

**PARISHKAR COLLEGE OF GLOBAL EXCELLENCE  
(AUTONOMOUS)**



**SCHEME OF EXAMINATION COURSE STRUCTURE AND  
SYLLABUS**

**AS PER UGC**

**CHOICE BASED CREDIT SYSTEM (CBCS)**

**WITH**

**LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK**

**FOR**

**B.A. (PROGRAMME) HINDUSTANI MUSIC**

**DEPARTMENT OF MUSIC**

**Dr. MEENA GAUTAM  
(HOD)**

## Bachelor of Arts (Professional Course)

<b>Semester I</b>	
English/Hindi communication	Ability Enhancement: Compulsory
<b>Theory: Fundamentals of Indian Music (Unit-I)</b> <b>Practical: Performance &amp; Viva-Voce (Unit-II)</b>	<b>Core</b>
Other subject	Core
Introductory computer skills	Skill enhancement course
<b>Semester II</b>	
English Language	Ability Enhancement: Compulsory
<b>Theory: Basics of Indian Musicology (Unit-I)</b> <b>Practical: Performance &amp; Viva-Voce (Unit-II)</b>	<b>Core</b>
Other subject	Core
Mathematical and Computational Skills	Skill Enhancement Course
<b>Semester III</b>	
English Language	Ability Enhancement: Compulsory
<b>Theory: Theory of Indian Music &amp; Ancient Granthas &amp; contribution of musicologists (Unit-I)</b> <b>Practical: Performance &amp; Viva-Voce (Unit-II)</b>	<b>Core</b>
Other subject	Core
Professional, Leadership and Management skills/General Interdisciplinary Awareness-I	Skill Enhancement Course
<b>Semester IV</b>	
Hindi Language	Ability Enhancement: Compulsory
<b>Theory: Theory of Indian Music, Medieval Granthas &amp; contribution of Musicians (Unit-I)</b>	<b>Core</b>

<b>Practical: Performance &amp; Viva-Voce (Unit-II)</b>	
Other Subject	Core
Data analysis and Research Methodology /General Interdisciplinary Awareness-II	Skill Enhancement Course
<b>Semester V</b>	
Hindi Language	Ability Enhancement: Compulsory
<b>Theory: Theory of Indian Music and study of Modern Granthas and Ragas (Unit-I)</b> <b>Practical: Performance &amp; Viva-Voce (Unit-II)</b>	<b>Discipline-Specific elective-I</b>
Other Subject	Discipline-Specific Elective-I
<b>GE-1 Theory: General Theory of Indian Music &amp; Musicians.</b> <b>Practical: Performance &amp; Viva-Voce</b>	<b>Generic Elective-I</b>
<b>Semester VI</b>	
Environmental Science	Ability Enhancement Course
<b>Theory: Musicology and Study of Ragas and Talas (Unit-I)</b> <b>Practical: Performance &amp; Viva-Voce (Unit-II)</b>	<b>Discipline-Specific elective-II</b>
Other Subject	Discipline-Specific Elective-II
<b>GE-2 Theory: Theory of Indian Music and Musicians</b> <b>Practical: Performance &amp; Viva-Voce</b>	<b>Generic Elective-II</b>

**Note- If it changed in III Semester the paper in Core Subject in I & II Semester will be Considered as Generic Elective Paper.**

## INDEX FOR CORE COURSES

	<b>Course</b>	<b>Course Name</b>	<b>Semester</b>
1	Music	Theory: Fundamentals of Indian Music (Unit-I) Practical: Performance & Viva-Voce (Unit-II)	1
2	Music	Theory: Basics of Indian Musicology (Unit-I) Practical: Performance & Viva-Voce (Unit-II)	2
3	Music	Theory: Theory of Indian Music & Ancient Granthas & contribution of musicologists (Unit-I) Practical: Performance & Viva-Voce (Unit-II)	3
4	Music	Theory: Theory of Indian Music, Medieval Granthas & contribution of Musicians (Unit-I) Practical: Performance & Viva-Voce (Unit-II)	4

## Discipline Specific Elective Courses

	<b>Course</b>	<b>Course Name</b>	<b>Semester</b>
5	Music	Theory: Theory of Indian Music and study of Modern Granthas and Ragas (Unit-I) Practical: Performance & Viva-Voce (Unit-II)	5
6	Music	Theory: Musicology and Study of Ragas and Talas (Unit-I) Practical: Performance & Viva-Voce (Unit-II)	6

## Generic Elective Courses

	<b>Course</b>	<b>Course Name</b>	<b>Semester</b>
5	Music	GE-1 Theory: General Theory of Indian Music & Musicians. Practical: Performance & Viva-Voce	5
6	Music	GE-2 Theory: Theory of Indian Music and Musicians Practical: Performance & Viva-Voce	6

**Name of Programme: B. A.**

**Music (Vocal)**

**"Where words leave off, Music begins."**

**- Heinrich Heine, German Musicologist**

'Music', as a Universal language, is considered by one and all. it is the most influential medium to express the inner feelings, which is not possible through words sometimes, it leaves a distinguished impact to the audience and makes them understand the powerful aura of the musical vibrations. Music helps to reduce stress, anxiety and depression which is the most dangerous state in human life nowadays and make one's life happier, less stressed, elevates the mood and dexterously feel themselves, awesome. it helps a learner to be more concentrated, willful, intellectual, and mannered.

**Program objectives/Aims: -**

The main purpose of this program is –

- To Move a student from a mechanical and calculative world, to an aesthetically beautiful, full of emotions and creative worlds, by introducing them too music.
- Transcend the students to highest level of human aspiration and artistic integrity which already exists in them in their subconscious mind and soul, help them to develop it and come out with a magnificent performance in Music.
- Developing the skills of students to understand the music and construct their career in the field of public performance, publishing, recording and production in music & film Industry and educational Institutions as well.

**Program Outcome: -**

- A learner must know the beauty of the subject by feeling he own creativity and will be able to implement it on her presentation by herself naturally.
- Student will be having the knowledge of handing and tuning the instruments which will help them to achieve perfection and professional approach towards a strong career in music.
- Learner will inclined to display the aesthetical and emotional values through Music and have the ability to perform it in its exact way.
- It will be helpful to as student to get the opportunities equally in professional fields and educational institutes.

## **B.A. HINDUSTANI MUSIC (VOCAL)**

### **SEMESTER-I Theory**

#### **Fundamentals of Indian Music**

##### **Course Objective**

- The course objective is to provide the basic understanding of Hindustani music.
- The learner is initiated into the familiarity of Sangeet, Swara, Saptak, Laya etc.
- Knowledge of varying topics like life sketch of great musicians, various segments of musical instruments, Ragas and Talas etc. is acquired to yield desired results.
- Biographies of the musicians, composers and musicologists will help students to know about the great musicians.
- Basic knowledge of the instruments – Tanpura, Harmonium
- Theoretical knowledge of Ragas and Talas.

##### **Course Learning Outcome (CLO)**

- The students will learn and understand the definitions of the radical musical phrases and is able to effectively communicate the same.
- Gain qualitative knowledge on the study of important melodic terminology, which will be successfully displayed.
- The students will gain inspiration by studying about the life of great musicians and their musical journeys.
- The students will attain erudition of musical instruments such as the Tanpura and skillfully illustrated their various sections.
- Accurately will exemplify the prescribed Ragas and Talas which further illuminated their Practical demonstration.

## Syllabus

<b>Unit-I</b>	
	<b>Section-A</b>
	<p><b>Definition of the Following Terms:-</b></p> <ul style="list-style-type: none"> <li>• <b>Sangeet</b> : Gayan, Vadan, Nritya</li> <li>• Shruti, Varna ,Alankar</li> <li>• <b>Swara</b> : Shuddha, Vikrit, Komal Teevra ,Chal, Achal</li> <li>• <b>Saptak</b> : Mandra, Madhya, Taar</li> <li>• <b>Laya</b> : Vilambit, Madhya, Drut.</li> <li>• <b>Naad</b> : Aahata Anaahata Tarata, Teevrata, naad ki Jati</li> <li>• <b>Raga</b> : - Audav, Shadav, Sampoorna, Aroha, Avroha, Pakad</li> <li>• Writing of Alankar in ten Thaats</li> </ul>
	<p><b>Basic Rules of Regarding Hindustani Music.</b></p> <p><b>Major and Minor Scales of Western Music.</b></p>
	<p><b>Elementary Knowledge of Rajasthani Folk Music.</b></p>
	<b>Section-B</b>
	<ul style="list-style-type: none"> <li>• <b>Biographies &amp; contributions of the following :</b> Amir Khusrau, Swami Haridas, Tansen, , Ustad Allauddin khan, Faiyaz khan, Kishori Amonkar, Pt. Jasraj.</li> </ul>
	<b>Section-C</b>
	<p><b>Study of prescribed Ragas &amp; Talas:</b></p> <ul style="list-style-type: none"> <li>• Ragas – Bhairav, Brindavani Sarang, Malkauns</li> <li>• Talas – Teentala, Dadra, Kaharwa, Ektal.</li> </ul>

## **Practical**

### **Unit-II**

#### **Course Objective**

- Ability to play and sing Alankars.
- Performance based on Raga and Tala in prescribed syllabus.
- Learn different techniques to sing and play.
- Learn to play basic Harmonium.

#### **Course Learning Outcome (CLO)**

- The students will gain proficiency in learning the rudimentary Alankars in the prescribed Ragas and will adeptly demonstrate them, thereby attaining a firm grasp on the accuracy of Swaras.
- They will efficiently display their mastery over Swarmalika, Lakshangeet in the prescribed Ragas, which will become the fulcrum to learning the intrinsic nature of the Raga.
- Students will achieve discerning of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.
- They brilliantly will recite the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm.



## **Performance & Viva –Voce**

**Prescribed Ragas :** – Bhairav, Brindavani Sarang, Malkauns

- Singing and Playing Alankars in 5 Thaats and Prescribed ragas.
- Lakshangeet and Swarmalika in all the prescribed Ragas.
- Singing of old, new filmy songs based on prescribed ragas.
- Basic knowledge of playing Harmonium and Tanpura.
- Practice of Shuddha & Vikrat swaras on Harmonium.
- Ability to recite the following Thekas and their Dugun with Tali & Khali- Teentala, Dadra, Kaharwa, Ektal.
- Playing national anthem with rhythm on Harmonium.
- One Vilambit Khyal and Drut Khayal in any of the Ragas.

### **Books Recommended**

1. Sangeet Visharad- Basant
2. Kramik Pustak Mallika V. N. Bhatkhande
3. Raag Vigyan – V. N. Patwardhan
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Tantri Naad Pt. Lal Mani Mishra
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
8. Jain, Renu (1st Edition: 2006) Swara aur Raga, New Delhi, Delhi, Kanishka Publishers
9. Hindustani sangeet shastra-Bhagwat Sharma
10. Bhartiya sangeet ka Ethiasik Vishleshan Dr. Swatantra Sharma
11. Raag parichaye Part1,2, 3 & 4 -Harish Chander shrivastava

## **SEMESTER-II**

### **Theory**

#### **Basics of Indian Musicology**

##### **Course Objective**

- The prime intent of the course is to establish better understanding of the various terms of musicology.
- Understanding of Ragas, Talas and one prescribed instrument with sketch.
- Biographies of some great musicians and their contributions.
- Basic Knowledge of notation writing in Pt. V.N. Bhatkhande and V.N. Paluskar Paddhati.

##### **Course Learning Outcome (CLO)**

- The students will comprehend and ably illustrate the terminology of the rudimentary principles of musicology.
- They will acquire instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.
- With the study of the specified Ragas and Talas, the students amply will assimilate their tutitions and meticulously exemplify their learning.
- The students will gain fundamental knowledge of the Harmonium, Tabla and Tanpura which they deftly sketched and labelled.

## Syllabus

Unit-I	
	<b>Section-1</b>
	<b>Discussion and study of the following terms:</b> <ul style="list-style-type: none"><li>• Swarmalika, Lakshan geet,</li><li>• Vadi, Samvadi, Anuvadi, Vivadi,</li><li>• Poorvang, Uttarang, Alaap, Gamak,</li><li>• Meend, Murki, Kan.</li><li>• Detailed Study of the Notation system of Pt. V. N. Palushkar and V.N. Bhatkhande.</li><li>• Classification of Indian Instruments.</li><li>• General idea of western staff notation.</li></ul>
	<b>Section-2</b>
	<b>Biographies &amp; contributions of the following:</b> <p style="text-align: center;">Abdul karim khan, Girija Devi, Pt. V.N. Bhatkhande, Pt. V.N. Paluskar, Pt. Ravi Shankar, Bade Gulam Ali, Lata Mangeshkar</p>
	<b>Section-3</b>
	<b>Study of the following Ragas &amp; Talas:</b> <ul style="list-style-type: none"><li>• Ragas- Yaman, Durga, Bageshri</li><li>• Talas- Jhumra, Jhaptala, Rupak, Deepchandi</li><li>• Basic Knowledge of the following Instruments with Diagrams and Labelling, Sitar, Guitar.</li><li>• Notation Writing of Compositions.</li></ul>

## **Practical**

### **Course Objective**

- Learn to identify Ragas and Talas and perform Madhya Laya Khayal.
- Ability to recite the Thekas of different Talas along with Dugun and Chaugun.
- Perform patriotic Song.

### **Course Learning Outcome (CLO)**

- The students will learn to perform and skillfully illuminated various aspects in the requisite ragas.
- They adeptly will demonstrat traditional compositions in Madhya laya Khayals,Alaaps and Taans. thus developing their performance capabilities.
- They will learn to perform the Swarmalika – giving them a strong foothold of Swaras with Laya, as well as the Lakshangeet - which irradiated the salient features of the raga, making their performance more explicit.
- The students will learn to identify ragas and talas by the ear, which helped them to decipher various compositions and ragas by listening.
- They will be able to effectively recite and demonstrate their learning of the suggested talas, with their divisions – Tali, Khali and Dugun & Chougun. Giving them a distinct command on rhythm.

## Performance & Viva –Voce

### Prescribed Ragas – Ragas- Yaman, Durga, Bageshri

- Singing and Playing Alankars in 5 Thaats and Prescribed ragas.
- Swaramalika and Lakshans in the prescribed ragas
- Singing of old, new filmy songs based on prescribed ragas.
- Basic knowledge of playing Tanpura and Harmonium.
- One Vilambit Khyal in any of the Ragas.
- Madhya Laya Khyal in all the prescribed ragas with alaaps and taans.
- Ability to recite the Thekas of the following Talas with Tali & Khali & their Dugun and Chougun - **Jhumra, Jhaptala, Rupak, Deepchandi**
- Singing & playing any one patriotic song.
- Identifying Ragas and Talas of the prescribed syllabus while being played or sung.

### Books Recommended

1. Sangeet Visharad – Basant
2. Kramik Pustak Mallika- V.N. Bhatkhande
3. Raag Vigyan – V. N. Patwardhan
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Great Composers by P. Sambamoorthy
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
7. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
8. Sangeet Sarita - Dr. Rama Saraf
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Raag parichaye Part1,2, 3 & 4 or -Harish Chander shrivastava
11. Bhartiya sangeet ka Ethiasik Vishleshan Dr. Swatantra Sharma