr. G. H. Taralekar : History of Indian Musical Instruments.
17. डॉ. नारायण मंगरूळकर-संगीत शास्त्र विजयिनी
18. श्री. ना. वि. पंडित : व्हायलिन (महाराष्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
19. अ. वि. बेडेकर : हार्मोनियम (म.वि.ग्रं.नि.मं.)
20. श्री. अरविंद मुळगावकर : तबला (म.वि.ग्रं.नि.मं.)
21. कै. चैतन्य देसाई : संगीत विषयक संस्कृत ग्रंथ (म.वि.ग्रं.नि.मं.)
22. सत्यनारायण वसिष्ठ: कायदा और पेशकार
23. सत्यनारायण वसिष्ठ: ताल मार्तंड
24. सत्यनारायण वसिष्ठ: तबले पर दिल्ली और पूरब
25. प्रभूलाल गर्ग "वसंत" : संगीत विशारद (संगीत कार्यालय हाथरस)
26. ताल प्रभाकर प्रश्नोत्तरी : श्री. गिरिशचंद्र श्रीवास्तव
27. ताल परिचय भाग 1, 2, 3 : श्री. गिरिशचंद्र श्रीवास्तव
28. डॉ. आबान मिस्त्री : तबला एवं पखवाज के घराने एवं परम्पराएँ

Shamdas
Shamdas

Abazalwar
Abazalwar

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Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester III

भारतीय संगीत

Major Mandatory

UGMus3MM5

Total Marks: 100 marks

Theory Exam: 40 marks

Practical Exam: 40

Theory Internal: 10 marks

Practical Internal: 10

Practical

Course outcomes:

1. Students will be able to perform alankars in vikrut swaras.
2. Students will be able to perform Sargam geet, Lakshan geet.
3. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khayal / masitkhani gat.
4. Students will be able to express prescribed taals on tali with dugun, chougum.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none">• 10 Alankars of Vikrut Swaras• Sargam & Lakshangeet in each from the following Raags. i) Bihag ii) Desh iii) Bageshree iv) Bhimpalasi v) Deshkar	20
Unit II	<ul style="list-style-type: none">• Vilambit Khayal / Masit Khani Gat with detailed Gayaki in any Two of the prescribed Ragas. Drut Khayal or Raja Khani Gat with Gayaki in all the prescribed Ragas.	20
Unit III	<ul style="list-style-type: none">• One Dhrupad with Dugun & Chougum• Tarana from prescribed Raga• One Patriotic Song	20
Unit IV	<ul style="list-style-type: none">• Study of following Talas with dugun. i) Dipchandi ii) Rupak iii) Sool Taal• Bhajan• Ghazal	20
Internal Marks – Practical Record Books, Seminar/Project		10
*Sem – III– Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Practice of Alankars 2. Practice of Saragamgeet/ Laxangeet/Drutkhayal		

Samantou Gade *Mazalwade* *30* *Satyam* *SPSH*

3. Practice of delivering Bolls prescribed Taals.

Theory

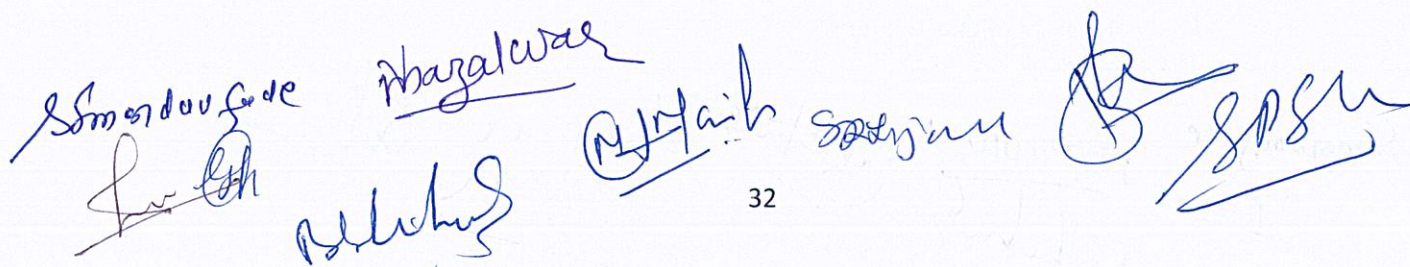
Course outcomes:

1. Students will get basic knowledge of ragas and notation of songs.
2. Students will get knowledge of European musical scales.
3. Students will get acquainted with the contribution of great musicians.
4. Students will get acquainted with the folk songs from different provinces of India.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<ol style="list-style-type: none">1. a) Rabindra Sangeet b) Karnatic Sangeet (Saptak and music styles)2. Biographies and contribution of following musicians<ul style="list-style-type: none">• Ustad Allaudin Khan• Ustad Zakir Hussain	08/08

Unit II	<ol style="list-style-type: none"> 1. Study of theoretical details of Ragas (Bihag, Desh, Bageshree, Bhimpalasi, Deshkar) prescribed for practical course and their comparative study. 2. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course. 3. Writing of Talas (Deepchandi, Rupak, Sool taal) in notation with dugun and chougun. 	06/12
Unit III	<ol style="list-style-type: none"> 1. Comparative study of Bhatkhande and Paluskar notation system. 2. Essay on any of the following topics: <ul style="list-style-type: none"> • Role of Music in National Integration • Natya sangeet of Maharashtra 	08/08
Unit IV	<ol style="list-style-type: none"> 1. Study of the following technical terms: Vrunda vadan, Vaggeykar, Merit and demerits of Vaggeykar, Naandi, Haveli Sangeet, Raagmala, Kaku Bhed, Geet- Gandharva- Gaan, Gayak – Nayak. 2. General knowledge of following folk songs: Kajri, Chaiti, Mand, Garba, Powada. 3. Study of Musical Scales: Pythagorean Scale, Natural Scale, Chromatic Scale 	08/12
Internal Marks – Seminar/ Assignment		10 marks
*Sem – III – Analyze the different musical forms. Understand the basic terminologies of Music. Student will be able to write notation.		
*Activities- <ol style="list-style-type: none"> 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes 		



UGMus3MM5

Total Marks: 50 marks

Theory Exam: 40 marks

Theory Internal: 10 marks

B.A. Part II Semester-III

Mandatory Major 2 – 2 Credits

Music – Vocal/ Instrumental

Practical

Course outcomes:

1. Students will be able to perform light songs based on the prescribed ragas.
2. Students will get knowledge about relation of classical music and light music.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Practical	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	45 Hrs.

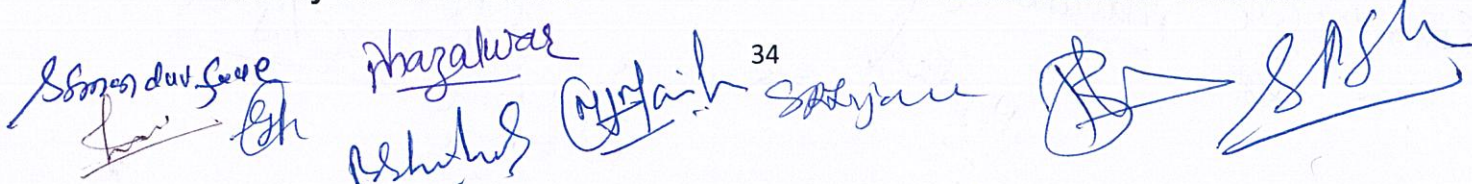
Activity	Periods
Prepare a light song based on any four of the following ragas: <ul style="list-style-type: none"> • Bihag • Des • Bageshree • Bhimpalasi • Deshkar 	45
Internal Marks will be given on students' attendance and presentation.	

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.
Semester III
भारतीय संगीत
Minor
UGMus3Mi2

Total Marks: 100 marks

Theory Exam: 40 marks

Practical Exam: 40 marks



Practical

Course outcomes:

1. Students will be able to perform alankars of vikrut swaras.
2. Students will be able to perform Sargam geet, Lakshan geet.
3. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khyal / masitkhani gat.
4. Students will be able to express prescribed taals on tali.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none"> 10 Alankars of Vikrut Swaras Sargam & Lakshangeet in each from the following Raags. i) Bihag ii) Desh iii) Bageshree iv) Patadeep v) Deshkar 	20
Unit II	<ul style="list-style-type: none"> Vilambit Khayal / Masit Khani Gat with detailed Gayaki in any Two of the prescribed Ragas. Drut Khayal or Raja Khani Gat with Gayaki in all the prescribed Ragas. 	20
Unit III	<ul style="list-style-type: none"> One Dhrupad with Dugun & Chougun Tarana from prescribed Raga One Patriotic Song 	20
Unit IV	<ul style="list-style-type: none"> Study of following Talas with dugun. i) Dipchandi ii) Rupak iii) Sool Taal Bhajan Ghazal 	20
Internal Marks – Practical Record Books, Seminar/Project		10
*Sem – III– Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Practice of Alankars 2. Practice of Saragamgeet/ Laxangeet/Drutkhayal 3. Practice of delivering Bolls prescribed Taals.		

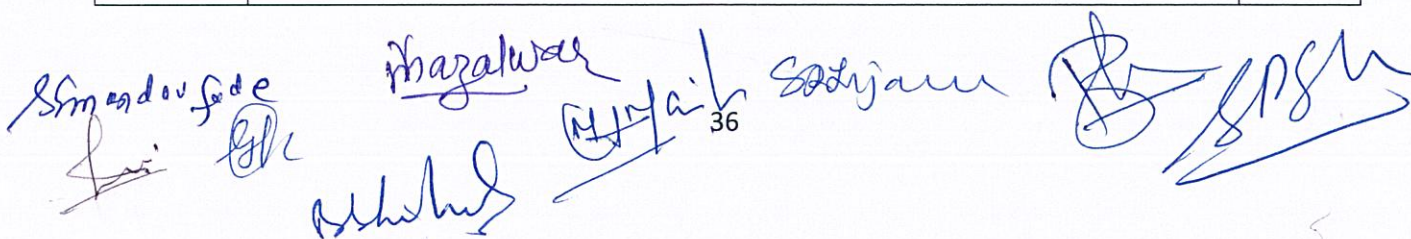
Theory

Course outcomes:


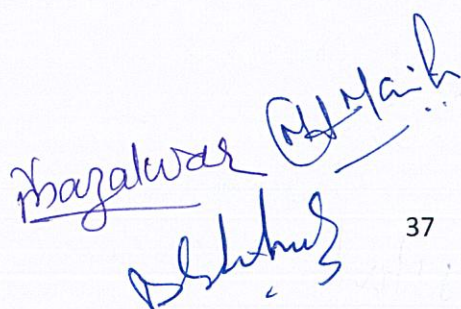
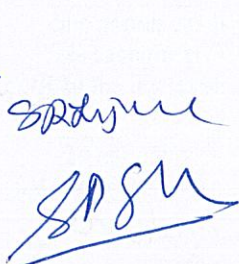

1. Students will get basic knowledge of ragas and notation of songs.
2. Students will get knowledge of European musical scales.
3. Students will get acquainted with the contribution of great musicians.
4. Students will get acquainted with the folk songs from different provinces of India.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<p>3. a) Rabindra Sangeet b) Karnatic Sangeet (Saptak and music styles)</p> <p>4. Biographies and contribution of following musicians</p> <ul style="list-style-type: none"> • Ustad Allaadin Khan • Ustad Zakir Hussain 	08/08
Unit II	<p>4. Study of theoretical details of Ragas (Bihag, Desh, Bageshree, Patadeep, Deshkar) prescribed for practical course and their comparative study.</p> <p>5. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course.</p> <p>6. Writing of Talas (Deepchandi, Rupak, Sool taal) in notation with dugun and chaugun.</p>	06/12
Unit III	<p>3. Comparative study of Bhatkhande and Paluskar notation system.</p> <p>4. Essay on any of the following topics:</p> <ul style="list-style-type: none"> • Role of Music in National Integration • Natya sangeet of Maharashtra 	08/08



Unit IV	<p>4. Study of the following technical terms:- Vrunda vadan, Vaggeyakar, Merit and demerits of Vaggeyakar, Naandi, Haveli Sangeet, Raagmala, Kaku Bhed, Geet- Gandharva- Gaan, Gayak – Nayak.</p> <p>5. General knowledge of following folk songs: Kajri, Chaiti, Mand, Garba, Powada.</p> <p>6. Study of Musical Scales: Pythagorean Scale, Natural Scale, Chromatic Scale</p>	08/12
Internal Marks – Seminar/ Assignment		10 marks
*Sem – III – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
<p>*Activities-</p> <ol style="list-style-type: none"> 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes 		

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester III

अभिजात संगीत - ३

Vocational Skill Course (VSC)

UGMus3VSC3

Total Marks: 100
Activities: 50 marks
Internal Assessment: 50 marks

Objectives:

- To prepare the participants/beneficiaries for effective Learning Music.
- To enable participants' listening, reading, Singing skills.
- To develop skill to Sing and Perform among the participants.
- To provide personality development training through singing role play, group presentation, etc.

Course Feature: 1) Teaching hours per week --- 4
2) Internal Assessment (Viva & Presentation)

	Particulars	Duration	Credit
Unit 1:	Presentation and Performance skill development of Khayal Gayaki.	2 hrs. Per week	1
Unit 2:	Introduction of TaalsDipchandi, Rupak,	2 hrs. Per week	

Smendatgare
Phazalwale
38
Mail
Satyam
gsh

	Sool Taal with their Dugun&Chougun. Identification of taals by listening bols on tabla		1

Internal Assessment: Practical viva & Performance

COURSE OUTCOMES:

- Students get acknowledged of the rich heritage of music.
- Students will develop moral values.

Semester Pattern Syllabus for Tabla

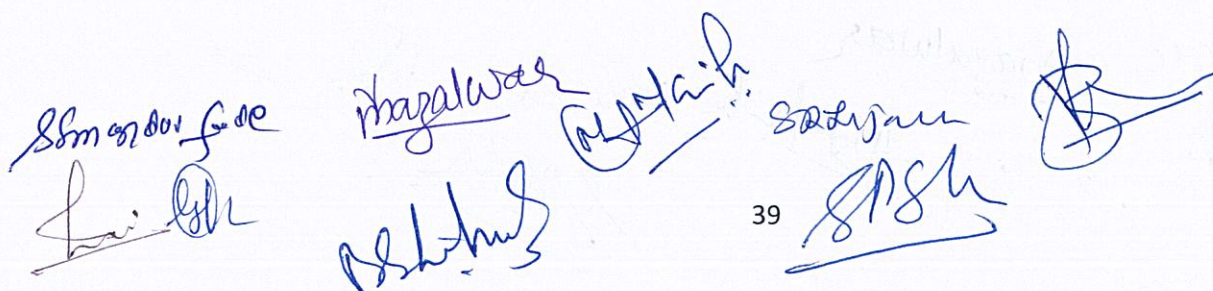
B. A. – Part II Semester III

Notes:-

- Tabla Solo playing along with Lehara, independently at least for 15 minutes – 2 Quaida of Chatasra Jati with 3 Palta in each, Rela, Bedam, Damdar and Chakradar Tihai, Tukada, Mukhada etc.
- Practice of tuning the Tabla.
- Candidates should submit the checked practical record at the time of practical exam.

Tabla Practical

- Thekas and advanced playing in:
 - Trital, Zaptal, Roopak, and Darda
 - Zumra and Dhamar
- Uncommon Talas: Rudra with dugun
- Use of Jat tala in Thumri (along with laggee playing, showing sam with tihai)
- Oral rendering of all Talas and Bols Prescribed in Second year.
- Vistar of the following Talas with a good collection in Trital and Roopak; Advanced Quidas, Gats, Relas, Parans, Mukhadas, Tukdas, Tihais and Gat Quidas
- Knowledge of Chougun laya with oral renderings.
- At least four varieties Darda and Karava tal.



Marks Distribution for Practical Exam

1. Practical Record Book	05
2. Solo Tabla Playing with Lahara	10
3. Theka and Dugun of Taal etc.	05
4. Oral rendition (Paddhant) and simple Kaydas	04
5. Rendition of rare Taal	04
6. Material for Laggi Vadan	04
7. Knowledge of Taalas, Playing styles and general impression	04
8. Accompaniment	04
<hr/>	
Total Marks	40

Marking Distribution

Theory Paper	—	40 marks
Internal Assessment (Theory)	—	10 marks
Practical Exam	—	40 marks
Internal Assessment (Practical)	—	10 marks
<hr/>		
Total	—	100 marks

- Marking distribution will be same for each semester.
- The student has to pass theory, practical and internal assessment separately with minimum 40% marks.

B.A. II Year Semester-III
Tabla Theory

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Tabla	Tabla	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	1) History of Tabla: i) From ancient time to 1300 A.D. ii) Development onward till the present age. 2) History of two Gharanas of Tabla: Delhi, Farrukhabad and Punjab.	08/08
Unit II	1) Writing notation of all the talas prescribed in the practical course of this year along with previous year and their Layakaris in Dugun, Tigan. 2) Definition and knowledge of application of the following: 3) Jarab, Vazan, Yati, Graha, Paran 4) Merits and Demerits of Tabla Players.	06/12
Unit III	5) General knowledge and practical utility of Pakhawaj , Tabla 6) Detailed knowledge of Tabla accompaniment with different styles of vocal and instrumental music – Dhrupad, Khayal. Ghazal 7) Knowledge of Bhatkhande and Paluskar Tala-Notation System.	08/08
Unit IV	1) Essay on any one following subjects: i) Model accompaniment ii) Peculiarities of Different Gharanas of Tabla. 2) Life History and contribution of the following Tabla Maestros: Pt. Govindbua Barhanpurkar, Ustad Ahmad jaan Thirakava, Ustad Modu Khan	08/12
Internal Marks – Seminar/ Assignment		10 marks
*Sem – III – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes		

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester IV

भारतीय संगीत

Major Mandatory

UGMus4MM6

Total Marks: 100 marks

Theory Exam: 40 marks

40 marks

Theory Internal: 10 marks

10 marks

Practical Exam:

Practical Internal:

Practical

Course outcomes:

1. Students will be able to perform alankars.
2. Students will be able to perform Sargam geet, Lakshan geet.
3. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khayal / masitkhani gat.
4. Students will be able to express prescribed taals on tali.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none">10 Alankars from two ThaatasSargam and Lakshan Geet in each from of the following Ragas: i) Malkauns ii) Jaunpuri iii) Hamir iv) Kedar v) Purvi	20
Unit II	<ul style="list-style-type: none">Vilambit Khayal / Masit Khani Gat with detailed Gayaki in any Two of the prescribed Ragas. Drut Khayal or Raja Khani Gat with Gayaki in all the prescribed Ragas.	20
Unit III	<ul style="list-style-type: none">One Dhamar with DugunChaturang from prescribed RagasUniversity SongOne Patriotic Song	20
Unit IV	<ul style="list-style-type: none">Study of following Talas with dugun and chougun i) Dhamar ii) Zhumra iii) Tivra	20

Signature of the Head of the Department
Signature of the Head of the Department
Signature of the Head of the Department
Signature of the Head of the Department

	<ul style="list-style-type: none"> Any one form of light music 	
Internal Marks – Practical Record Books, Seminar/Project		10
*Sem – IV– Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Practice of Alankars 2. Practice of Saragamgeet/ Laxangeet/ Drutkhayal/ Vilambit Khayal 3. Practice of delivering Bols prescribed Taals		

Theory

Course outcomes:

- Students will get basic knowledge of ragas and notation of songs.
- Students will get knowledge of European musical scales.
- Students will get acquainted with the contribution of great musicians.
- Students will get acquainted with the folk songs from different provinces of India.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	1. Dakshinatya taal system 2. Biographies and contribution of following musicians <ul style="list-style-type: none"> Sadarang – Adarang Ustad Abdul Kareem Khan 	08/08
Unit II	1. Study of theoretical details of Ragas (Malkauns, Jaunpuri, Hamir, Kedar, Purvi) prescribed for practical course and their comparative study. 2. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course. 3. Writing of Talas (Dhamar, Zoomra, Tivra) in notation with dugun and chaugun.	06/12

Unit III	<p>1. Definition and types of intervals, intervals in western music and its comparison with Indian intervals, Diatonic Scale.</p> <p>2. Essay on any of the following topics:</p> <ul style="list-style-type: none"> • Importance of Music festivals / seminars / conferences. • Remix and Fusion • Music Therapy 	08/08
Unit IV	<p>1. Definition of following terms: Vrunda gayan, Merits and demerits of Gayak-vadak, Shikshakar-Anukar, Parmel Praveshak Rag, Adhwadarshak Swar, Saptak-Ashtak (Octave)</p> <p>2. General knowledge of various folk songs: Baul, Bhatiyali, Lawani, Bharud, Kirtan</p> <p>3. Study of Musical Scales: Pentatonic Scale, Hexatonic Scale, Equally Tempered Scale.</p>	08/12
Internal Marks – Seminar/ Assignment		10
*Sem – IV– Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes		

Smandanfree
 Bhagalwar
 Chaitan
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Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester III

भारतीय संगीत

Major Mandatory

UGMus4MM6

Total Marks: 50 marks

Theory Exam: 40 marks

Theory Internal: 10 marks

B.A. Part II Semester-IV

Mandatory Major 2 – 2 Credits

Music – Vocal/ Instrumental

Practical

Course outcomes:

1. Students will be able to perform light songs based on the prescribed ragas.
2. Students will get knowledge about relation of classical music and light music.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music Practical	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	45 Hrs.

Activity	Periods
Prepare a light song based on any four of the following ragas: <ul style="list-style-type: none">• Malkauns• Jounpuri• Hamir• Kedar• Purvi	45
Internal Marks will be given on students' attendance and presentation.	

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur.

Semester IV
भारतीय संगीत
Minor
UGMus4Mi3

Total Marks: 100 marks

Theory Exam: 40 marks
40 marks
Theory Internal: 10 marks
10 marks

Practical Exam:
Practical Internal:

Practical

Course outcomes:

1. Students will be able to perform alankars of vikrut swaras.
2. Students will be able to perform Sargam geet, Lakshan geet.
3. Students will be able to perform Chhota khayal / rajakhani gat and outline of Bada khyal / masitkhani gat.
4. Students will be able to express prescribed taals on tali.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none"> 10 Alankars from two Thaatas Sargam and Lakshan Geet in each from of the following Ragas: i) Malkauns ii) Jaunpuri iii) Hamir iv) Kedar v) Purvi 	20
Unit II	<ul style="list-style-type: none"> Vilambit Khayal / Masit Khani Gat with detailed Gayaki in any Two of the prescribed Ragas. Drut Khayal or Raja Khani Gat with Gayaki in all the prescribed Ragas. 	20
Unit III	<ul style="list-style-type: none"> One Dhamar with Dugun Chaturang from prescribed Ragas University Song One Patriotic Song 	20
Unit IV	<ul style="list-style-type: none"> Study of following Talas with dugun and chougun ii) Dhamar ii) Zhumra iii) Tivra Any one form of light music 	20
Internal Marks – Practical Record Books, Seminar/Project		10
*Sem – IV– Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Practice of Alankars 2. Practice of Saragamgeet/ Laxangeet/ Drutkhayal/ Vilambit Khayal 3. Practice of delivering Bols prescribed Taals		

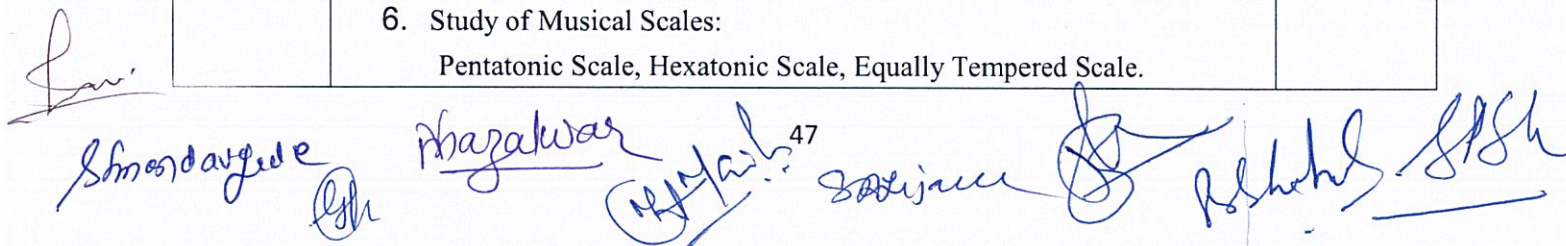
Theory

Course outcomes:

1. Students will get basic knowledge of ragas and notation of songs.
2. Students will get knowledge of European musical scales.
3. Students will get acquainted with the contribution of great musicians.
4. Students will get acquainted with the folk songs from different provinces of India.

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Unit	Content	Periods /Marks
Unit I	<ol style="list-style-type: none"> 3. Dakshinatya taal system 4. Biographies and contribution of following musicians <ul style="list-style-type: none"> • Sadarang – Adarang • Ustad Abdul Kareem Khan 	08/08
Unit II	<ol style="list-style-type: none"> 4. Study of theoretical details of Ragas (Malkauns, Jaunpuri, Hamir, Kedar, Purvi) prescribed for practical course and their comparative study. 5. Reading and writing of notation of compositions (Bandish / Gats) prescribed in the practical course. 6. Writing of Talas (Dhamar, Zoomra, Tivra) in notation with dugun and chaugun. 	06/12
Unit III	<ol style="list-style-type: none"> 3. Definition and types of intervals, intervals in western music and its comparison with Indian intervals, Diatonic Scale. 4. Essay on any of the following topics: <ul style="list-style-type: none"> • Importance of Music festivals / seminars / conferences. • Remix and Fusion • Music Therapy 	08/08
Unit IV	<ol style="list-style-type: none"> 4. Definition of following terms: Vrunda gayan, Merits and demerits of Gayak-vadak, Shikshakar-Anukar, Parmel Praveshak Rag, Adhwadarshak Swar, Saptak-Ashtak (Octave) 5. General knowledge of various folk songs: Baul, Bhatiyali, Lawani, Bharud, Kirtan 6. Study of Musical Scales: Pentatonic Scale, Hexatonic Scale, Equally Tempered Scale. 	08/12



Internal Marks – Seminar/ Assignment	10
*Sem – IV– Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.	
*Activities- <ol style="list-style-type: none"> 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes 	

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Semester Pattern Syllabus for Tabla Practical

B. A. – Part II

Semester IV

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	6 Periods per week	2 (40+10=50 Marks)	90 Hrs.

Notes:-

- 1) Tabla Solo playing along with Lehar, independently at least for 15 minutes – 2 Quaida of Chatastra Jati with 3 Palta in each, Rela, Bedam, Damdar and Chakradar Tihai, Tukada, Mukhada etc.
- 2) Practice of tuning the Tabla.
- 3) Candidates should submit the checked practical record at the time of practical exam.

Tabla Practical

- 1) Practice of Producing the Syllables (Varna) on Tabla and Dagga (Daya & Baya)
 - a) Syllables played with right hand,
 - b) Syllables played with left hand and
 - c) Syllables played with both hands
- 2) Thekas and advanced playing in:
Ektal, Dhumali, and Kaharva
Tewara and Ada choutal
- 3) Uncommon Talas: Shikhar
- 4) Use of Deepchandi tala in Thumri (along with laggee playing, showing samwith tihai)
- 5) Oral rendering of all Talas and Bols Prescribed in Second year.
- 6) Vistar of the following Talas with a good collection in Ektal and Zaptal; Advanced Quidas, Gats, Relas, Parans, Mukhadas, Tukdas, Tihais and Gat Quidas
- 7) Knowledge of Tigun laya with oral renderings.
- 8) At least four varieties Darda and Karava taal

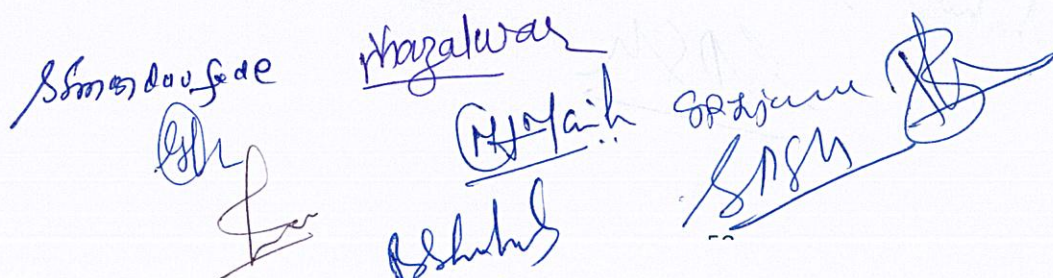
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B.A. II Year Semester-IV
Tabla Theory

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Tabla	Tabla	2 Periods per week	2 (40+10=50 Marks)	30 Hrs.

Tabla Theory

Unit	Content	Periods /Marks
Unit I	1) History of Tabla: a) Transformation in the time of Amir Khusro b) Development onward till the present age. 2) History of four Gharanas of Tabla: Ajarada, Banaras and Lucknow	08/08
Unit II	1) Writing notation of all the talas prescribed in the practical course of this year along with previous year and their Layakaris in Chougun and Aad (3/2). 2) Definition and knowledge of application of the following: 3) Chakradar Paran, Gat-Quida, Tripalli, Rela, Baant, Chalan 4) Merits and Demerits of Tabla Players	06/12
Unit III	1) General knowledge and practical utility of different Indian Percussion Instruments in folk music. 2) Detailed knowledge of Tabla accompaniment with different styles of vocal and instrumental music: Dhamar, Thumari, Bhajan 3) Writing any taal in Bhatkhande and Paluskar Taal-Notation System.	08/08
Unit IV	1) Essay on any one of the following subjects: <ul style="list-style-type: none"> Principles of effective presentation Different 'Baaj' of tabla 2) Life History and contribution of the following Tabla Maestros: Pt. Pagaal Das, Ustad Sudharkhan, Pt. Nana Saheb Panse 3) Three Characteristics of Nad: Pitch, Volume and Timber	08/12
Internal Marks – Seminar/ Assignment		10
*Sem – III – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programmes		



Books recommended:

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S. S. Mandal & Co
 Bhagalpur
 Shri. S. S. Mandal & Co. with S. S. Mandal
 S. S. Mandal

**Rashtrasant Tukadoji Maharaj Nagpur
University, Nagpur**



(Structure Syllabus of Four Years Multidisciplinary Degree program
With multiple Entry & Exit Options)

UNDERGRADUATE PROGRAMME OF HUMANITIES

Minor in DSM

Under the Faculty of Humanities

**B.A. I Semester II
Indian Music**

Effective from Academic year 2025 –2026 (As per New NEP-2020)

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B. A. - Part I Semester II
INDIAN MUSIC
(Vocal and Instrumental)

- 1) There should be 4 Periods for Practical and 1 Periods for Theory in each Week
 - 2) There should be maximum 7 students per Batch
 - 3) Due to natural differences in voice, Male and Female students should have separate batches for Music Practical Periods
 - 4) One practical and one Theory period of 60 Minutes shall be counted equal to one lecture period of 60 Minutes.
-

Notes:-

- 1) Acoustic (Manual) tanpura is mandatory in practical classes as well as practical exam.
- 2) Attention of the candidates, their guardians and teachers is drawn to the fact that the Harmonium accompaniment for vocal music will not be allowed.
- 3) Tabla player's accompaniment is mandatory in practical classes, as well as in practical exam. Only external students are allowed to arrange their own tabla accompanist in practical exam.
- 4) Following instruments can be offered for Exam in instrumental music:

a) Violin	e) Bin	i) Sanai	m) Guitar
b) Dilruba	f) Got-bin	j) Flute	n) Keyboard
c) Israj	g) Sitar	k) Tabla	
d) Sarangee	h) Sarod	l) Harmonium	
- 5) A) Candidate offering instrumental music should study and practice Rajakhani Gat instead of Drut Khayal. Candidates are expected to know the history of their instrument, parts, related technical terms and method of tuning.
- 6) Candidates should submit the checked practical record at the time of practical exam.
- 7) Bhatkhande or Paluskar system of notation will be followed.

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B.A. I Semester II
MUSIC (Vocal and Instrumental)

Marks Distribution

Theory Paper	---	20 marks
Internal Assessment (Theory)	---	05 marks
Practical Exam (Vocal)	---	20 marks
Internal Assessment (Practical)	---	05 marks
Total	---	50 marks

Class Attendance _____ 05 marks

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B.A. Part I Semester-II
Music – Vocal/ Instrumental
Practical

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	4 Periods per week	1 (20+5=25)	30 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none"> 10 Alankars of Shuddha Swaras Sargam and Lakshan Geet in each from of the following Ragas. i) Bhupali ii) Bhairavi Drut Khyal or Raja Khani Gat with Gayaki in all the prescribed Ragas. 	10
Unit II	<ul style="list-style-type: none"> One Tarana from prescribed Ragas. University Song One Patriotic Song Study of following Talas with dugun. i) Tintaal ii) Ektaal 	10
Internal Marks – Practical Record Books		05
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Practice of Alankars 2. Practice of Saragamgeet/ Laxangeet/ Drut khayal 3. Practice of delivering Boles prescribed Taals		

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B.A. Part I Semester-I
Music – Vocal/ Instrumental
Theory

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	1 Periods per week	1 (20+05=25)	15 Hrs.

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none"> Place of Music in Fine Arts Reading and writing of notation of songs (Bandish)/ Gats prescribed in the practical course Writing of Talas (Tintaal & Ektaal) 	04/10
Unit II	<ul style="list-style-type: none"> General knowledge of the biographies and the contribution of the following Musicians: 1) Pt. Vishnu Digambar Paluskar 2) Nayak Gopal Definitions of Technical terms : A) Nad, Shruti, Swar, Purvanga, Uttaranga, Alap-Tan, Grah, Ansh, Nyas. 	04/10
Internal Marks – Seminar		05
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion		



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Books recommended:

1. पं. वि. ना. भातखंडे : हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका, भाग 2 ते 4.
2. पं. व्ही. एन. पटवर्धन : राग विज्ञान भाग 1 ते 5
3. पं. वि. ना. भातखंडे : हिंदुस्थानी संगीत पद्धती, भाग 2 ते 4
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग 1 ते 5 (संगीत सदन प्रकाशन, इलाहाबाद)
5. शांती श्रीखंडे : संगीत शास्त्र दर्पण भाग 1, 2
6. महेश नारायण सक्सेना : संगीत शास्त्र भाग 1, 2
7. Bandhopadhyaya : Sitar Marga, Part I & II
8. S. K. Chaudhary: Indian Music Today
9. Pt. Bhatkhande : A short Historical Survey of Northern Indian Music.
10. Pt. Bhatkhande: A comparative study of Indian Music of 16th, 17th and 18th Century.
11. प्रो. बी. आर. देवधर : राग बोध भाग 1 ते 3
12. श्री. गोडबोले : तबला शास्त्र - ताल दीपिका
13. Dr. G. H. Taralekar : History of Indian Musical Instruments.
14. डॉ. नारायण मंगरूळकर - संगीत शास्त्र विजयिनी
15. श्री. ना. वि. पंडित : व्हायलिन (महाराष्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
16. प्रभूलाल गर्ग "वसंत" : संगीत विशारद (संगीत कार्यालय हाथरस)
17. ताल प्रभाकर प्रश्नोत्तरी : श्री. गिरिशचंद्र श्रीवास्तव
18. ताल परिचय भाग 1: श्री. गिरिशचंद्र श्रीवास्तव

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SYLLABUS – Indian Knowledge System (IKS)

“Ancient nature of Indian Music”

Indian Music

B.A. I Sem I

W.e.f. 2024-2025

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B.A. Part-I Semester-I
Indian Knowledge System (IKS)

Pattern of examination and marks distribution

Theory Paper:

- One theory paper of **40 marks of one hour duration** will be conducted at the end of second semester, on college level.

Internal Assessment:

- Students will be evaluated on the basis of Oral Examination (Viva).
- Students will obtain maximum of 10 marks for Internal Assessment.

Ancient nature of Indian Music Credits: 2 Marks: 50 (40+10)

Course outcomes:

1. Students will be aware of ancient music.
2. Students will develop sense of carrying heritage of music.

Syllabus

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none">• Definition and Development of Music from ancient period• Definition and Development of Indian saptak (octave)	04/20
Unit II	<ul style="list-style-type: none">• Elementary knowledge of Gharana system and Gurushishya Parampara of Traditional Music Education• Definitions of following terms: Nad, Shruti, Swar, Varna, Margi sangeet, Deshi sangeet,	04/20

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Books recommended:

1. पं. वि. ना. भातखंडे: हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका, भाग 2 ते 4.
2. पं. व्ही. एन. पटवर्धन : राग विज्ञान भाग 1 ते 5
3. पं. वि. ना. भातखंडे : हिंदुस्थानी संगीत पद्धती, भाग 2 ते 4
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग 1 ते 5 (संगीत सदन प्रकाशन, इलाहाबाद)
5. शांती श्रीखंडे : संगीत शास्त्र दर्पण भाग 1, 2
6. महेश नारायण सक्सेना : संगीत शास्त्र भाग 1, 2
7. Bandhopadhyaya: Sitar Marga, Part I & II
8. Pt. Rajabhayya Poochwale: Dhruopad, Dhammar Gayaki
9. S.K. Chaubey: Indian Music Today
10. Pt. Bhatkhande: A short Historical Survey of Northern Indian Music.
11. Pt. Bhatkhande: A comp. study of Indian Music of 16th, 17th and 18th Century.
12. प्रो. बी. आर. देवधर : राग बोध भाग 1 ते 3
13. श्री. गोडबोले : तबला शास्त्र —ताल दीपिका
14. श्री. किरपेकर : ताल वैभव
15. संगीत कार्यालय हाथरस — तालअंक
16. Dr. G. H. Taralekar : History of Indian Musical Instruments.
17. डॉ. नारायण मंगरूळकर—संगीत शास्त्र विजयिनी
18. श्री. ना. वि. पंडित : व्हायलिन (महाराष्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
19. अ. वि. बेडेकर : हार्मोनियम (म.वि.ग्रं.नि.मं.)
20. श्री. अरविंद मुळगावकर : तबला (म.वि.ग्रं.नि.मं.)
21. कै. चैतन्य देसाई : संगीत विषयक संस्कृत ग्रंथ (म.वि.ग्रं.नि.मं.)
22. सत्यनारायण वसिष्ठ: कायदा और पेशकार
23. सत्यनारायण वसिष्ठ: ताल मार्तंड
24. सत्यनारायण वसिष्ठ: तबले पर दिल्ली और पूरब
25. प्रभूलाल गर्ग "वसंत" : संगीत विशारद (संगीत कार्यालय हाथरस)
26. ताल प्रभाकर प्रश्नोत्तरी : श्री. गिरिशचंद्र श्रीवास्तव
27. ताल परिचय भाग 1, 2, 3 : श्री. गिरिशचंद्र श्रीवास्तव
28. डॉ. आबान मिस्त्री : तबला एवं पखवाज के घराने एवं परम्पराएँ



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SYLLABUS – Vocational Skill Course (VSC)

(Abhijat Sangeet)

Indian Music

B.A. I Semester I

W.e.f. 2024-2025

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Mazalwar

Objectives:

- To prepare the participants/beneficiaries for effective Learning Music.
- To enable participants' listening, reading, Singing skills.
- To develop skill to Sing and Perform among the participants.
- To provide personality development training through singing role play, group presentation, etc.

Course Feature: 1) Teaching hours per week --- 4
2) Internal Assessment (Viva & Presentation)

	Particulars	Duration	Credit
Unit 1:	Presentation and Performance skill development on the basis of Syllabus of Major course	2 hrs. Per week	1
Unit 2:	Introduction of Taals Trital, Ektal, Dadra, Rupak, Zaptal. Identification of taals by listening bols on table	2 hrs. Per week	1

Internal Assessment: Practical viva & Performance

COURSE OUTCOMES:

1. Students get acknowledged of the rich heritage of music.
2. Students will develop moral values.

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SYLLABUS – Vocational Skill Course (VSC)

(Abhijat Sangeet)

Indian Music

B.A. I Semester II

W.e.f. 2024-2025

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Mazalwar

Objectives:

- To prepare the participants/beneficiaries for effective Learning Music.
- To enable participants' listening, reading, Singing skills.
- To develop skill to Sing and Perform among the participants.
- To provide personality development training through singing role play, group presentation, etc.

Course Feature: 1)Teaching hours per week --- 4
2) Internal Assessment (Viva & Presentation)

	Particulars	Duration	Credit
Unit 1:	Presentation and Performance skill development on the basis of Syllabus of Major course	2 hrs. Per week	1
Unit 2:	Introduction of Taals Tilwada, Zaptal, Dhamar, Keharawa with Dugun. Identification of taals by listening bols on table	2 hrs. Per week	1

Internal Assessment: Practical viva & Performance

COURSE OUTCOMES:

1. Students get acknowledged of the rich heritage of music.
2. Students will develop moral values.

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SYLLABUS – Vocational Skill Course (VSC)

(Abhijat Sangeet)

Indian Music

B.A.II Semester III

W.e.f. 2025-2026

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Objectives:

- To prepare the participants/beneficiaries for effective Learning Music.
- To enable participants' listening, reading, Singing skills.
- To develop skill to Sing and Perform among the participants.
- To provide personality development training through singing role play, group presentation, etc.

Course Feature: 1)Teaching hours per week --- 4
2) Internal Assessment (Viva & Presentation)

	Particulars	Duration	Credit
Unit 1:	Presentation and Performance skill development of Khayal Gayaki.	2 hrs. Per week	1
Unit 2:	Introduction of TaalsDipchandi, Rupak, Sool Taal with their Dugun&Chougun. Identification of taals by listening bols on tabla	2 hrs. Per week	1

Internal Assessment: Practical viva & Performance

COURSE OUTCOMES:

3. Students get acknowledged of the rich heritage of music.
4. Students will develop moral values.

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SYLLABUS – Vocational Skill Course (VSC)

(Abhijat Sangeet)

Indian Music

B.A. III Semester V

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Khazalwar

Objectives:

- To prepare the participants/beneficiaries for effective Learning Music.
- To enable participants' listening, reading, Singing skills.
- To develop skill to sing and perform among the participants.
- To provide personality development training through singing role play, group presentation, etc.

Course Feature: 1) Teaching hours per week --- 4
2) Internal Assessment (Viva & Presentation)

	Particulars	Duration	Credit
Unit 1:	Presentation and Performance skill development of Semi Classical Musical forms.	2 hrs. Per week	1
Unit 2:	Introduction of Jaat Taal, Ada Choutal, Dhumali with Dugun, Tigun&Chougun. Identification of taals by listening bols on table	2 hrs. Per week	1

Internal Assessment: Practical viva & Performance

COURSE OUTCOMES:

1. Students get acknowledged of the rich heritage of music.
2. Students will develop moral values.

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ASH
re
Abazakur
ASH
24/6/24

Books recommended:

1. पं. वि. ना. भातखंडे: हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका, भाग 2 ते 4.
2. पं. व्ही. एन. पटवर्धन : राग विज्ञान भाग 1 ते 5
3. पं. वि. ना. भातखंडे : हिंदुस्थानी संगीत पद्धती, भाग 2 ते 4
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग 1 ते 5 (संगीत सदन प्रकाशन, इलाहाबाद)
5. शांती श्रीखंडे : संगीत शास्त्र दर्पण भाग 1, 2
6. महेश नारायण सक्सेना : संगीत शास्त्र भाग 1, 2
7. Bandhopadhyaya: Sitar Marga, Part I & II
8. Pt. Rajabhayya Poochwale: Dhruopad, Dhammar Gayaki
9. S.K. Chaubey: Indian Music Today
10. Pt. Bhatkhande: A short Historical Survey of Northern Indian Music.
11. Pt. Bhatkhande: A comp. study of Indian Music of 16th, 17th and 18th Century.
12. प्रो. बी. आर. देवधर : राग बोध भाग 1 ते 3
13. श्री. गोडबोले : तबला शास्त्र –ताल दीपिका
14. श्री. किरपेकर : ताल वैभव
15. संगीत कार्यालय हाथरस – तालअंक
16. Dr. G. H. Taralekar : History of Indian Musical Instruments.
17. डॉ. नारायण मंगरूळकर—संगीत शास्त्र विजयिनी
18. श्री. ना. वि. पंडित : व्हायलिन (महाराष्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ)
19. अ. वि. बेडेकर : हार्मोनियम (म.वि.ग्रं.नि.मं.)
20. श्री. अरविंद मुळगावकर : तबला (म.वि.ग्रं.नि.मं.)
21. कै. चैतन्य देसाई : संगीत विषयक संस्कृत ग्रंथ (म.वि.ग्रं.नि.मं.)
22. सत्यनारायण वसिष्ठ: कायदा और पेशकार
23. सत्यनारायण वसिष्ठ: ताल मार्तंड
24. सत्यनारायण वसिष्ठ: तबले पर दिल्ली और पूरब
25. प्रभूलाल गर्ग "वसंत" : संगीत विशारद (संगीत कार्यालय हाथरस)
26. ताल प्रभाकर प्रश्नोत्तरी : श्री. गिरिशचंद्र श्रीवास्तव
27. ताल परिचय भाग 1, 2, 3 : श्री. गिरिशचंद्र श्रीवास्तव
28. डॉ. आबान मिस्त्री : तबला एवं पखवाज के घराने एवं परम्पराएँ



Effective from Academic year 2024 –2025 (As per NEP-2020)

1. Phazalwar Somendry Five
 (C)

Rashtrasant Tukadoji Maharaj Nagpur University, Nagpur

SEMESTER SYSTEM SYLLABUS

B.A.I MUSIC

(Vocal and Instrumental)

Pattern of examination and marks distribution

Theory Paper:

- One theory paper of **40 marks of two hours duration** will be conducted at the end of each semester.

Practical:

1. One Practical examination of **40 marks of half hour duration** in each semester will be conducted at the end of the same semester.
2. Practical examination in each semester will be conducted by Internal and External examiners appointed by the University.

Internal Assessment:

1. Head of the department will carry out internal assessment of the students on the basis of evaluation report from the concerned teacher/ teachers, under the supervision of the principal of the college and will be done at the end of each semester.
2. Distribution of **20 marks** of Internal Assessment is as under-

- **05 marks for Theory Assessment --**

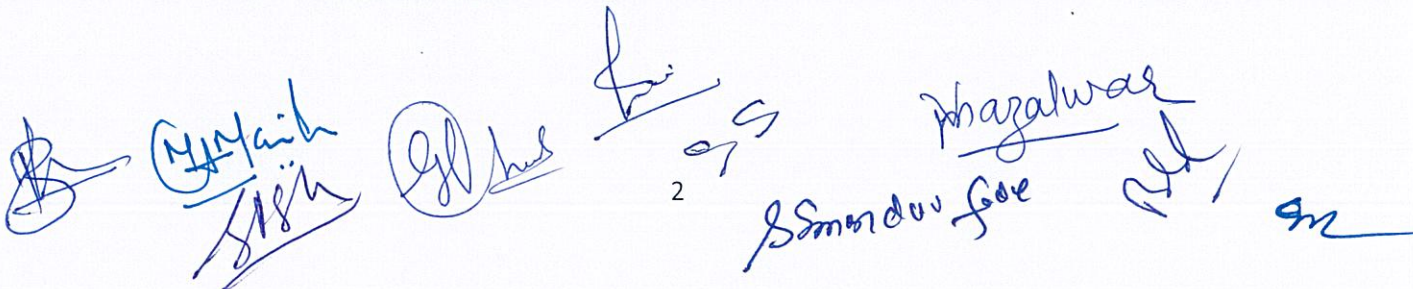
i. Assignment /Project work	-----	(05 marks)
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ii. Participation in Departmental activities	-----	(05 Marks)
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- **10 marks for Practical Assessment --**

i. Class Attendance	-----	(05 marks)
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ii. Practical book	-----	(05 marks)
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Marks Distribution

Alankar	05
Saragam & Laxan Geet	05
Vilambit Khyal / Masitkhani Gat	12
Chhota Khyal / Rajakhani Gat	10
Tarana / Dhun	04
Sugam Sangeet	04
<hr/>	
Total Marks	40

Theory Paper	---	40 marks
Internal Assessment (Theory)	---	10 marks
Practical Exam	---	40 marks
Internal Assessment (Practical)	---	10 marks

Total

100 marks – 4 Credits

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Chhota Khyal
Alankar
Saragam
Laxan Geet
Vilambit Khyal
Masitkhani Gat
Chhota Khyal
Rajakhani Gat
Tarana
Dhun
Sugam Sangeet
Bhawalwar
Sunderdass
one

B.A. 1st Year Semester-I
Music – Vocal/ Instrumental
Practical
Open Elective - Music Fundamentals (संगीताची मूलतत्वे) - I

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	4 Periods per week	2 (40+10=50 Marks)	50 Hrs.

Unit	Content	Periods - Marks
Unit I	<ul style="list-style-type: none"> i) Yaman ii) Kafi iii) Khamaj • 10 Alankars of Shuddha Swaras 	14/ 16
Unit II	<ul style="list-style-type: none"> • Outline of a Vilambit Khyal / Masit Khani Gat in any One of the prescribed Ragas. Drut Khyal or Raja Khani Gat in all the prescribed Ragas. 	12/08
Unit III	<ul style="list-style-type: none"> • One Tarana from prescribed Ragas. • University Song • One Patriotic Song 	12/08
Unit IV	<ul style="list-style-type: none"> • Study of following Talas with dugun. • i) Trital • ii) Ektal • iii) Choutal • iv) Dadra 	12/08
Internal Marks – Practical Record Books, Seminar/Project		
*Sem – Ist – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Riyaz of Alankars 2. Practice of Saragamgeet/ Laxangeet/Drutkhyal 3. Practice of prescribed Taals		

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Mazalwar


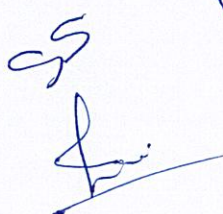
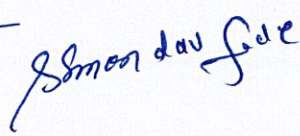



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B.A. 1st Year Semester-I
Music – Vocal/ Instrumental
Theory

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	4 Periods per week	2 (40+10=50 Marks)	50 Hrs.

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none"> Definition, Genesis and Development of Music Deshi Sangeet – Margi Sangeet 	14/ 16
Unit II	<ul style="list-style-type: none"> Study of theoretical details of Ragas prescribed for practical course (Yaman, Kafi, Khamaj) Writing of Talas (Trital, Ektal, Choutal, Dadra) 	12/08
Unit III	<ul style="list-style-type: none"> General knowledge of the biographies and the contribution of the following Musicians: 1) Pt. Vishnu Narayan Bhatkhande,- 2) Taansen Classification of Instruments, with detailed knowledge of Taanpura / Tabla/Harmonium 	12/08
Unit IV	<ul style="list-style-type: none"> Definitions of following terms: Aroha, Avaroha, Pakad, Sthayee, Antara, Sargangeet, Lakshangeet, Vadi-Samvadi, Anuvadi, Vivadi, Varna, Alankar, Saptak, Thaata and its rules, Varjya swar, Vakra swar, Shuddha -Vikrut swar, Tali, Khali, Matra, Sam, Taal, Theka, Laya and its kinds, Avartan. 	12/08
Internal Marks – Seminar/ Assignment		Nil/10
*Sem – I – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programme		

B.A. 1st Year Semester-II
Music – Vocal/ Instrumental
Practical
Open Elective - Music Fundamentals (संगीताची मूलतत्वे) - II

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	4 Periods per week	2 (40+10=50 Marks)	50 Hrs.

Unit	Content	Periods
Unit I	<ul style="list-style-type: none"> Sargam and Lakshan Geet in each from of the following Ragas. i) Bhupali ii) Vrindawani Sarang iii) Bhairavi iv) Patadeep 10 Alankars of Shuddha Swaras 	14/ 16
Unit II	<ul style="list-style-type: none"> Outline of Vilambit Khyal / Masit Khani Gat in any one of the prescribed Ragas. Drut Khyal or Raja Khani Gat with Gayaki in all the prescribed Ragas and one filmy song. 	12/08
Unit III	<ul style="list-style-type: none"> One Tarana from prescribed Ragas. University Song One Patriotic Song, 	12/08
Unit IV	<ul style="list-style-type: none"> Study of following Talas with dugun. i) Tilwada ii) Zaptal iii) Dhamar iv) Keharawa Any one form of light music non filmy song 	12/08
Internal Marks – Practical Record Books, Seminar/Project		Nil/10
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Riyaz of Alankars 2. Practice of Saragamgeet/ Laxangeet/Drutkhyal/ Vilambit Khyal 3. Practice of prescribed Taals		

B.A. 1st Year Semester-II
Music – Vocal/ Instrumental
Theory

Code of The Course/ Subject	Title of Course/ Subject	Total No. of Periods	Total Credit	Total No. of Periods
Music	Vocal & Instrumental	4 Periods per week	2 (40+10=50 Marks)	50 Hrs.

Unit	Content	Periods /Marks
Unit I	<ul style="list-style-type: none"> Place of Music in Fine Arts. Rules and regulations of Thaata & Raaga 	14/ 16
Unit II	<ul style="list-style-type: none"> Study of theoretical details of Ragas prescribed for practical course (Bhupali, Vrindavani Sarang, Bhairavi, Patadeep) Writing of Talas (Tilwada, Zaptal, Dhamar and Keharawa) with dugun and chougun. 	12/08
Unit III	<ul style="list-style-type: none"> General knowledge of the biographies and the contribution of the following Musicians: 1)Pt. Vishnu Digambar Paluskar 2) Balkrishnabua Ichalkaranjkar 	12/08
Unit IV	<ul style="list-style-type: none"> Definition of Technical terms : Nad, Shruti, Swar, Elementary Study of sound: Musical sound, Noise, Kampan gati, Andolan sankhya, Pitch, Magnitude and Timber or Quality; Purvanga, Uttaranga, Alap-Tan, Grah, Ansh, Nyas, Rag and its rules, Meend (sut), Ghasit, Krintan, Jam-Jama, Khatka, Murki. 	12/08
Internal Marks – Seminar/ Assignment		Nil/10
*Sem – II – Analyze the different musical forms. Understand the basic terminologies of Music. Student will able to write notation.		
*Activities- 1. Write the notations 2. Writing of Taalas with their information 3. Group discussion 4. Participation in various programme		

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(Signature)

Maharajwar *(Signature)*

(Signature)



(Signature)

Books Recommended:





1. पंडित वि.ना.भातखंडे : हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका भाग २ ते ४
2. व्ही.एन.पटवर्धन — राग विज्ञान — १ ते ५
3. पंडित वि. ना. भातखंडे (विष्णु शर्मा) हिंदुस्थानी संगीत पद्धती भाग २ ते ४
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग १ ते ५ (संगीत सदन प्रकाशन, इलाहाबाद)
5. प्रभूलाल गर्ग “वसंत” : संगीत विशारद (संगीत कार्यालय हाथरस)
6. शांती श्रीखंडे — संगीत शास्त्र दर्पण भाग १ व २
7. महेश नारायण सक्सेना — संगीत शास्त्र भाग १ व २
8. प्रो. बी. आर. देवधर — थोर संगीतकार
9. डॉ. नारायण मंगरूळकर — संगीतातील घराणी आणि चारित्रे
10. डॉ. नारायण मंगरूळकर — संगीत शास्त्र विजयिनी
11. लक्ष्मी नारायण गर्ग — हमारे संगीत रत्न
12. अशोक रानडे — लोक संगीताचे शास्त्र
13. संगीत हाथरस — लोक संगीत अंक
14. डॉ.अनिता सेन — रविंद्र संगीत
15. Bandhopadhyaya — Sitar Marg part, I, II, III
16. गोडबोले — तबला शास्त्र
17. गोडबोले — ताल दीपिका
18. किरपेकर : ताल वैभव
19. ताल अंक — संगीत कार्यालय हाथरस
20. सत्यनारायण वशिष्ठ — कायदा और पेशकार
21. सत्यनारायण वशिष्ठ — ताल मार्गड
22. अरविंद मुळगावकर — तबला

23. डॉ.जी. एच. तारळेकर — भारतीय वाद्यांचा इतिहास
24. कै. चैतन्य देसाई — संगीत विषयक संस्कृत ग्रंथ (म.वि.ग्रं.नि.मं)
25. डॉ. एस. एस. परांजपे — भारतीय संगीत का इतिहास
26. वायलीन : श्री. ना. वि. पंडित (म.वि.ग्रं.नि.मं)
27. हार्मोनियम अ. वि. बेडेकर (म.वि.ग्रं.नि.मं)
28. डॉ. आबान मिस्त्री : तबला एवं पखवाज के घराने एवं परम्पराएँ
29. लोकसंगीत अंक — केशवचंद्र वर्मा, प्रदीपन प्रकाशन ६५, टैगोर टाउन, इलाहाबाद
30. Pt. Bhatkhande: A short historical survey of Northern Indian Music
31. Pt. Bhatkhande: A Comparative study of Indian Music of 16th, 17th and 18th Century.
32. ताल प्रभाकर प्रश्नोत्तरी : श्री. गिरीशचंद्र श्रीवास्तव
33. ताल परिचय: भाग १, २, ३ श्री. गिरीशचंद्र श्रीवास्तव
34. पं. रामाश्रय झा — अभिनव गीतांजली भाग १ ते ५, संगीत सदन प्रकाशन इलाहाबाद



CS

Under the Faculty of Humanities

With Effect from Academic year 2024 –2025 (As per NEP-2020)

SS

SPSN

M. H. Singh Phazalwar Shmondoufue

SS

SKILL ENHANCEMENT COURSE (SEC)

Semester I

Credit-2 Full Marks-50 (40+10)

Course Title: HARMONIUM / KEY BOARD COURSE PLAYING - I

Course Outcomes:

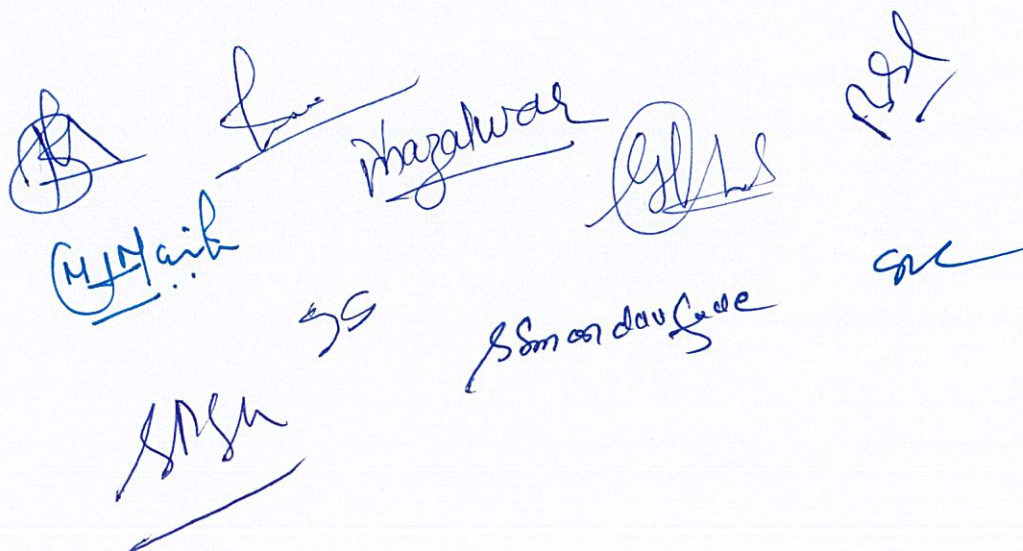
1. The student will be able to play harmonium basic fingering.
2. The student will be able to play alankars/paltas on harmonium.

Activities:

1. To play Suddha and Vikrita swaras on G# & A# scale on harmonium / keyboard
2. To write down description of various parts of harmonium / keyboard
3. To practice basic fingering on harmonium / keyboard
4. To play basic Alankars on Harmonium / keyboard in suddha and Vikrita swaras

Distribution of marks

40 marks	4 activities
10 marks	punctuality and practical performance

The bottom section of the page contains several handwritten signatures and initials in blue ink. These include a circular stamp with a cross inside, a signature that appears to be 'Mazalwar', a signature that looks like 'S. S.', a signature that looks like 'S. S. S.', a signature that looks like 'S. S. S.', a signature that looks like 'S. S. S.', and a signature that looks like 'S. S. S.'.

SKILL ENHANCEMENT COURSE (SEC)

Semester II

Credit-2 Full Marks-50 (40+10)

Course Title: HARMONIUM / KEY BOARD COURSE PLAYING - II

Course Outcomes:

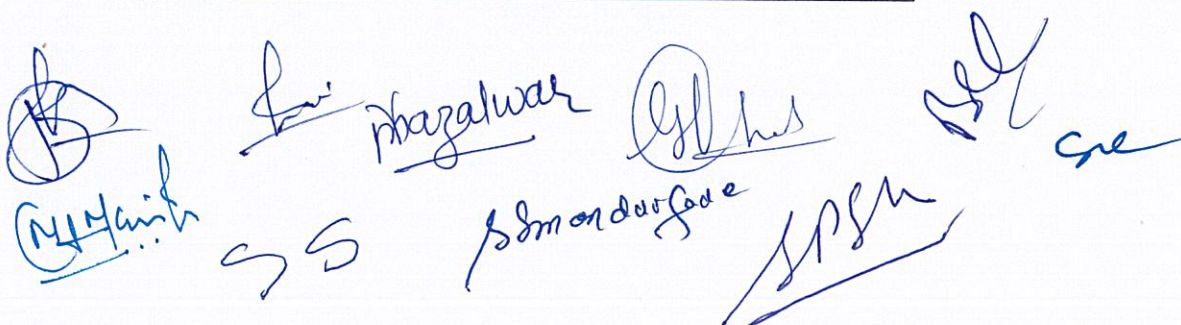
1. The student will be able to play sargam geet of prescribed ragas on harmonium/ keyboard
2. The student will be able to sing paltas while playing harmonium / keyboard

Activities:

1. To teach playing Sargam geet (Raag Yaman & Raag Bhupali) and National Anthem on Harmonium Key Board
2. To enhance the skill of Harmonium / Keyboard accompaniment
3. To sing Paltas accordingly while playing Harmonium / Keyboard
4. To write a report of interviews taken of two Harmonium / Key Board Artists from your respective places.

Distribution of marks

40 marks	4 activities
10 marks	punctuality and practical performance

A collection of handwritten signatures in blue ink, likely representing the faculty members involved in the course. The signatures are scattered across the bottom of the page, some overlapping. One signature appears to be 'S. S.', another 'S. S.', and others are more stylized and difficult to decipher.

Books Recommended:

1. पंडित वि.ना.भातखंडे : हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका भाग २ ते ४
2. व्ही.एन.पटवर्धन — राग विज्ञान — १ ते ५
3. पंडित वि. ना. भातखंडे (विष्णु शर्मा) हिंदुस्थानी संगीत पद्धती भाग २ ते ४
4. पं. रामाश्रय झा : अभिनव गीतांजली भाग १ ते ५ (संगीत सदन प्रकाशन, इलाहाबाद)
5. प्रभूलाल गर्ग “वसंत” : संगीत विशारद (संगीत कार्यालय हाथरस)
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7. महेश नारायण सक्सेना — संगीत शास्त्र भाग १ व २
8. प्रो. बी. आर. देवधर — थोर संगीतकार
9. डॉ. नारायण मंगरुळकर — संगीतातील घराणी आणि चारित्रे
10. डॉ. नारायण मंगरुळकर — संगीत शास्त्र विजयिनी
11. लक्ष्मी नारायण गर्ग — हमारे संगीत रत्न
12. अशोक रानडे — लोक संगीताचे शास्त्र
13. संगीत हाथरस — लोक संगीत अंक
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18. किरपेकर : ताल वैभव
19. ताल अंक — संगीत कार्यालय हाथरस
20. सत्यनारायण वशिष्ठ — कायदा और पेशकार
21. सत्यनारायण वशिष्ठ — ताल मार्टंड
22. अरविंद मुळगावकर — तबला

मुहम्मद

23

Mazalwar

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SPSM

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