

Gondwana University, Gadchiroli
NEP 2020 U.G. PROGRAMME SYLLABUS

With Effective From 2024-2025

Subject: Indian Music
(Vocal and Instrumental)

B.A. Semester - I

Total Marks – 100
Theory – 40
Internal Assessment-10
Practical – 30
Internal Assessment -20

Instruction for ALL SEMESTER:

- 1) There should be 6 periods for Practical and 2 periods for Theory in each week.
- 2) There should be not more than 7 students in each Batch.
- 3) There should be different classes for boy's/ girl's students due to nature of voice.

One Practical period of 48 minutes in Music shall be counted equal to one theory period of 48 minutes.

Notes:-

- 1) Attention to the candidates, their guardians and teachers. Is drawn to the fact. That harmonium as an accompaniment for-vocal music will not be allowed:-
- 2) Tabla teachers are permitted to play on table along with candidates. If their conduct in the examination hall is not up to the satisfaction of the examiner, the examiner may disallow such person as an accompanist. Only external candidates can bring the Table teachers to play Table along with them.
- 3) Each candidate must be able to sing Jan Gan Man as approved by the Government of India and Vande Mataram
- 4) Any one of the following instruments can be offered for examination by those who desire to take examination in Instrumental music (A) Violin (B) Dilruba (C) Israj (D) Sarangee (E) Bin (F)Got-bin (G) Gitar (H) Sarod (I) Sanai (J) Flute (K) Tabla
- A) Candidates offering Sitar or Sarod should, study and practice di in place are expected are expected to know the history of their instruments. The method of tuning it, its, various parts and various technical terms is connection with the way of playing it.
- B) Syllabus for Table is given at the end separately and the syllabus of all Other instruments shall be the same as prescribed for Vocal*Music. A Private candidate offering music shall be required to submit the prescribed certificates from any of the teachers. Recognized, registered as competent to impart instruction in vocal music. Candidate shall submit to the examiner the list of songs studied at the time of practical examination.
- C) Bhatkande system of notation will be followed. Practical Text (Vocal and Instrument) approximately half an hour.

A) Practical Internal Assessment – 20 marks

i. Practical Record Book-	5 marks
ii. Regular Attendance-	5 marks
iii. Overall Performance & Conduct in Class-	5 marks
iv. Participation in College Activities	5 marks
Practical Test (Approx. ½ hr)	30 marks
Theory Internal Assesment-10 Marks	
I. Assignment	10 Marks

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Asst. Prof.

NEP-2020 Syllabus of Indian Music for B.A. Sem I- Practical

CORE-I

Practical-I Critical Study Of Ragas And Talas-I

- a) The candidate will require to study 10 Shuddha Swar Alankar.
b) Sargam and Lakshangeet from each of the following Ragas.
i. Yaman ii. Durga iii. Kafi
c) DrutKhayal or Rajakhani Gat with Gayaki in all prescribed Ragas.
d) One Tarana from prescribed Ragas.
e) Light Music- Bhajan, Natyageet, Gazal, Abhang, Loksangeet.
f) Study of following Talas.
i. Trital ii. Ektal iii. Jhaptal
g) Practical Book with sign by teachers submit at the time of practical test.

Marks Distribution of Practical Test For Semester- I To Semester- II

1. Alankar -	05 Marks
2. Sargam -	05 Marks
3. Lakshangeet -	05 Marks
4. Drut-khyal -	05 Marks
5. Tarana -	02 Marks
6. Light Music -	03 Marks
7. Knowledge of Tal -	05 Marks
Total Marks -	30 Marks

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A.S. Bansal

CORE –I

Theory Paper- Introduction On to Indian Music -I

Theory Syllabus of B.A. Semester I-

Unit I

A) General Knowledge of musical composition

i. Khyal ii. Bhajan iii. Drupad iv. Gazal.

B) Study of theoretical details of Ragas (Yaman, Durga, Kafi) and Talas (Trital, Ektal, Jhaptal) prescribed for practical course of Sem I.

Unit II

A) General Knowledge of biographies and their contribution of the following musician.

i. Lata Mangeshkar ii. Pt. Bhimsen Joshi iii. Hirabai Badodekar iv. Amir Khusro.

B) Reading and writing of notation of songs (Bandish) / Gats prescribed in the practical course of sem I.

Unit III

A) Introduction of music- its origin and scope. Nad and its types- Ahat, Anahat. Characters of Nad, Saptak-Mandra, Madha, Tar.

B) Writing of Talas notation with Dugun.

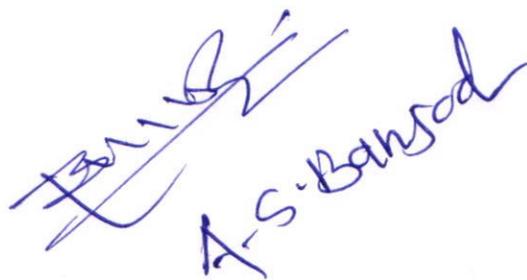
Unit IV

A) Vadya Vargikaran – Tat, Vitat, Avanaddha, Ghana and Sushirvadhyā.

B) Definitions – Alankar, Sargam, Lakshangeet, Shruti, Swara, Thata, Vadi, Samvadi, Anuvadi, Aroha, Avroha, Pakad, Sthayee, Antara, Alap, Tan, Vivadi.

Unit V

A) Mathematical derivation of 72 Thatas by Pt. Vyankatmukhi.


A.S. Bansod

OPEN ELECTIVE

Theory PaperII- Introduction On to Indian Music -II

Theory Syllabus of B.A. Semester I-

Unit I

A) General Knowledge of musical composition

i. Khyal ii. Bhajan iii. Drupadiv. Gazal.

B) Study of theoretical details of Ragas (Yaman, Durga, Kafi) and Talas (Trital, Ektal, Jhaptal) prescribed for practical course of Sem I.

Unit II

A) General Knowledge of biographies and their contribution of the following musician.

i. LataMangeshkar ii. Pt. BhimsenJoshi iii. Hirabai Badodekar iv. AmirKhusro.

B) Reading and writing of notation of songs (Bandish) / Gats prescribed in the practical course of sem I.

Unit III

A) Introduction of music- its origin and scope. Nad and its types- Ahat, Anahat. Characters of Nad, Saptak-Mandra, Madha, Tar.

B) Writing of Talas notation with Dugun.

Unit IV

A) Vadya Vargikaran – Tat, Vitat, Avanaddha, Ghana and Sushirvadhyā.

B) Definitions – Alankar, Sargam, Lakshangeet, Shruti, Swara, Thata, Vadi, Samvadi, Anuvadi, Aroha, Avroha, Pakad, Sthayee, Antara, Alap, Tan, Vivadi.

Unit V

A) Mathematical derivation of 72 Thatas by Pt. Vyankatmukhi.

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A.S. Bansod

NEP-2020 Syllabus of Indian Music for B.A. Sem I-

VOCATIONAL SKILL COURSE

Practical-II Critical Study Of Ragas And Talas-II

- a) The candidate will require to study 10 Shuddha Swar Alankar.
- b) Sargam and Lakshangeet from each of the following Ragas.
- i. Yaman ii. Durga iii. Kafi
- c) DrutKhayal or Rajakhani Gat with Gayaki in all prescribed Ragas.
- d) One Tarana from prescribed Ragas.
- e) Light Music- Bhajan, Natyageet, Gazal, Abhang, Loksangeet.
- f) Study of following Talas.
- i. Trital ii. Ektal iii. Jhaptal
- g) Practical Book with sign by teachers submit at the time of practical test.

Marks Distribution of Practical Test For Semester- I To Semester- II

1. Alankar -	05 Marks
2. Sargam -	05 Marks
3. Lakshangeet -	05 Marks
4. Drut-khyal -	05 Marks
5. Tarana –	02 Marks
6. Light Music –	03 Marks
7. Knowledge of Tal –	05 Marks
Total Marks -	30 Marks


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SKILL ENHANCEMENT COURSE

Theory Paper III- Introduction On to Indian Music -III

Theory Syllabus of B.A. Semester I-

Unit I

A) General Knowledge of musical composition

i. Khyal ii. Bhajan iii. Drupadiv. Gazal.

B) Study of theoretical details of Ragas (Yaman, Durga, Kafi) and Talas (Trital, Ektal, Jhaptal) prescribed for practical course of Sem I.

Unit II

A) General Knowledge of biographies and their contribution of the following musician.

i. Lata Mangeshkar ii. Pt. Bhimsen Joshi iii. Hirabai Badodekar iv. Amir Khusro.

B) Reading and writing of notation of songs (Bandish) / Gats prescribed in the practical course of sem I.

Unit III

A) Introduction of music- its origin and scope. Nad and its types- Ahat, Anahat. Characters of Nad, Saptak-Mandra, Madha, Tar.

B) Writing of Talas notation with Dugun.

Unit IV

A) Vadya Vargikaran – Tat, Vitat, Avanaddha, Ghana and Sushirvadhyā.

B) Definitions – Alankar, Sargam, Lakshangeet, Shruti, Swara, Thata, Vadi, Samvadi, Anuvadi, Aroha, Avroha, Pakad, Sthayee, Antara, Alap, Tan, Vivadi.

Unit V

A) Mathematical derivation of 72 Thatas by Pt. Vyankatmukhi.

~~SMIS~~
A-S. Bansod

Gondwana University, Gadchiroli
NEP 2020 U.G. PROGRAMME SYLLABUS

With Effective From 2024-2025

Subject: Indian Music
(Vocal and Instrumental)

B.A. Semester - II

Total Marks – 100
Theory – 40
Internal Assessment-10
Practical – 30
Internal Assessment -20

Instruction for ALL SEMESTER:

- 1) There should be 6 periods for Practical and 2 periods for Theory in each week.
- 2) There should be not more than 7 students in each Batch.
- 3) There should be different classes for boy's/ girl's students due to nature of voice.

One Practical period of 48 minutes in Music shall be counted equal to one theory period of 48 minutes.

Notes:-

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- 4) Any one of the following instruments can be offered for examination by those who desire to take examination in Instrumental music (A) Violin (B) Dilruba (C) Israj (D) Sarangee (E) Bin (F)Got-bin (G) Gitar (H) Sarod (I) Sanai (J) Flute (K) Tabla
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- C) Bhatkande system of notation will be followed. Practical Text (Vocal and Instrument) approximately half an hour.

A) Practical Internal Assessment – 20 marks

i. Practical Record Book-	5 marks
ii. Regular Attendance-	5 marks
iii. Overall Performance & Conduct in Class-	5 marks
iv. Participation in College Activities	5 marks
Practical Test (Approx. ½ hr)	30 marks

Theory Internal Assesment-10 Marks

I. Assignment

10 Marks

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A-S. Bansod

Syllabus of B.A. Semester II Practical -
Practical-I Critical Study Of Ragas And Talas-III

CORE -II

- a) The candidate will require to study 10 Shuddha Swar Alankar.
- b) Sargam and Lakshangeet from each of the following Ragas.
 - i. Alhaiya Bilaval
 - ii. Bhupali
 - iii. Bindravani Sarang
 - iv. Bhairavi
- c) Vilambit Khaya OR Masitkhani Gat with detailed gayaki in any one of the prescribed Ragas and Drut Khayal or Rajakhani Gat with Gayaki in all prescribed Ragas.
- d) One Dhamar OR One Dhrupad OR One Tarana from prescribed Ragas.
- e) Light Music- Bhajan, Natyageet, Gazal, Abhang, Loksangeet.
- f) Study of following Talas.
 - i. Dadra
 - ii. Kehrva
 - iii. Chautal
- g) Practical Book with sign by teachers submit at the time of practical test.

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A.S. Bansod.

Theory Syllabus of B.A. Semester II-

CORE -II

Theory Paper I- Introduction On to Indian Music -IV

Unit I

A) General Knowledge of musical composition

i. Geet ii. Tarana iii. Thumrii v.Hori.

B) Study of theoretical details of Ragas (Alhaiya Bilaval, Bhupali, Bindravani Sarang, Bhairavi) and Talas (Dadra, Kerva, Chautal) prescribed for practical course of Sem II.

Unit II

A) General Knowledge of biographies and their contribution of the following musician.

i. Kishori Amonkar ii. Zakir Hussain iii.Tyagraj iv.Nayak Gopal.

B) Reading and writing of notation of songs (Bandish) / Gats prescribed in the practical course of sem II.

Unit III

A) Mathematical derivation of 484 Ragas from one That.

B) Writing of Talas notation with Dugun.

Unit IV

A) Classification of Rag according to Swar and Samay – Shuddha Re-Dha, komal Re-Dha, komal Ga-ni

B) Definitions – Varjaswar, Vakraswar, Laya, Matra, Avartan, Tali, Khali, Theka, Sam, Kal, Rag, Thata, Meend, Ghasit, Krintan, Jamjama, Khatka, Murki ,Purvang,Uttarang,Grah,Aunsha,Nyas.

Unit V

A) Introduction Of Adivasi Loksangeet.

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Theory Syllabus of B.A. Semester II

OPEN ELECTIVE

Theory PaperII- Introduction On to Indian Music -V

Unit I

A) General Knowledge of musical composition

i. Geet ii. Tarana iii. Thumrii v.Hori.

B) Study of theoretical details of Ragas (Alhaiya Bilaval, Bhupali, Bindravani Sarang, Bhairavi) and Talas (Dadra, Kerva, Chautal) prescribed for practical course of Sem II.

Unit II

A) General Knowledge of biographies and their contribution of the following musician.

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Unit V

Introduction Of Adivasi Loksangeet.


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Syllabus of B.A. Semester II Practical

VOCATIONAL SKILL COURSE

Practical-II Critical Study Of Ragas And Talas-IV

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- f) Study of following Talas.
 - i. Dadra
 - ii. Kehrva
 - iii. Chautal
- g) Practical Book with sign by teachers submit at the time of practical test.

A.S. Bhatnagar
A.S. Bhatnagar

Theory Syllabus of B.A. Semester II-
SKILL ENHANCEMENT COURSE

Theory Paper III- Introduction On to Indian Music -VI
SKILL ENHANCEMENT COURSE

Unit I

A) General Knowledge of musical composition

i. Geet ii. Tarana iii. Thumri v.Hori.

B) Study of theoretical details of Ragas (Alhaiya Bilaval, Bhupali, Bindravani Sarang, Bhairavi) and Talas (Dadra, Kerva, Chautal) prescribed for practical course of Sem II.

Unit II

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A) Classification of Rag according to Swar and Samay – Shuddha Re-Dha, komal Re-Dha, komal Ga-ni

B) Definitions – Varjaswar, Vakraswar, Laya, Matra, Avartan, Tali, Khali, Theka, Sam, Kal, Rag, Thata, Meend, Ghasit, Krintan, Jamjama, Khatka, Murki, Purvang, Uttarang, Grah, Aunsha, Nyas.

Unit V

Introduction Of Adivasi Loksangeet.

~~AS Bansal~~
A.S. Bansal

Books Recommended:-For Sem -I To Sem- II

- 1 Pt. V.N. Bhatkhande – Hindustani kramikpustakmalika Part 1-6
- 2 V.N Patwardhan –Rag Vidhnyan Part 1-5
- 3 DrNarayanraoMangrulkar- Sangitatil Gharaniani charatraye
- 4 DrNarayanraoMangrulkar- Sangit ShashtraVijayani
- 5 B. R Deodhar- Thor sangitkar
- 6 PanditBhatkhande : A short Historical Surve of Northern Indian Music.
- 7 PanditBhatkhande A Comparative study of Indian Music of 16th 17th, 18th,century.
- 8 SangitKaryalaya :Hatharas-SangitVisharad.
- 9 Bandhopadhyay : Sitar Marga Parts. I, II, III.
- 10 Lakshmi Narayan Garg- Hamare Sangitratna
- 11 Dr G.H Tarlekar- Bhartiya Vangmayacha Itihas
- 12 Ashok Ranade – Lok Sangitache Shashtra.
- 13 Dr. Suchita Bidkar- Sangit Shastra Vidnyan.

~~Books~~
A-S. Bhatnagar.

Gondwana University, Gadchiroli
NEP 2020 U.G. PROGRAMME SYLLABUS
With Effective From 2024-2025

B.A. INDIAN MUSIC

PATTERN OF EXAMINATION (ALL SEMESTER)

Theory -Theory paper of 40 marks each and of three hours duration will be conducted at the end of each semester.

Practical :1) Practical examination of 30 marks and of half an hours duration of each semester will be conducted at the end of the same semester.

2)Practical examinations of all semesters will be conducted by internal and External examiners appointed by the University.

Internal Assessment:

- 1) Head of the department will carry out internal assessment of the students on the basis of evaluation report from the concerned teacher/ teachers, under the supervision of the principal of the college and will be done at the end of each semester
- 2) Distribution of 20 Marks of Internal Assessment is as under -
 - i. Practical Record Book- 5 marks
 - ii. Regular Attendance- 5 marks
 - iii. Overall Performance & Conduct in Class- 5 marks
 - iv. Participation in College Activities- 5 marks

Theory Pattern of Question Paper (All Semester)-40 Marks

- Que1 : A) from unit I to V Marks 08
OR
B) from unit I to V
- Que2 : A) from unit I to V Marks 08
OR
B) from unit I to V
- Que3 : A) from unit I to unit V Marks 08
Four Sub-Question.
OR
B) from unit I to unit V
Four Sub-Question.
- Que4 : A) from unit I to unit V Marks 08
Four Sub-Question.
OR
B) from unit I to unit V
Four Sub-Question.
- Que5 : A) From unit I to Unit V Marks 08

~~RAMOS~~
A. S. Ramos

Gondwana University, Gadchiroli.
NEP 2020 U.G. PROGRAMME (FROM SESSION 2024-25)

Faculty Name : HUMANITIES

Programme Name: BACHELOR OF ARTS (INDIAN MUSIC)

SEM- I

Core	Paper name	Theory / Practical	Teaching Scheme			Credit	Duration	Examination Scheme				
			Theory	Practical	Total			Max. Marks		Total	Minimum Marks	
								UA	CA		Theor	Practical
SUBJECT-I 2x2=4	INTRODUCTION ON TO INDIAN MUSIC-I	THEORY	50		100	2	3 HOURS	40	10	50	20	
	CRITICAL STUDY OF RAGAS AND TALAS-I	PRACTICAL		50		2		30	20	50		20
SUBJECT-II 2x2=4						2						
						2						
OPEN ELECTIVE (2x1) 2	INTRODUCTION ON TO INDIAN MUSIC-II	THEORY	50		50	2	3 HOURS	40	10	50	20	
VSC (2x1) 2	CRITICAL STUDY OF RAGAS AND TALAS-II	PRACTICAL		50	50	2		30	20	50		20
SEC (2x1)2	INTRODUCTION ON TO INDIAN MUSIC-III	THEORY	50		50	2	3 HOURS	40	10	50	20	
SEC (2x1) 2	AS PER PROVIDED IN ANNEXURE V					2						
AEC (2x1) 2	LANGUAGE					2						
IKS (2x1) 2	GENERIC IKS					2						
CC 2x1	NCC/YOGA/SPORTS/(ANY ONE)					2						
Total Credit 22						22						

A.S. Bansod

Gondwana University, Gadchiroli.
NEP 2020 U.G. PROGRAMME (FROM SESSION 2024-25)

Faculty Name : HUMANITIES

Programme Name: BACHELOR OF ARTS (INDIAN MUSIC)

SEM- II

	Paper name	Theory / Practical	Teaching Scheme			Credit	Duration	Examination Scheme				
			Theory	Practical	Total			Max. Marks		Total	Minimum Marks	
								UA	CA		Theor	Practical
CORE SUBJECT-I 2x2=4	INTRODUCTION ON TO INDIAN MUSIC-IV	THEORY	50		100	2	3 HOURS	40	10	50	20	
	CRITICAL STUDY OF RAGAS AND TALAS-III	PRACTICAL		50				2	30	20	50	
CORE SUBJECT-II					2							
					2							
OPEN ELECTIVE 2x1	INTRODUCTION ON TO INDIAN MUSIC-V	THEORY	50		50	2	3 HOURS	40	10	50	20	
VSC (2x1) 2	CRITICAL STUDY OF RAGAS AND TALAS-IV	PRACTICAL	50		50	2		30	20	50		20
SEC (2x1)2	INTRODUCTION ON TO INDIAN MUSIC-VI	THEORY	50		50	2		40	10	50	20	
VEC (2x1) 2	AS PER PROVIDED IN ANNEXURE V					2						
AEC (2x1) 2	LANGUAGE					2						
IKS (2x1) 2	GENERIC IKS					2						
CC 2x1	NCC/YOGA/SPORTS/ (ANY ONE)					2						
Total Credit 22						22						

[Handwritten Signature]
A.S. Bhatnagar