

# **FACULTY OF ARTS**

**Programme Code: B.A**

**Programme Name: \_B.A MUSIC VOCAL/INSTRUMENTAL/TABLA  
(Semester I- VI)**

**Examinations: 2023-2026**



**Department of Music**

**Khalsa College, Amritsar**

**An Autonomous College**

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(b) Subject to change in the syllabi at any time.  
(c) Please visit the College website time to time.**

S.No.	PROGRAMME OBJECTIVES
1.	The course provides to the students basic and advance knowledge about Swar, Rhythm, Pich, Raga Alankara and History of Indian Music.
2.	The student studies about the composition and forms of Indian Music
3.	Students are made aware about the theoretical aspects of Raga and Talas
4.	The student is able to give practical demonstration of the prescribed raga and is able to demonstrate various aspects of ragas and this differentiation

S.No.	PROGRAMME SPECIFIC OUTCOMES (PSOS)
1.	To understand the basic terminology of Indian music.
2.	To be able to give a practical demonstration of ragas.
3.	To learn how to write the practical comCOsition according to the notation system.
4.	To learn about the music in the Vedic period and also the works of music.
5.	Scholars of the past.
6.	To understand the studies about the gharanas of Indian music.

<b>COURSE SCHEME</b>											
<b>SEMESTER – I</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUV-1117-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>10-11</b>
<b>BMUV-1117-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>12</b>

<b>SEMESTER – II</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUV-1217-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>13-14</b>
<b>BMUV-1217-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>15</b>

<b>SEMESTER – III</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUV-2317-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>16-17</b>
<b>BMUV-2317-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>18</b>

<b>SEMESTER – IV</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUV-2417-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>19-20</b>
<b>BMUV-2417-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>21</b>

<b>SEMESTER – V</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUV-3517-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>22-23</b>
<b>BMUV-3517-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>24</b>

<b>SEMESTER – VI</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUV-3617-A</b>	<b>Music Vocal (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>25-26</b>
<b>BMUV-3617-B</b>	<b>Music Vocal (Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>27</b>

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-1118-A	Music Instrumental (Theory)	2	2			4	25		25	100	28-29
BMUI-1118-B	Music Instrumental (Practical)	4			2			50			30

SEMESTER – II											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-1218-A	Music Instrumental (Theory)	2	2			4	25		25	100	31-32
BMUI-1218-B	Music Instrumental (Practical)	4			2			50			33

SEMESTER – III											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-2318-A	Music Instrumental (Theory)	2	2			4	25		25	100	34-35
BMUI-2318-B	Music Instrumental (Practical)	4			2			50			36

SEMESTER – IV											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-2418-A	Music Instrumental (Theory)	2	2			4	25		25	100	37-38
BMUI-2418-B	Music Instrumental (Practical)	4			2			50			39

SEMESTER – V											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-3518-A	Music Instrumental (Theory)	2	2			4	25		25	100	40-41
BMUI-3518-B	Music Instrumental (Practical)	4			2			50			42

SEMESTER – VI											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-3618-A	Music Instrumental (Theory)	2	2			4	25		25	100	43-44
BMUI-3618-B	Music Instrumental (Practical)	4			2			50			45

<b>COURSE SCHEME</b>											
<b>SEMESTER – I</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/ Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUT-1120-A</b>	<b>Music Instrumental Tabla (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>46-47</b>
<b>BMUT-1120-B</b>	<b>Music Instrumental Tabla(Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>48</b>

<b>SEMESTER – II</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUT-1220-A</b>	<b>Music Instrumental Tabla (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>49-50</b>
<b>BMUT-1220-B</b>	<b>Music Instrumental Tabla(Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>51</b>

<b>SEMESTER – III</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUT-2320-A</b>	<b>Music Instrument Tabla (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>52-53</b>
<b>BMUT-2320-B</b>	<b>Music Instrument Tabla(Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>54</b>

<b>SEMESTER – IV</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUI-2420-A</b>	<b>Music Instrumental (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>55-56</b>
<b>BMUI-2420-B</b>	<b>Music Instrumental (Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>57</b>



<b>SEMESTER – V</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUT-3520-A</b>	<b>Music Instrument Tabla (Theory)</b>	<b>2</b>	<b>2</b>				<b>25</b>		<b>25</b>	<b>100</b>	<b>58-59</b>
<b>BMUT-3520-B</b>	<b>Music Instrument Tabla(Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>60</b>

<b>SEMESTER – VI</b>											
<b>Course Code</b>	<b>Course Name</b>	<b>Hours/Week</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Max Marks</b>				<b>Page No.</b>
			<b>L</b>	<b>T</b>	<b>P</b>		<b>Th</b>	<b>P</b>	<b>IA</b>	<b>Total</b>	
<b>Major Courses</b>											
<b>BMUT-3620-A</b>	<b>Music Instrument Tabla (Theory)</b>	<b>2</b>	<b>2</b>				<b>25</b>		<b>25</b>	<b>100</b>	<b>61-62</b>
<b>BMUT-3620-B</b>	<b>Music Instrument Tabla(Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>63</b>

**B.A SEMESTER-1**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1117-A**  
**(THEORY)**

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUV-1117-A	Music Vocal (Theory)	2	2			4	25		25	100	10-11
BMUV-1117-B	Music Vocal (Practical)	4			2			50			12

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Program Objective:** student will gain skills in and understanding of analysis a comCOsition of music in the style of common practice period. Student will gain musicianship skills in both aural perception and sight singing relative to music in the style of common practice period. To gain musical terminology student gain advance knowledge in theory literature music technology or other electives.

### **Section-A**

1. Method of tuning your instrument (Tanpura).
2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak, Jati.

### **Section-B**

3. Contribution and Life Sketches of the following musicians: Tansen, Swami Hari Das, Abdul Karim Khan.
4. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Ghorian.

### **Section-C**

5. Description and notation of the following Ragas: Bilawal, Khamaaj and Bhopali.
6. Description and notation of the following Taals: Teentaal, Dadra.

### **Section-D**

7. Contribution of Sri Guru Nanak Dev Ji towards Indian Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.

### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### **Course Outcomes:**

- CO-1.** Get basic knowledge of Swar Naad saptak jati  
**CO-2.** Know about great musicians and scholars of Indian music.  
**CO-3.** Get brief knowledge of ragas as well as practical knowledge of Indian music..  
**CO-4.** Know about rhythm and the introduction of string instrument in theory and practical form.

**B.A SEMESTER-1**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1117-B**  
**(PRACTICAL)**

**Time: 20 Minutes for each student**

**Credit: 2**  
**Marks- 50**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal, and Bhopali.
2. One Sargam Geet from prescribed Ragas.
3. Ability to play five alankars on the Harmonium based on the Bilawal Thata.
4. Ability to recite Teen tal and Dadra showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
5. Recitation of Ghorian.
6. Knowledge of the following non-detailed Ragas: Alahaiya Bilawal and Deshkaar.

**Books Recommended:**

9. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
10. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
11. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras .2013.
12. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak .27 Mahajani Tola, Allahabad. 1972.
13. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
14. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika* .Sangeet Karyalaya, Hathras (U.P). 1970.
15. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala.1991
16. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 20

**B.A SEMESTER-II**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1217-A**  
**(THEORY)**

SEMESTER – II											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUV-1217-A	Music Vocal (Theory)	2	2			4	25		25	100	13-14
BMUV-1217-B	Music Vocal (Practical)	4			2			50			15

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Programme objective:** Student will gain additional understanding of advance theoretical or comCOsitional technique some of the ragas with their detailed singing style and understanding of analysis a comCOsition of music in the style of common practice period. Student will gain musicianship skills in both aural perception and sight singing relative to music in the style of common practice period. To gain musical terminology student gain advance knowledge in practical field of music.

### **Section-A**

1. Historical Development of Indian Music in Vedic Period.
2. Definition and explanation of the following Musical Terms: Raga, Thata, Vadi, Samvadi, Meend.

### **Section-B**

3. Salient features of Time Theory in Indian Music.
4. Contribution and Life Sketches of the following musicians: Pt. Vishnu Narayan Bhathkhande, V.D. Puluskar.

### **Section-C**

5. Description and notation of the following Ragas: Kalyan, Asavari, Kafi.
6. Description and notation of the following Taals: Keherva, Ektal

### **Section-D**

7. Contribution of Bhai Mardana towards Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet: Astpadi, Ank, Kirtaniya, Pada.

### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### **Course Outcomes:**

- CO-1.** Get knowledge about great musicians who dedicated their whole life for music.
- CO-2.** know about various raga of Indian music.

**B.A. SEMESTER- II**  
**MUSIC (VOCAL)**  
**Course code: BMUV-1217-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks-50**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalyan, Asavari, Kafi.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Elementary Knowledge of the following non-detailed Ragas: Jaunpuri, Bhimplasi, ShudhKalyan.
4. One Shabad from prescribed Ragas.
5. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course.
6. Ability to recite Kehrva and Ektal showing Khali Tali with handmotion in Ekgun, Dhugan Layakaries.
7. Recitation of Suhag.
8. Ability to play thekas of Keharva & Dadra on Tabla.

**B.A. SEMESTER-III**  
**MUSIC (VOCAL)**  
**Course code: BMUV-2317-A**  
**(THEORY)**

COURSE SCHEME											
SEMESTER – III											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUV-2317-A	Music Vocal (Theory)	2	2			4	25		25	100	16-17
BMUV-2317-B	Music Vocal (Practical)	4			2			50			18

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To provide knowledge of historical development of music. The student will be able to introduction to proper form of Alaap through different vocal exercises of prescribed ragas. With special reference of Gurmat sangeet and great musician of Indian classical music

**Section-A**

1. Historical Development of Indian Music during 14<sup>th</sup> to 17<sup>th</sup> century with special reference to Akbar Period.



2. Definition and explanation of the following Musical Terms: Alap, Bol Alap, Bol Baant, Upaj.

#### **Section-B**

3. Detailed Study of Tanpura and Sahayak Naad.
4. Varieties of Tanas.

#### **Section-C**

5. Description and notation of the following Ragas: Bhimplasi, Des and Vrindavani Sarang.
6. Description and notation of the following Talas: Ektal and Sooltal.

#### **Section-D**

7. Contribution and Life Sketches of the following musicians: Bade Ghulam Ali Khan, Pt. Bheem Sen Joshi, Vinayak Rav Patwardhan.
8. Salient features of Kirtan Chaunkis in special context of Gurmat Sangeet.

#### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras .2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak .27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika* .Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

#### **Course Outcomes:**

**CO-1.** Sing vilambit and Drut khayal

**CO-2.** Learn the musical techniques

**CO-3.** Learn about vocal culture techniques with major and minor notes

**B.A. SEMESTER-III**  
**MUSIC (VOCAL)**  
**Course code: BMUV-2317-B**  
**(PRACTICAL)**

**Credit Hours (per week): 2**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks-50**

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas:  
Bhimplasi, Des and Vrindavi Sarang.
4. One Lakshan Geet in Prescribed Raga.
5. One Dhrupad with Dugan Laykari in any of the prescribed Ragas.
6. Ability to recite Ektal and Sooltal showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
7. Brief Knowledge of following Ragas: Dhanashri, Sorath and Madhmaad Sarang.
8. Ability to play theka of Rupak Tala on table.
9. Ability to play Dhun of any Folk Song Punjab on Harmonium/ any instrument.

**B.A. SEMESTER-IV**  
**MUSIC (VOCAL)**  
**Course code: BMUV-2417-A**  
**(THEORY)**

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUV-2417-A	Music Vocal (Theory)	2	2			4	25		25	100	19-20
BMUV-2417-B	Music Vocal (Practical)	4			2			50			21

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Program Objectives:** This course is an introduced of different musical terms, raga lakshan. To study the contribution of some early practitioners of music. To impart the knowledge of notation different talas along with layakararies.

**Section-A**

1. Detailed knowledge of Khyal Styles of Singing.
2. Short notes on the following terms:
  - a. Sargam Geet                      b. Lakshan Geet
  - c. Saadra                                d. Raag-Malika

### **Section-B**

3. Formation of 484 Ragas from Thata by Pt. Vyankata Mukhi in ChaturdandiPrakashika.
4. Detailed Study of Ten Ancient Rag-Lakshanas.

### **Section-C**

5. Description and notation of the following Ragas: Malkauns, Bihaag and Bhairavi.
6. Description and notation of the following Talas: Ada Chautal and Jhaptal.

### **Section-D**

7. Contribution and Life Sketches of the following musicians: Ustad Amir Khan, Pt. Jasraj, S. Sohan Singh.
8. Gayak ke Gun evam dosh.
9. Detailed knowledge of Folk singing styles used in Gurmat Sangeet.

### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### **Course Outcomes:**

- CO-1.** Understand about sargam geet, lakhshan geet which help students to get established in practical fields.
- CO-2.** Understand tala and rhythm structure and gain knowledge about the ancient raga and yoga

**B.A. SEMESTER-IV**  
**MUSIC (VOCAL)**  
**Course code: BMUV-2417-B**  
**(PRACTICAL)**

**Credit Hours (per week): 2**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks- 50**

1. Ability to play five alankars on the Harmonium based on the Kafi Thata.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Malkauns, Bihaag and Bhairavi.
4. One Trana in any Prescribed Raga with proper singing style.
5. Ability to Sing National Anthem with Harmonium.
6. Ability to recite Jhap-Taal and Ada Chautal showing Khali Tali with handmotion in Ekgun, Dhugan Layakaries.
7. Brief knowledge of Non-Detailed Ragas: Chanderakauns and Tilang and BilasKhani Todi.
8. Ability to play theka of TeenTaal on table.
9. One Cinematic song on Harmonium/ any instrument.

**B.A. SEMESTER-V**  
**MUSIC (VOCAL)**  
**Course code: BMUV-3517-A**  
**(THEORY)**

COURSE SCHEME											
SEMESTER – V											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUV-3517-A	Music Vocal (Theory)	2	2			4	25		25	100	22-23
BMUV-3517-B	Music Vocal (Practical)	4			2			50			24

**Instructions for the Paper Setter:**  
**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Program Objective:** To provide the knowledge of different singing style of music. To enhance the knowledge of various aspects of music. To clear the theoretical terms of talas.

**Section-A**

1. Historical Development of Indian Music during ModernPeriod
2. Development of Indian Notation System and its merits and demerits.
3. Short notes on the following:
  - a. Thumari
  - b.Tappa
  - c.Chaturang

### Section-B

4. Detailed knowledge of folk music of Punjab.
5. Life and Contribution of the following Musicians:
  - a. Dalip Chander Bedi
  - b. Surinder Kaur

### Section-C

6. Detailed description and notation of the following Ragas:
  - a. Darbari
  - b. Bhairav
  - c. Kedar
  
7. Description and Notation of the following Talas:
  - a. Deepchandi
  - b. Tilwara

### Section-D

8. Classical Gayan Shailies used in Gurmat Sangeet.
9. Essay writing on the following topics
  - a. Kanth Sadhna (Voice Culture)
  - b. Devotional Music

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

- CO-1.** Get knowledge on different style of singing.
- CO-2.** Explain the structure of talas and ragas.
- CO-3.** Get knowledge on Gurmatsangeet and its various style of singing

**B.A. SEMESTER-V**  
**MUSIC (VOCAL)**  
**Course code: BMUV-3517-B**  
**(PRACTICAL)**

**Credit Hours (per week): 2**  
**Total Hours: 60**  
**Marks-50**

**Time: 20 minutes for each student:**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas:  
Darbari, Kedar, Bhairav.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Brief Knowledge of Non-Detailed Ragas: Adana, Kamod and Jog.
4. One Gazal.
5. One Chaturang or Trivat in any Raga of Your Choice.
6. Ability to recite Deepchandi and Tilwara showing Khali Tali with handmotion in Ekgun, Dugun Layakaris.
7. Ability to play theka of Jhap Taal on Tabla.
8. Ability to play five alankars on the Harmonium based on the Asawari Thata.



**B.A. SEMESTER-VI**  
**MUSIC (VOCAL)**  
**Course code: BMUV-3617-A**  
**(THEORY)**

COURSE SCHEME											
SEMESTER – VI											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUV-3617-A	Music Vocal (Theory)	2	2			4	25		25	100	25-26
BMUV-3617-B	Music Vocal (Practical)	4			2			50			27

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Program Objective:** To provide the knowledge of different Gharana system in Indian classical music. To impart the knowledge of gurmat sangeet and great musicians of it. To understand the talas ragas and different gayanshallies of classical music.

**Section-A**

1. ImCortance of Globalization in Indian Music in Modern Period.
2. Method of formation of 72 Thatas of Dakhshini Music System of Pt. VyankatMukhi.
3. Detailed knowledge of Dhruvad & Dhammar Style of Singing.

### Section-B

4. Detailed knowledge of following Gharanas of Khayal Gayaki.  
a. Gwalior, b.Kirana, c.Agra, d.Patiala e.Delhi
5. Essay writing on the following Topic:  
a. Music and Yoga    b. Music & Literature

### Section-C

6. Detailed description and notations:-  
a. Jaunpuri b. ShudhKalyan, c.Bhageshwari
7. Detailed study of the following Talas:  
a. Jhumra    b.Dhammar

### Section-D

8. Life & Contribution of the following musicians:  
a.   Girija Devi                      b. Fayyaaz Khan
9.    Contribution of Sri Guru Gobind Singh Ji towards Indian Music.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published byPunjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Know about basic technique dhrupad and dhammar.

**CO-2.** Understand about Hindustani classical music in practical form.

**B.A. SEMESTER-VI**  
**MUSIC (VOCAL)**  
**Course code: BMUV-3617-B**  
**(PRACTICAL)**

**Credit Hours (per week): 2**  
**Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks- 50**

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Jaunpuri, Shudh Kalyan , Bageshwari.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. One Dhammar in any of the prescribed in course.
4. One Shabad/Bhajan in any of the Ragas prescribed in the course.
5. Brief Knowlegde of Non-Detailed Ragas: Jansammohani, Ragageshwari, Asawari.
6. Ability to sing a Cinematic Song with the help of Harmonium.
7. Ability to recite Jhumra and Dhammar showing Khali Tali with handmotion in Ekgun, Dhugan Laikaris.
8. Ability to play five alankars on the Harmonium based on the Khamaj Thata.
9. Ability of play theka of Ektaal on Tabla.

**B.A. SEMESTER-I**  
**MUSIC (INSTRUMENTAL)**  
**Course code: BMUI-1118-A**  
**(THEORY)**

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUI-1118-A	Music Instrumental (Theory)	2	2			4	25		25	100	28-29
BMUI-1118-B	Music Instrumental (Practical)	4			2			50			30

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To impart the theoretical knowledge about various technique and terms of instrumental music. To give the information of the great musician of instrumental music and introduction of ragas and talas.

**Section-A**

1. Define Raag, Explain its Rules and Jatis.
2. History of your own instrument.

**Section-B**

3. Brief knowledge of the following Ragas:- Shudh Kalyan and Deshkar.

4. Brief knowledge of the following Talas: - Teentaal and Dadra taal.
5. Contribution of Guru Arjun Dev Ji towards Indian music.
6. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao.

### **Section-C**

7. Define laya and taal, its types and features:- vibhag, matra, taali, khali, sam.
8. Definition and Explanation of the following musical terms: - Sangeet, Shruti, Swar, Saptak, Aaroh, Avroh, Pakad and Thata

### **Section-D**

9. Life-Sketch and Contribution of the following musicians :- Pt. Ravi Shankar, Prof. Tara Singh.
10. Description and Notation of the following ragas :- Kalyan, Bhopali.

### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### **Course Outcomes:**

**CO-1.** Learn to improvise raga and ability to play gatt.

**CO-2.** Have great command over instruments.

**B.A. SEMESTER-I  
MUSIC (INSTRUMENTAL)  
Course code: BMUI-1118-B  
(PRACTICAL)**

**Credit Hours (per week):4  
Total Hours: 60**

**Time: 20 Minutes for each student**

**Marks: 50**

1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Tora: Raag Kalyan, Bhopali.
3. Ability to recite Teen taal and Dadra taal on hand in ekgun and dugun layakaries.
4. Ability to play any Dhun.

**B.A. SEMESTER-II**  
**MUSIC (INSTRUMENTAL)**  
 Course code: BMUI-1218-A  
**(THEORY)**

SEMESTER – II											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-1218-A	Music Instrumental (Theory)	2	2			4	25		25	100	31-32
BMUI-1218-B	Music Instrumental (Practical)	4			2			50			33

**Instructions for the Paper Setter:**

Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To introduced to various type of instruments of their playing techniques and terminology with the basic knowledge of swaras. It also gives the instrumental techniques of notation system.

**Section-A**

1. Classification of Indian Musical Instruments.
2. History of Indian music during Vedic Period.

### Section-B

3. Definition and explanation of the following musical terms:- Bols of mizraab, Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi.
4. Life-sketch and contribution of the following musicians: - Ustad Vilayat Khan, Shahid Parvez.
5. Explain Alap, Jod and Jhalla.

### Section-C

6. Description and notation of following ragas:- Bhairav, Kafi.
7. Brief knowledge of the following ragas:- Kalingra and Bhimplasi.
8. Brief knowledge of the following Talas:- Kehrvaa and Rupak.

### Section-D

9. Contribution of Bhai Mardana towards music.
10. Detailed knowledge of the following instruments used in Gurmat Sangeet:-DiIruuba and Saranda.

### Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

### Course Outcomes:

**CO-1.** Gain theoretical knowledge of instrumental music

**CO-2.** Learn to play different instruments.



**B.A. SEMESTER-II  
MUSIC (INSTRUMENTAL)  
Course code: BMUI-1218-B  
(PRACTICAL)**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time:20 minutes for each student**

**Marks: 50**

1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument.
2. One Razakhani Gat in each of the following of the Ragas with Toras and Jhalla in Bhairav, Kafi.
3. Ability to recite Keherva and Rupak Taal by hand in Ekgun and Dugun Layakaries.
4. Ability to play Teen Taal on Tabla.
5. One Dhun based on Folk music of Punjab.

**B.A. SEMESTER-III**  
**MUSIC (INSTRUMENTAL)**  
 Course code: BMUI-2318-A  
**(THEORY)**

SEMESTER – III											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUI-2318-A	Music Instrumental (Theory)	2	2			4	25		25	100	34-35
BMUI-2318-B	Music Instrumental (Practical)	4			2			50			36

**Instructions for the Paper Setter:**

Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To provide the introduction of history of music with tala and ragas. Contribution of gurmat sangeet and its string instruments.

**Section-A**

1. Historical development of Indian Music during medieval period i.e from 12<sup>th</sup> to 15<sup>th</sup> century.
2. Detailed study of “Naad”

**Section–B**

3. Life Sketch and Contribution of Ustad Vilayat Khan & Panna lal Ghosh

4. Techniques and Methods of tuning of Dilruba or Sitar.
5. Brief knowledge of the following:- Meend, Ghaseet, Kan, Krintan.
6. Description and notation of the prescribed Ragas: Bhimplasi, Asavari and Des.

#### **Section–C**

7. Brief knowledge of the following Ragas: Kafi, Jaunpuri and Sorath.
8. Brief knowledge of the following Talas: Ektal & Sootal.

#### **Section–D**

9. Classification of Instruments used in Gurmat Sangeet.
10. Contribution of Guru Nanak Dev Ji towards Indian Music.

#### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

#### **Course Outcomes:**

**CO-1.** Get knowledge to understand the life and contribution of great musicians

**B.A. SEMESTER-III  
MUSIC (INSTRUMENTAL)**

**Course code: BMUI-2318-B**

**(PRACTICAL)**

**Credit Hours (per week): 4  
Total Hours: 60**

**Time: 20 Minutes**

**Marks: 50**

1. Ability to play Ten Alankars of Kafi Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Toras Rag Bhimplasi and Des.
3. Brief knowledge of following non-detailed Ragas Kafi and Bihag.
4. Ability to recite Ektal and Rupak taal on hand in Ekgun and Dugun Layakaris.
5. Ability to play any Cinematic song with any instrument.
6. Ability to play Theka of Rupak Taal on Tabla.
7. One Maseetkhani Gat in any of Ragas prescribed in the Course.

**B.A. SEMESTER-IV**  
**MUSIC (INSTRUMENTAL)**  
**Course code: BMUI-2418-A**  
**(THEORY)**

SEMESTER – IV											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-2418-A	Music Instrumental (Theory)	2	2			4	25		25	100	37-38
BMUI-2418-B	Music Instrumental (Practical)	4			2			50			39

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.
- V.

**ProgramObjective:** To introduced the formation of 484 ragas and brief knowledge of classification of ragas, swaras and different style of vadanshailies of gurmat sangeet.

**Section-A**

1. Historical development of Indian Music during medieval period i.e from 15<sup>th</sup> to 18<sup>th</sup> century.
2. Formation of 484 Ragas.

**Section-B**

3. Brief knowledge of the followings: Shuddha Rag, Chayalag Rag, Sankirna Rag.

4. Life Sketch and Contribution of Ustad Ali Akbar Khan & Pandit Shiv Kumar Sharma.
5. Importance of Ardhavarshak Swara.
6. Description and notation of the prescribed Ragas: Malkauns and Alahaiya Bilawal.

#### **Section-C**

7. Brief knowledge of the following Ragas: Kafi and Chandrakauns.
8. Brief knowledge of the following Talas: Ada Chautal & Jhaptal.

#### **Section-D**

9. Importance of Instrumental Music in Gurmat Sangeet.
10. Folk Gayan Shallies used in Gurmat Sangeet.

#### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

#### **Course Outcomes:**

**CO-1.** Gain skill to play instruments

**CO-2.** Get basic knowledge on the terminology of music

**B.A. SEMESTER-IV**  
**MUSIC (INSTRUMENTAL)**  
**Course code: BMUI-2418-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**  
**Marks: 50**

**Time: 20 minutes**

1. Ability to play Ten Alankars of Bhairavi Thaata on your Instrument.
2. One Masitkhani and One Razakhani Gat in each of the following ragas with Toras in Malkauns, Alihya Bilawal.
3. Brief knowledge of following non-detailed Ragas Chandrakauns and Kafi.
4. Ability to recite Ada Chautal and Jhaptal on hand in Ekgun and Dugun Layakaris.
5. Ability to play Rupak tal on Tabla.
6. One Razakhani Gat in each of the prescribed Ragas in the course.
7. Ability to play Ektal on Tabla.
8. Ability to sing a Merital song with Harmonium.

**B.A. SEMESTER-V  
MUSIC (INSTRUMENTAL)**

**Course code: BMUI-3518-A  
(THEORY)**

SEMESTER – V											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUI-3518-A	Music Instrumental (Theory)	2	2			4	25		25	100	40-41
BMUI-3518-B	Music Instrumental (Practical)	4			2			50			42

**Instructions for the Paper Setter:**  
Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Program Objective:** Introduction of time theory of Indian music, avirbhav and tirobhav raga aspects and how-to great musicians played their instrument and different method ragas and tala.

**Section-A**

1. Development of Indian Music during modern period.
2. Comparative study of Avirbhava & Tirobhava with illustrations.

**Section-B**

3. Relevance of time theory in Music.
4. Life & Contribution of the following Musicians.



- i. Ustad Bismillah Khan (Sehnai)
- ii. Mahant Ghaja Singh (TausVadak)
5. Detailed study of classification of Indian Musical Instruments.
6. Interrelation between folk & classical Music

#### **Section-C**

7. Detailed description of prescribed Ragas Darbari Kanra, Bhairavi (with Notations).
8. Knowledge of the following Ragas:- Asavari, Bhairav.

#### **Section-D**

9. Detailed knowledge of following Talas:- Deepchandi & Tilwara.
10. Study of Kirtan Chowkies in Gurmat Sangeet.

#### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

#### **Course Outcomes:**

- CO-1.** Learn to play raga and instruments  
**CO-2.** Understand the time theory of music

**B.A. SEMESTER-V**  
**MUSIC (INSTRUMENTAL)**  
**Course code: BMUI-3518-B**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**  
**Marks: 50**

**Time: 20 minutes**

1. Ability to play Ten Alankars on any instrument in the Swaras of Asawari That.
2. One Masitkhani in any Raga prescribed in your course, Darbari Kanra, Bhairavi.
3. Brief knowledge of following non-detailed Ragas Asavari, Bhairav.
4. Ability to recite on hand Deepchandi & Tilwara Tal with single and Double Layakaries.
5. Ability to play Jhap Tal on Tabla.
6. One Razakhani Gat in each Ragas Prescribed in your course.
7. Ability to play one Gat in Ektal in any Raga prescribed in your course.
8. Ability to sing National Anthem with any Instrument.

**B.A. SEMESTER-VI**  
**(MUSIC (INSTRUMENTAL))**  
**Course code: BMUI-3618-A**  
**(THEORY)**

SEMESTER – VI											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUI-3618-A	Music Instrumental (Theory)	2	2			4	25		25	100	43-44
BMUI-3618-B	Music Instrumental (Practical)	4			2			50			45

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Program Objective:** It highlight the importance of swaras time theory of Indian music and importance of notation system in instrumental music and it also gives the knowledge of various ragas and talas.

**Section-A**

1. Role of media in Indian Music.
2. Short notes of the following terms:- Kan, Baaj, jamjama & Murki.

**Section-B**

3. Life & contribution of the following Musicians:
  - i) Nikhil Benerji
  - ii) Vishav Mohan Bhatt

4. Formation of 72 Thatas by Pt. VyankatMukhi.
5. Relation of Raga with Season & Time.
6. Detailed knowledge of Sahayak Nad.

#### **Section-C**

7. Detailed description and Notations of prescribed Ragas: Malhar, Vrindavani Sarang.
8. Detailed knowledge of following Ragas:- Bahar, Madhmaad sarang.

#### **Section-D**

9. Detailed knowledge of following Talas:- Jhumra, Mat.
10. Salient features of Gurmat Sangeet.

#### **Books Recommended:**

1. Shri Harish Chander Srivastava, *Rag Parichya Part-ItoIV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

#### **Course Outcomes:**

- CO-1.** Learn to play string instruments.
- CO-2.** Gain knowledge on raga and tala

**B.A. SEMESTER-VI**  
**(MUSIC (INSTRUMENTAL))**  
**Course code: BMUI-3618-B**  
**(PRACTICAL)**

**CreditHours(perweek):4**  
**Total Hours: 60**

**Time: 20 minutes for each student**

**Marks: 50**

1. Ability to play Ten Alankars of Khamaj Thata on your Instrument.
2. One Masitkhani and One Razakhani Gat in each of the following ragas with Toras Malhar, Varindavani Sarang.
3. Razakhani Gat in each Raga.
4. Brief knowledge of following non detailed Ragas Bahar, Madhmaadh Sarang.
5. Ability to recite Jhumra, Mat Tal on hand in Ekgun and Dugun Layakaris.
6. One Gat in Dhamaar style in the prescribed Ragas.
7. Non-Detailed Ragas: Malhaar, Vrindavani Sarang.
8. Ability to sing a Shabad/Bhajan With Harmonium.

**B.A. SEMESTER-I**  
**MUSIC INSTRUMENTAL (TABLA)**  
 Course code: BMUT-1120-A  
**(THEORY)**

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUT-1120-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	46-47
BMUT-1120-B	Music Instrument Tabla(Practical)	4			2			50			48

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India.

**Section-A**

- 1) Definitions with Full Explanation of Following  
Dayan, Bayan, Laya, Avartan, Taal, Qaida, Tihayi, Laggi
- 2) Ten Parana of Tala.

**Section-B**

- 1) Importance of Tala in Music and Dance.
- 2) Life and contribution of following musicians is field of Tabla Vadan:

Zakir Hussain, Anindo Chatterjee, Pt. Kishan Maharaj.

**Section-C**

- 1) Detailed knowledge and notation of the following Tala.  
Teen Taal and Tilwara
- 2) Origin and development of Tabla and its present form.

**Section-D**

- 1) Detailed study of Gharana in Tabla Vadan
- 2) Role of Tabla in Gurmat Sangeet
- 3) Role of following in rhythm  
Dholak, Mridang, Khol
- 4) Detailed knowledge and notation of following talas  
Teen Taal, EKtaal, Chartaal

**Books Recommended:**

1. Tal prabandh, Pt. CHote Lal Mishar knisha publisher, 2006.
2. Tabla Vadan parampra mein Punjab evam Delhi Gharan, Dr. Priyanka Arora, Prof.DR. Gurpreet Kaur , Unistar publisher, 2019
3. Avanaad Vadhya Tabla , Dr. Murli Manohar, Vinor Publications , Amritsar,2008.
4. Tal Martand, Satya Narayan Vashishath Sangeet Karlaya Hathras.
5. Taal Prakash, Bhwant S. Sharma, Sangeet Karalaya Hathras.

**B.A. SEMESTER-I**  
**BMUT-1120-B**  
**Tabla**  
**(PRACTICAL)**

**Credit Hours (per week): 4**  
**Total Hours: 60**  
**Marks:50**

**Time: 20 Minutes for each student**

1. Taal prescribed: Teentaal, Dadra
2. Two Laggis in Dadra
3. Teen Taal- Two qaida with four paltas each, two mukhras, two tukdas , two tihayi
4. Ability to play nagma on harmonium in Teen taal.
5. Practice of playing the above talas with vocal and instrumental performance.
6. Ability to play Theka of Tilwara Taal.
7. Tuning of tabla.
8. Ability to sing National Anthem with harmonium.



**B.A. SEMESTER-II**  
**MUSIC (INSTRUMENTAL TABLA)**  
 Course code: BMUT-1220-A  
**(THEORY)**

SEMESTER – II											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUT-1220-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	49-50
BMUT-1220-B	Music Instrument Tabla(Practical)	4			2			50			51

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

**Program Objective:** To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India Music.

**Section-A**

1. Definitions with Full Explanation of Following:  
Tukda, Vibhag , Mukhkra, Mohra,Tipalli, Gat, Paran, Rela
2. Detailed knowledge and notations of following Taals in Dugun, Tigun and Chaugunlayakaries  
Teental, Ektaal, Chartaal

### **Section-B**

1. The place of Tabla in light Music.
2. Comparative Study of the following taals Ektaal and Chartal

### **Section-C**

1. Life and contribution of following musicians in field of Tabla Vadan.  
Samta Prasad, Ustad Alla Rakha, Pt. Lakshman Singh Seen
2. Comparative study of Delhi Ajrara Gharana of Tabla

### **Section-D**

1. Role of following instrument in rhythm  
Dholak, mirdang, Khol
2. Detailed knowledge of folk instruments and percussion of Punjab.

### **Books Recommended:**

1. Tal prabandh, Pt. Chote Lal Misharknisha publisher, 2006.
2. Tabla Vadan parampramein Punjab evam Delhi Gharan, Dr. Priyanka Arora, Prof. DR. Gurpreet Kaur , Unistar publisher, 2019
3. Avana Vadhya Tabla , Dr. Murli Manohar, Vinor Publications , Amritsar, 2008.
4. Tal Martand, Satya Narayan Vashishath Sangeet Karlaya Hathras.
5. Taal Prakash, Bhwant S. Sharma, Sangeet Karalaya Hathras.

**B.A. SEMESTER-II**  
**BMUT-1220-B**  
**Tabla**  
**(PRACTICAL)**

**Credit Hours (perweek):4**  
**Total Hours: 60**  
**Marks:50**

**Time: 20 Minutes for each student**

1. Taal prescribed: Teentaal, EKtaal, Kehrwa Taal.
2. Teen Taal-Peshkar, two Qaidas with four paltas Each, one paran, one Gatt, one chakardaarTihayi.
3. Ektaal- two Qaidas with four paltas Each, two tukda, two tihayi.
4. Kehrwa, laggis, (three), two tihayi, two mukhra.
5. Practice of playing the above talas with vocal and instrumental performance.
6. Ability to play nagma on harmonium in Ektal .
7. Tunning of table
8. Ability to play any folk percussion instrument of Punjab.

**B.A. SEMESTER-III**  
**MUSIC (instrumental Tabla)**  
**Course code: BMUT-2320-A**  
**(THEORY)**

SEMESTER – III											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
<b>BMUT-2320-A</b>	<b>Music Instrument Tabla (Theory)</b>	<b>2</b>	<b>2</b>			<b>4</b>	<b>25</b>		<b>25</b>	<b>100</b>	<b>52-53</b>
<b>BMUT-2320-B</b>	<b>Music Instrument Tabla(Practical)</b>	<b>4</b>			<b>2</b>			<b>50</b>			<b>54</b>

**Instructions for the Paper Setter:**

**Medium of Instructions is Punjabi, Hindi and English.**

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

Program Objective: To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India Music.

Section-A

3. Define and Explain the following term:
  - a. Tabla VadaK
  - b. Sangat Kar
  - c. Theka
  - d. Tihai

4. Detailed knowledge of Gharanas of table And Pakahwaj:
  - a. Delhi
  - b. Punjab
  - c. Ajarara

3. Life Sketch

- a. Pt. Kanthe Maharaj
- b. Pt. Anokhe Lal
- c. Ahmed Jaan Tharikwa

Section-B

3. Essay on the place of Tabla in Khayal Gayan Shally.
4. Define Paran.Explain Chakardar Paran in detail with notation of one Chakardar Paran in Rupak Tal.

Section-C

3. Use of Tabla in Music Therapy.
4. Notation and description of the following :-
  - a. Rupak: Laggis (three), Mukhra (two), Tihai (two), Chakardar Paran (one).
  - b. jhap Tal: Two Kayadas With five Paltas each, Two Tukara's, Two tihaais
  - c. Ektaal: One Peshkar, One Paran, One Chakardar Tihaai.

Section-D

3. Define the following terms-jori, Shaan, Sath, Mukaa in context to Gurmat Sangeet.
4. Comparative study of the following Taals:-  
Jhaptal-Sootal

**B.A. SEMESTER-III**  
**BMUT-2320-B**  
**Tabla**  
**(PRACTICAL)**

**Credit Hours (perweek):4**  
**Total Hours: 60**  
**Marks:50**

**Time: 20 Minutes for each student**

1. Tala Prescribed: Rupak, Jhaptal, Ektal.
2. Rupak: Laggis (three), Mukhra (two), Tihai (two), Chakardar Paran (One).
3. Jhap Tal: Two Kayadas with five Paltas each, Two Tukara's, Two tihaais
4. Ekltal: One Peshkar, One Paran, One Chakardar Tihaai.
5. Ability to play Nagma on Harmonium in Jhaptal.
6. Ability to play Theka of Sooltaal.
7. Practice of playing the above Taals with Vocal and Instrumental performance.
8. Tuning of Tabla.

**Books Recommended:**

1. Sangeet Visharad: Basant, Sangeet Karyalaya Hathras, 2004.
2. Tal Prabandh: Pt. Chhote Lal Misher Knishka Publisher, New Delhi, 2006.
3. Bharti Sangeet Vadhya: Lal Mani Mishra, Bhartiya Gayan Peeth Parkashan, 1973.
4. Hamare Sangeet Rattan: Sangeet Karyalaya Hathras, 1978.
5. Tal Martand: Sataya Narayan Vashishath, Sangeet Karyalaya Hathras, 1994.
6. Tal Parichay Part –I to IV, Harish Chandra Srivastav, Sangeet Karyalaya, Hathras.
7. Tal Prakash, Bhagwat Saran Sharma, Sangeet Karyalaya, Hathras.
8. Sangeet Mein Tal Vadon Ki Upyogita, Chitragupta, Radha Publication, New Delhi, 1992.

**B.A. SEMESTER-IV**  
**MUSIC (INSTRUMENTAL TABLA)**  
 Course code: BMUT-2420-A  
**(THEORY)**

SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUT-2420-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	55-56
BMUT-2420-B	Music Instrument Tabla(Practical)	4			2			50			57

**Instructions for the Paper Setter:**

Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India Music.

**Section-A**

1. Define and Explain the following terms :
  - a) Rella
  - b) Laggis
  - c) Peshkar
  - d) Chakardar Paran

2. Detail knowledge of Gharana of Tabla & Pakhawaj :  
a) Lakhnow b) Banaras c) Farukhabad

**Section-B**

3. Life sketch :  
a) Ustad Habibbu-din-Khan  
b) Pt. Pagal Das Pakhawaji  
c) Pt. Chatur Lal
4. Write an essay on the place of Tabla in Gazal Gayaki.

**SECTION-C**

5. Notation and description of :  
a) Ada Chautal –One Peshkar, Two Kayda with four Palta each, Two Tukra, One paran, One Rella.  
b) Deepchandi Vilambit – One Rella. Three Laggis, Two Tihaai.
6. Impacts of Globalization in promoting Tabla.  
7. Notation of above mention talas in Dugun, Chaugun layakari's.

**SECTION-D**

8. Detailed knowledge of Ravinder Sangeet Taal system.  
9. Impact of Tabla on human behaviour.



**B.A. SEMESTER-IV**  
**BMUT-2420-B**  
**Tabla**  
**(PRACTICAL)**

**Credit Hours (perweek):4**  
**Total Hours: 60**  
**Marks:50**

**Time: 20 Minutes for each student**

1. Tala Prescribed: a) Ada Chautal b) Deepchandi
2. Ada Chautal –One Peshkar, Two Kayda with four Palta each, Two Tukra, One Paran, One Rella.
3. Deepchandi Vilambit – One Rella. Three Laggis, Two Tihaai.
4. Ability to play Nagma on Harmonium in Ada Chautal.
5. Ability to play Theka of Jhumra and Jaital.
6. Practice of playing the above Taals with Vocal and Instrumental performance.
7. Tuning of Tabla.
8. Ability to sing any folk song of Punjab with Harmonium.

**Books Recommended:**

1. Sangeet Visharad: Basant, Sangeet Karyalaya Hathras, 2004.
2. Tal Prabandh: Pt. Chhote Lal Mishra Knishka Publisher, New Delhi, 2006.
3. Bharti Sangeet Vadhya: Lal Mani Mishra, Bhartiya Gayan Peeth Parkashan, 1973.
4. Hamare Sangeet Rattan: Sangeet Karyalaya Hathras, 1978.
5. Tal Martand: Sataya Narayan Vashishath, Sangeet Karyalaya Hathras, 1994.
6. Tal Parichay Part –I to IV, Harish Chandra Srivastav, Sangeet Karyalaya, Hathras.
7. Tal Prakash, Bhagwat Saran Sharma, Sangeet Karyalaya, Hathras.
8. Sangeet Mein Tal Vadon Ki Upyogita, Chitragupta, Radha Publication, New Delhi, 1992.

**B.A. SEMESTER-V**  
**MUSIC (INSTRUMENTAL TABLA)**  
 Course code: BMUT-3520-A  
**(THEORY)**

SEMESTER – V											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUT-3520-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	58-59
BMUT-3520-B	Music Instrument Tabla(Practical)	4			2			50			60

**Instructions for the Paper Setter:**

Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India Music.

**Section-A**

1. Historical development of Avanad Vadhaya.
2. Detailed knowledge of Dakshini Tala System.

### **Section-B**

3. The role of Farukha-baad Gharana in promoting female artists.
4. Notation & description of :
  - a. Pancham Swari Taal-One Peshkar, Two Kayada, Five paltas with Tihaai, Two Tukdas, Rella, One Chakradar Paran,
  - b. Tivra Taal with proper vadan shally of Pakhawaj -Two Tukdas, Two Rella, Two Tihais.
5. Life & Contribution towards music of the following: a. Qadar Baksh b. Karamatullah Khan c. Ayodhya Prasad

### **Section-C**

6. Explanation of the following Terms.
  - a. Taal Kachaihri
  - b. Partal
  - c. Tabla tarang
  - d. Prastaar
7. Write an essay on the following topic: Importance of electronic musical instruments in teaching.

### **Section-D**

8. The Place of tabla in Shaan (in the context of Gurmat Sangeet)
9. Place of Tabla in Fusion Music

**B.A. SEMESTER-V**  
**BMUT-3520-B**  
**Tabla**  
**(PRACTICAL)**

**Credit Hours (perweek):4**  
**Total Hours: 60**  
**Marks:50**

**Time: 20 Minutes for each student**

1. Taal Prescribed Pancham Swari, Tivra
2. Pancham Swari Taal-One Peshkar, Two Kayada, Five paltas with Tihaai, Two Tukdas, Rella, One Chakradar Paran
3. Tivra Taal with proper vadan shally of Pakhawaj -Two Tukdas, Two Rella, Two Tihais.
4. Ability to play Nagma on Harmonium in Pancham Swari and Tivra taal.
5. Ability to play Theka of Sooltal and Mat tal.
6. Practice of playing the above Taals with Vocal and Instrumental performance.
7. Tuning of Tabla.
8. Ability to play Western patterns of Taal – Keharva and Dadra on table

**Books Recommended:**

1. Sangeet Visharad: Basant, Sangeet Karyalaya Hathras, 2004.
2. Tal Prabandh: Pt. Chhote Lal Misher Knishka Publisher, New Delhi, 2006.
3. Bharti Sangeet Vadhya: Lal Muni Misher, Bhartiya Gayan Peeth Parkashan, 1973.
4. Hamare Sangeet Rattan: Sangeet Karyalaya Hathras, 1978.
5. Tal Martand: Sataya Narayan Vishesht Sangeet Karyalaya Hathras, 1994.
6. Tal Parichaie Part I-IV Garish Chandar Srivastav Sangeet Karyalaya Hathras.
7. Tal Parkash Bhagwat Sharan Sharma Sangeet Karyalaya Hathras.
8. Sangeet Mein Tal Vadon Ki Upyogita Chitragupta Radha Publication New Delhi 1992.

**B.A. SEMESTER-VI**  
**MUSIC (INSTRUMENTAL TABLA)**  
 Course code: BMUT-3620-A  
**(THEORY)**

SEMESTER – VI											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
<b>Major Courses</b>											
BMUT-3620-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	61-62
BMUT-3620-B	Music Instrument Tabla(Practical)	4			2			50			63

**Instructions for the Paper Setter:**

Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

**Program Objective:** To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India Music.

**Section-A**

1. Define and Explain the following musical terms:  
 a. Pitch b. Intensity c. Timbre
2. Importance of Parant & its importance in Tabla.

### **Section-B**

3. Tabla as Solo Vadan.
4. Notation & description of the following Talas:
  - a. Mat Tal- One Peshkar, Two Kayada, Five Paltas with Tihaai, two Tukdas, two Tihaais, One Farmaishi Paran, One Chakardar Paran, One Rella & Gat.
  - b. Chaar Tal- Two Tukdas, Two Tihaais, Two Paran, Two Rella.
  - c. Dhammar- Two Tukdas, Two Tihaais, Two Paran, Two Rella.
5. Life Sketch & Contribution of the following Musicians:
  - a. Abaane Mistri
  - b. Anuradha Pal
  - c. Yogmaya Shukla

### **Section-C**

6. Detailed Knowledge of structure & formation of Tabla.
7. Write an Essay on Rhythm Emotion & Mood.
8. Detail knowledge of Percussion Instruments used in Gurmat Sangeet.

### **Section-D**

9. Sound techniques of Tabla accompanying with different singing styles.
10. Detailed knowledge of western percussion instruments.

**B.A. SEMESTER-VI**  
**BMUT-3620-B**  
**Tabla**  
**(PRACTICAL)**

**Credit Hours (perweek):4**  
**Total Hours: 60**  
**Marks:50**

**Time: 20 Minutes for each student**

1. Taal Prescribed: Mat Tal, Chartal & Dhammar.
2. Mat Tal- One Peshkar, Two Kayada, five Paltas with Tihaai, two Tukdas, two Tihaais, One Farmaishi Paran, One Chakardar Paran, Two Rellas & Gat.
3. Chaar Tal- Two Tukdas, Two Tihaais, Two Paran, Two Rellas.
4. Dhammar- Two Tukdas, Two Tihaais, Two Paran, Two Rella.
5. Ability to play Nagma on Harmonium in Mat Tal, Chartal & Dhammar.
6. Ability to play Theka of Vilambit Ektal and Vilambit Tilwara.
7. Practice of playing the above Taals with Vocal and Instrumental performance.
8. Tuning of Tabla.
9. Ability to sing a Shabad/Bhajan with Harmonium.

**Books Recommended:**

1. Sangeet Visharad: Basant, Sangeet Karyalaya Hathras, 2004.
2. Tal Prabandh: Pt. Chhote Lal Misher Knishka Publisher, New Delhi, 2006.
3. Bharti Sangeet Vadhya: Lal Muni Misher, Bhartiya Gayan Peeth Parkashan, 1973.
4. Hamare Sangeet Rattan: Sangeet Karyalaya Hathras, 1978.
5. Tal Martand: Sataya Narayan Vishesht Sangeet Karyalaya Hathras, 1994.
6. Tal Parichaie Part I-IV Garish Chandar Srivastav Sangeet Karyalaya Hathras.
7. Tal Parkash Bhagwat Sharan Sharma Sangeet Karyalaya Hathras.
8. Sangeet Mein Tal Vadon Ki Upyogita Chitragupta Radha Publication New Delhi 1992.

