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<td>75+25 = 100</td>
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<td>Course-112 : Practical</td>
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SYLLABUS FOR B.A. (HONS.) MUSIC HINDUSTANI MUSIC
B.A (Hons) 1st Year

Course-101
Theory-I
Max Marks: 100
Marks: 75
Credits: 4

Semester-I

General Theory

(i) Nada, Swara, Shruti, Raga, Mela (Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap-Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant.

(ii) Vibration, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, forced Vibration, Free Vibration.

(iii) Notation of compositions in prescribed ragas.

Internal Assessment
Marks: 25

Recommended Books
1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnananda - Historical Study of Indian Music
6. Lalit Kishore Singh - Dhvani Aur Sangeet
7. Govind Rao Rajurkar - Sangeet Shastra Parag
8. Dr. Swatantra Sharma - Fundamentals of Indian Music
9. Dr. Pannalal Madan - Sangeet Shastra Vigyan

Course-102
Practical-I
Max Marks: 100
Marks: 75
Credits-8

Stage Performance & Viva-Voce

(i) Prescribed Ragas: Bhairav, Bhupali, Yaman, Durga.
Vocal Music: Vilambit and Drut Khayal with gayaki in all the ragas and dhrupad or dhamar in all the ragas. Presentation of one semi classical/devotional or light composition.
Instrumental Music: Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light music composition.

(ii) Basic knowledge of Teental and Ektal.

(iii) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.

(iv) Notation book to be submitted for internal assessment.

Internal Assessment
Marks: 25

Recommended Books
1. V. N. Bhatkhande - Kramik Pustak Malika Part-I-II
2. V.R. Patvardhan - Rag Vigyan Part-I-III
Semester-II
Theory-II                                                   Max. Marks: 100
Course-103 Theory of Indian Music                                Marks-75
Credits 4

(i) Rudiments of staff Notation, Harmony, Melody, Polyphony.
(ii) Life and contribution of the following:
    (a) Pt. V. N. Bhatkhande –His works and Notation System
    (b) Pt. V.D Paluskar - His works and Notation System.

(iii) Maseetkhani and Vilambit Gat, Razakhani & Drut Gat, Krintan, Zamzama, Ghaseet, Jor Alap, Gitkiri,
     Meend, Sut, Kan
(iv) Notation of compositions in prescribed ragas.

Internal Assessment                                             Marks-25

Recommended Books
1. E. Clements - Study of Indian Music
2. Ra. Avtar ‘Vir’ - Theory of Indian Music
3. V. N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Dr. Swantantra Sharma - Bhartiya Sangeet Ek Vaigyanik
5. Jagdish Narayan Pathak - Sangeet Shastra Praveen
6. V.S. Nigam - Sangeet Kaumudi Part-I-III
7. Music Profiles - Paschatya Swarlipi Paddhati evam
8. Swantantra Sharma - Bharatiya Sangeet

Max. Marks: 100
Course-104 Practical-II                                          Marks: 75
Stage Performance & Viva-Voce                                    Credits-8


Vocal Music:
Vilambit and Drut Khayal in all the Ragas. Dhrupad or dhamar should cover all the above ragas. Presentation of
one semi classical /devotional or light composition.

Instrumental Music:
Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light
music composition.
(i) Basic knowledge of Chautal and Jhaptal.
(ii) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(iii) Notation book to be submitted for internal assessment.

Internal Assessment                                             Marks-25

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-III
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV
Course-105  

Historical Study of the Musical Terms

i) Grama, Moorchana, Jati Gayan, Gandharava, Gana, Nibaddha – Anibaddha gana, Prabandha, Alap, Alapti, Tala-Dasapranas.

ii) Life and contribution of Karnataka Musicians Trinity-Tyagaraja, Muthuswamy Dikshitar, Shyama Sastri

iii) Life and contribution of Western Musicians - Bach, Beethoven, Mozart.


(v) Notation of compositions in prescribed ragas.

Internal Assessment

Recommended Books
1. S.S. Paranjape: Sangeet Bodh
2. Thakur Jaidev Singh: Bharatiya Sangeet ka Itihasa
3. Swami Prajnananda: Historical Study of Indian Music
4. V.S. Nigam: Sangeet Kaumudi Part-III
5. P. Sambamoorthy: Great Composers
6. Thakur Jaidev Singh: Indian Music
7. Baker’s Biographical Dictionary of Musicians

Course-106  

Stage Performance

Prescribed Ragas: Des, Bageshri, Bhimpalasi, Khamaj

Performance of half an hour, planned by the candidate in any one of the prescribed ragas.

Vocal Music -

(i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.

(ii) Presentation of one semi classical /devotional or light composition.

Instrumental Music -

(i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga.

(ii) Presentation of a dhun or devotional or light music composition.

Internal Assessment

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-III
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
Course-107                              Practical – IV                              Max. Marks: 100
                                        Viva-Voce                              Marks-75
                                        Credits - 8

Vocal Music:
(i) Vilambit and Drut Khayal with gayaki in all the Ragas
(ii) Dhrupad or Dhamar composition in each of the prescribed ragas.
(iii) Presentation of one semi classical /devotional or light composition.

Instrumental Music:
(i) Maseetkhani and Razakhani gat in all the above ragas.
(ii) Presentation of a dhun or devotional or light music composition.
(iii) Basic knowledge of Roopak and Tilwada, Tala.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.

Internal Assessment                              Marks-25

Recommended Books
1. V.N. Bhatkhande: Kramik Pustak Malika Part-I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan part-I-V

Semester-IV                              Marks-75
Course 108                              Credits - 4
Theory -IV

Life & Contribution of Musicians and Musicologists

1) Contribution of the following: Bharat, Matang, Abhinavgupt, Sharang Dev.

2) Life Sketch and Contributions of the following:

3) Notation of compositions in prescribed ragas.

Internal Assessment                              Marks – 25

Recommended Books
1. Sushila Mishra: Some immortals of Hindustani Music
2. Narmadeshwar Chaturvedi: Sangeetagya Kavion ki Hindi Rachanyen
3. A.D. Ranade: On Music and Musicians of Hindustan
4. Amal Das Sharma: Musicians of India
5. Harihar Niwas Dwivedi: Mansingh Aur Mankutuhal
7. Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.
8. Bharat: Natyashastra
Semester - IV  
Course-109  
Practical - V  
Marks-75  
Stage Performance  
Credits-8

Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer
Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music -
(i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
(ii) Presentation of one semi classical/devotional or light composition.

Instrumental Music -
(i) Masitkhani and Razakhani gats with elaboration to be presented in any one raga.
(ii) Presentation of a dhun or devotional or light music composition.
(iii) Basic knowledge of Dhamar, Adachartal.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.

Internal Assessment  
Marks-25

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV

Semester - IV  
Course-110  
Practical - VI  
Marks-75  
Viva-Voce  
Credits-8

Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer
Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music-
(i) Vilambit khyal with Gayaki and Drut khyal with Gayaki in each of the prescribed ragas of course-109.
(ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.

Instrumental Music:
(i) Masitkhani and Razakhani gats with elaboration in all the prescribed ragas of Course-109.

(ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.

(iii) Basic knowledge of Sooltal and Teevra tala.

(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.

(v) Notation book to be submitted for internal assessment.

Internal Assessment

Recommended Books
1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV

B.A. (HONS) IIIrd YEAR

Semester – V

Theory-V

Course – 111

History of Indian Music

Marks – 75

Credits - 4

i) Vedic Music: Sama and stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttararchicka, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha & Saptavidha sama, Vedic instruments

ii) Musical references in Ramayana, Mahabharata and Puranas (Harivansh & Vayu Puranas)

(iii) Works of the following: Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi.

(iv) Notation of compositions in prescribed ragas.

Internal Assessment

Marks – 25

Recommended Books:
1. Swami Prajnananda : Historical Development of Indian Music
2. S.S.Paranjape: Bharatiya Sangeet Ka Itihasa
3. Thakur Jaidev Singh: Bharatiya Sangeet Ka Itihasa
5. Ahobal: Sangeet Parijat
6. V.N.Bhatkhande: A Short Historical survey of the Music of Upper India
7. V.N.Bhatkhande: A Comparative Study of the leading music systems oif the 15th, 16th, 17th, & 18th centuries

Course-112

Practical-VII

Marks-75

Credits-8

Stage Performance & Viva-Voce

Prescribed Ragas: Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat.

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music -

(i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.

(ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari &
(iii) Presentation of one semi classical/devotional or light composition.

**Instrumental Music -**

(i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
(ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
(iii) Basic knowledge of Sooltal and Teevra.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.
(iv) Presentation of a dhun or devotional or light music composition.

**Internal Assessment**

**Recommended Books**
1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part-I-IV

**SEMESTER VI**

**Theory-VI**

Course-113

Applied Theory

Marks 75

Credits-4

i) Gharanas – Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Gwalior, Agra, Delhi, Jaipur, Kirana) and their significant features regarding techniques.

ii) Gharanas of Instrumental music and their leading styles (Senia, Maihar, Gauripur)

iii) Detailed and Comparative study of the Ragas prescribed in 1st, IInd and IIIrd year.

iv) Study of Hindustani musical forms - : Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.

(iii) Notation of compositions in prescribed ragas.

**Recommended Books**

1. V.H. Deshpande: Indian Musical Tradition
2. Dhrupad Annual Edited by Premlata Sharma
3. V.K. Aggarwal: Indian Music Trends and traditions
4. S.K. Chaubey: Sangeet me Gharana ki Charcha Sangeet Gharana Ank
5. Shanno Khurana: Khyal Gayaki Vividh Gharana
6. M.R. Guatam: Musical Heritage of India
7. V.N. Bhatkhande: Bhatkhande Sangeet Shastra Part-I-III

**Course – 114**

Practical-VIII

Stage Performance & Viva-Voce

Marks 75

Credits-8

Prescribed Ragas: Todi, Multani, Patdeep, Jaijaiwanti, Malkauns
Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

**Vocal Music** -

(i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.
(ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
(iii) Presentation of one semi classical /devotional or light composition.

**Instrumental Music** -

(i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
(ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
(iii) Basic knowledge of Jhoomra, Dhamar & Chautal.
(iv) Basic knowledge of Tanpura/ Candidate’s own instrument Tuning.
(v) Notation book to be submitted for internal assessment.
(iv) Presentation of a dhun or devotional or light music composition.

**Internal Assessment**

Marks-25

**Recommended Books**

1. V.N. Bhatkhande: Kramik Pustak Malika Part I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan Part I-V
B.A. (Hons.) Proposed Syllabus

1. Basic knowledge of the following Taalas:
   - Ist Semester: Teental, Ektal
   - IIInd Semester: Chautal, Jhaptal
   - IIIrd Semester: Roopak, Tilwada
   - IVth Semester: Dhamar, Adachartal
   - Vth Semester: Sooltal, Teevra
   - VIth Semester: Jhoomra, Dhamaar, Chautal

2. Notation of compositions in prescribed ragas (in all the semesters).

3. Basic Knowledge of Tanpura Tuning.

4. Basic Knowledge to tune the Sitar