



**S.S. Jain Subodh P.G. College
(Autonomous)
Jaipur**

FACULTY OF ARTS

Programme Name: Three year Undergraduate Programme in Arts

Subject: INDIAN MUSIC (Vocal)

(Syllabus as per NEP-2020 and Choice Based Credit System)

**I & II Semester Examination 2023-24
III & IV Semester Examination 2024-25
V & VI Semester Examination 2025-26**

Medium of Instruction: English/ Hindi

w.e.f. Academic Session 2023-24

CBCS Scheme for Bachelor of Arts (B.A.) Indian Music

Sem	Subject/ Discipline(DSC/DSE) (credits)	Generic Elective (GE) (credits)	Ability Enhancement Course (AECC) (credits)	Skill Enhancement Course (SEC) (credits)	Internship/ Apprentice- ship/Project/ Community Outreach	Value addition course (VAC) (credits)	Total Credits
I	DSC-1 (1)		English (2)			Choose one from a pool of courses (0)	20 credits
	DSC-2 (1)						
	DSCP (4)						
II	DSC-1 (1)		Hindi (2)			Choose one from a pool of courses (0)	20 credits
	DSC-2 (1)						
	DSCP (4)						
Students on exit shall be awarded Undergraduate Certificate in Arts after securing the requisite 40 credits in Semesters I and II							40+4
III	DSC-1 (1)	Choose one from pool of courses, GE -1 (2)**		Computer Science (2)		Choose one from a pool of courses (0)	22 credits
	DSC-2 (1)						
	DSCP (4)						
IV	DSC-1 (1)	Choose one from pool of courses, GE - 2(2)**		Env. Sc. and Sustainable Dev. (2)		Choose one from a pool of courses (0)	22 credits
	DSC-2 (1)						
	DSCP -(4)						
Students on exit shall be awarded Undergraduate Diploma in Arts after securing the requisite 84 credits on completion of Semester IV							84+4
V	Choose two from pool of courses. DSE – 1 (1)			Mental ability & reasoning (2)			20 credits
	DSE – 2 (1)						
	DSEP (4)						
VI	Choose two from pool of courses. DSE – 1 (1)			Anandam - Joy of giving (2) or NCC/NSS/Rov ers and Rangers/ Red Ribbon Club/ Sports/ Extra- curricular and co-curricular activities (2)			20 credits
	DSE – 2 (1)						
	DSEP -(4)						
Students on exit shall be awarded Bachelor of Arts (3 years) after securing the requisite 124 credits on completion of Semester VI							124+4

** Students may select Generic elective paper in Semester III and IV from the pool of courses given. The GE paper must be from the other faculty or discipline.

Department of Music
B.A. Indian Music(Vocal), Semester I-VI, 2023-2026
Credit Template

Code	Course Title/Paper	Course Type	Contact Hrs/Week	Credits
SEMESTER I				
MUS101	Principles of Indian Music (Vocal) – I	DSC-1	1T	1
MUS102	History of Indian Music (Vocal) – I	DSC-2	1T	1
MUS103	Practical-I	DSCP	8P	4
SEMESTER II				
MUS201	Principles of Indian Music (Vocal) - II	DSC-1	1T	1
MUS202	History of Indian Music (Vocal) – II	DSC-2	1T	1
MUS203	Practical-II	DSCP	8P	4
SEMESTER III				
MUS301	Principles of Indian Music (Vocal) – III	DSC-1	1T	1
MUS302	History of Indian Music (Vocal) – III	DSC-2	1T	1
MUS303	Practical-III	DSCP	8P	4
SEMESTER IV				
MUS401	Principles of Indian Music (Vocal) –IV	DSC-1	1T	1
MUS402	History of Indian Music (Vocal) – IV	DSC-2	1T	1
MUS403	Practical-IV	DSCP	8P	4
SEMESTER V				
MUS501	Principles of Indian Music (Vocal) – V	DSC-1	1T	1
MUS502	History of Indian Music (Vocal) - V	DSC-2	1T	1
MUS503	Practical-V	DSCP	8P	4
SEMESTER VI				
MUS601	Principles of Indian Music (Vocal) – VI	DSC-1	1T	1
MUS602	History of Indian Music (Vocal) – VI	DSC-2	1T	1
MUS603	Practical-VI	DSCP	8P	4

Objectives:

- To get the knowledge of vocal music terms.
- To compare the ragas
- Knowledge of Hindustani Music Rules.
- Notation writing of compositions of various ragas and writing of taals with layakari
- Recognize the swaras and ragas
- To perform the Vilambit and Drut Khayal with Aalap and Taan.

Course learning outcomes:

By the end of the course student should be able to:-

- Define the Rag Lakshan, nayak, Gayak, Kalawant, Gandhrava, Aadat, Jigar, Hisab, Varieties of Gamak and Tan.
- Writing the notation system
- Perform the ragas with Aalap and taan.
- Describe the folk Songs of Rajasthan
- Sing the slow and fast khayal with Aalap and Taan.
- Describe the basic rules of Hindustani Music.

BACHELOR OF ARTS
Semester I

Principles of Indian Music (Vocal) -I
Paper Code: MUS 101
(Theory Paper-I)

Credits: 01
Total Marks = 25

Syllabus

Unit I

Definition and explanation of the Following: Naad, Shruti, Swar, Saptak, That, Raga, Mukhra, Sthai, Antara, Vadi, Samvadi, Vivadi, Taal, Laya, Matra, Sam, Khali, Avartan, Theka, Alap, Taan, Bol-alap, Bol-taan, Sargam, Tihai.

Unit II

Critical study of all the Ragas, Identification and development of raga through Alaps : Yaman, Bhoopali, Bihag, Khamaj.

Unit III

Fundamental and Basic rules regarding Hindustani Music

Notation writing of composition in the prescribed Ragas i.e. Yaman, Bhoopali, bihag, khamaj.

Writing of the prescribed Talas with thah & Dugun,- Trital, Keharva, ektal.

Semester I

History of Indian Music (Vocal) - I Paper Code:MUS 102 (Theory Paper-II)

Credits: 01
Total Marks = 25

Syllabus

Unit I

General Study of ancient music from Vedic Period to 6th century with reference to :-

- A. Religion and Music
- B. Musical Forms
- C. Musical Instruments

Unit II

Detailed study of the Notation system of Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande.

Definition of Raag Lakshan, Nayak, Gayak Kalawant Gandharava, Aadat, Jigar, Hisab, Varieties of Gamak and Taan.

Unit III

Contribution of the following: Jaidev, Swami Haridas, Amir Khusro, Tansen.

**Semester I
Practical -I
Paper Code MUS 103**

**Credits : 04
Total Marks = 100**

Presentation of Ragas & Viva-Voce Practical

Duration of Exam: 1Hour per candidate.

(Answering to general questions on Raga, Laya and Taal and to sing all the Ragas prescribed in the syllabus).

Detailed Course:

1. To sing a given musical piece and to recognize the raga and swaras when sung.
2. To show the difference of ragas by means of characteristics swarvistar and to sing swar-vistar in all the ragas.
3. To know orally the bol with dughun and mark time on and to recognize the talas when played on tabla as prescribed in syllabus as Keharava, Trital, Ektal.
4. To sing one sargamgeet and one lakshangeet to any ragas of the syllabus.
5. To sing Aroh, Avroh, Pakad and Swar Vistar of the ragas as prescribed in syllabus.
6. With accompaniment of tabla to sing slow khyal and fast khayal with sufficient Aalap-Tanas of different variety in any Two ragas out of the following:
(i) Yaman (ii) Bhupali (iii) Khamaj (iv) Bihag
7. To sing fast khayal or tarana with sufficient tanas in any Two ragas (other than slow khayal) of the syllabus.
8. With the accompaniment of tabla or pakhawaj to sing one dhruvpad/dhamar with dughun in any ragas of the syllabus.
9. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

Semester II

Principles of Indian Music (Vocal) -II

PaperCode: MUS 201

(TheoryPaper-I)

Credits: 01

Total Marks = 25

Syllabus

Unit I

Writing of the prescribed Talas, with thah & Dugun,-Dhamar, Jhaptal, Chautal, Dadra.

Notation writing of compositions in the prescribed ragas:-Bhairav, hameer, hindol and Bageshree

Unit II

Critical study of ragas bhairav, hameer, hindol, bageshree

Unit III

Classification of Indian Instruments

Semester II
History of Indian Music (Vocal)- II
PaperCode: MUS 202
(TheoryPaper-II)

Credits: 01
Total Marks = 25

Syllabus

Unit I

General study: Development of Music from 7th to 12th Century with special reference to:

- (a) Religion and Music,
- (b) Musical forms,
- (c) Musical Instruments.

Unit II

Use and description of the following instruments: Tabla, Tanpura, Sitar and harmonium.

Unit III

Elementary Knowledge of the following dances: Kathak, Bharatnatyam, Kathakali and Manipuri.

Semester II
Practical- II
Paper Code: MUS 203

Credits : 04
Total Marks = 100

Presentation of Ragas & Viva-Voce Practical

Duration of Exam: 1 Hour per candidate.

(Answering to general questions on Raga, Laya and Taal and to sing all the Ragas prescribed in the syllabus).

Detailed Course:

1. To sing given musical piece and to recognize the ragas & swaras when sung.
2. To show the difference of ragas through swarvistar in all the ragas.
3. Knowledge of bolas and Thekas on hand Palm and to recognize on Tabla prescribe Talas in syllabus as – Dhamar, Jhaptal, Chautal, Dadra and roopak with dugun.
4. To sing Aroh, Avroh, Pakad and Swar Vistar in the ragas prescribed under syllabus
5. . With accompaniment of tabla to sing slow khayal and fast khayal with sufficient Aalap-Tanas of different variety in any Two ragas out of the following :(i) Bhairav (ii) Bageshri (iii) Hameer (iv) Hindol
6. 6. To sing fast khayal or tarana with sufficient tanas in any Two ragas (other than slow khayal) of syllabus
7. With the accompaniment of tabla or pakhawaj to sing one dhruvpad/dhamar with dugun in any ragas of the syllabus.
8. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

Semester III

Principles of Indian Music (Vocal)- III

PaperCode: MUS 301

(Theory Paper-I)

Credits: 01

Total Marks = 25

Syllabus

Unit I

Definitions and explanation of the following terms: Ragalap Roopakalaap, Alpatva, Bahutva, Alapti, Avirbhav and Tirobhav, Swasthan Niyam & Aadhunik aalapgayan.

Unit II

Shruti and Swarsthan according to Bharat and Pt. Bhatkhande.

Placement of Shuddha swaras on the wire of veena according to Pt. Ahobal and Pt. Bhatkhande.

Unit III

Comparative study of the swaras of North and South Indian Music

To write the thekas with dugun and chaugun in the following talas :Dhamar, Tilwada, Rupak, Tivra.

Notation writing of compositions in the prescribed ragas:-Malkauns, Vrindavani-Sarang, Kedar, Kafi, Shankara.

Semester III

History of Indian Music (Vocal)- III

PaperCode: MUS 302

(Theory Paper-II)

Credits: 01

Total Marks = 25

Unit I

General Study of music of Medieval period (13th to 15th century) with special reference to :-

- Religion and Music
- Musical forms
- Musical Instruments

Unit II

Modern Shudha Scales of Karnatak and Hindustani Music.

Major and Minor Scales of Western Music.

Unit III

Staff Notation system

Frequencies of the Musical notes

Study of Gram & Moorchana.

**Semester III
Practical- III
Paper Code: MUS 303**

**Credits : 04
Total Marks = 100**

Presentation of Ragas & Viva-Voce Practical

Duration of Exam: 1 Hour per candidate.

(Answering to general questions on Raga, Laya and Taal and to sing all the Ragas prescribed in the syllabus).

Detailed Course:

1. To sing given musical piece and to recognize the ragas & swaras when sung.
2. To show the difference of ragas through swarvistar in all the ragas.
3. Knowledge of bolas and Thekas on hand Palm and to recognize on Tabla prescribe Talas in syllabus as – Dhamar, Tilwara, Teevra and roopak with dugunchaugun.
4. To sing Aroh, Avroh, Pakad and Swar Vistar of the ragas prescribed under syllabus
5. With accompaniment of tabla to sing slow khyal and fast khayal with sufficient Aalap-Tanas of different variety in any Two ragas out of the following:
6. Malkauns, Vrindavani-Sarang, Kedar, Kafi, Shankara
7. To sing fast khayal or tarana with sufficient tanas in any Three ragas (other than slow khayal) of the syllabus.
8. With the accompaniment of tabla or pakhawaj to sing one dhruvpad/dhamar with dugun & chaugun in any ragas of the syllabus.
9. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

Semester IV
Principles of Indian Music (Vocal)- IV
Paper Code: MUS 401
(Theory Paper-I)

Credits: 01
Total Marks = 25

Unit I

Critical and comparative study of the ragas prescribed for practical course: Bheempalasi, Miya Malhar, Tilak Kamod, bhairavi, Durga

To write the thekas with dugun and chaugun in the following talas; Punjabi, Sooltal, Jhumra, Ektal

Unit II

Define the terms of Gat, Jhala, Ghaseet, Jod – alap, Jamjama, Krintan, Meend, Khatka, Murkiand Gamak.

Unit III

Notation writing in prescribed ragas with Alaps and Tanas

Semester IV

History of Indian Music (Vocal)- IV PaperCode: MUS 402 (Theory Paper-II)

Credits: 01
Total Marks = 25

Unit I

General Study of music of Medieval period of 16th to 18th Century .

- a) Religion and Music
- b) Musical forms
- c) Musical Instruments

Unit II

Life sketches, contribution and style of the following musicians: Allauddin Khan, Amir Khan, Kesar Baikerkar, Pt. Omkar Nath Thakur.

Classification of Ragas according to Rag-Ragini Paddhati.

Unit III

Theory of Mela and Janya ragas and 72 Malas of Pt. Vyankatmukhi, 10 Thatas of Bhatkhande, 32 Thatas according to the Swaras of Hindustani Music.

Use and description of the following instruments pakhawaj, Veena and flute.

**Semester IV
Practical- IV
Paper Code: MUS 403**

**Credits : 04
Total Marks = 100**

Presentation of Ragas & Viva-Voce Practical

Duration of Exam: 1 Hour per candidate.

(Answering to general questions on Raga, Laya and Taal and to sing all the Ragas prescribed in the syllabus).

Detailed Course:

1. To sing given musical piece and to recognize the ragas & swaras when sing.
2. To show the difference of ragas through swarvistar in all the ragas.
3. Knowledge of bolas and Thekas on hand Palm and to recognize on Tabla prescribe Talas in syllabus as – Jhaptaal, Punjabi, Sooltal, Jhoomra with dugun and chaugun
4. To sing Aroh, Avroh, Pakad and Swar Vistar of the ragas prescribed under syllabus
5. With accompaniment of tabla to sing slow khayal and fast khayal with sufficient Aalap-Tanas of different variety in any Two ragas out of the following:
6. Bheempalasi, Tilak Kamod, Miya Malhar, bhairavi, Durga
7. To sing fast khayal or tarana with sufficient tanas in any Three ragas (other than slow khayal) of the syllabus.
8. With the accompaniment of tabla or pakhawaj to sing one dhruvpad/dhamar with dugun & chaugun in any ragas of the syllabus.
9. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

Semester V

Principles of Indian Music (Vocal) - V **Paper Code: MUS 501** **(Theory Paper-I)**

Credits: 01
Total Marks = 25

Syllabus

Unit I

Brief study of Rag and Ras

Comparative study of different Gharanas of Khayal and Sitar

To write the thekas with dugun/tigun and chagun:- Dhamar /Chautal /Ektal /Trital

Unit II

Music & Religion

Life sketches and contribution of the following musicians Ustad Bismillah Khan, Ali Akbar Khan, Pt. Ravi Shankar, Abdul Kareem Khan

Unit III

Folk instruments of Rajasthan

Forms of Hindustani Music

Semester V
History of Indian Music (Vocal) -V
PaperCode: MUS 502
(Theory Paper-II)

Credits: 01
Total Marks = 25

Syllabus

Unit I

General Studies of modern period (18th century to pre independence period)

- a) Religion and Music.
- b) Musical forms.
- c) Musical Instruments.

Unit II

Study of the works of Bharat, Matang, Sharangdev, Vishnu Digamber Paluskar and Vishnu Narayan Bhatkhande.

Origin of Music

Unit III

Types of western Scales Diatonic, Chromatic, Equally tempered.

Classification of ragas from ancient to modern era.

Semester V

Practical- V
Paper Code: MUS 503

Credits : 04
Total Marks = 100

Presentation of Ragas & Viva-Voce Practical

Duration of Exam: 1 Hour per candidate.

(Answering to general questions on Raga, Laya and Taal and to sing all the Ragas prescribed in the syllabus).

Detailed Course:

1. To sing given musical piece of notes to recognize the ragas.
2. Knowledge of comparative description of Ragas prescribed in syllabus.
3. To know verbally the "Bol" with Dugun, Tigun and chaugun on hand palm to recognize the following talas when played on tabla-dhamar, Ektal, Chautal, Teentaal
4. To sing Aroh, Avroh, Pakad and Swar-Vistar of the ragas prescribed under syllabus
5. With accompaniment of tabla to sing slow khyal and fast khayal with sufficient Aalap-Tanas of different variety in any Three ragas out of the following:
6. Puriya-Dhanashree, Darbari kanhada, Adana, Jaijaiwanti, madhuvanti, Des
7. To sing fast khayal or tarana with sufficient tanas in any three ragas (other than slow khayal) of the syllabus.
8. With the accompaniment of tabla or pakhawaj to sing one dhruvpad/dhamar with dugun, tigun & chaugun in any ragas of the syllabus.
9. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus.

Semester VI

Principles of Indian Music (Vocal)- VI Paper Code: MUS 601 (Theory Paper-I)

Credits: 01
Total Marks = 25

Syllabus

Unit I

Forms of Karnataka Music

Life Sketches and contribution of the following musicians Bhimsen Joshi, Kishori Amonkar, Bade Gulam Ali Khan and Amjad ali Khan.

Unit II

Notation writing of different compositions in prescribed Ragas:- Todi, Ramkali, Kamod, Jaunpuri, ahirbhairav, Puria

Writing of Alaps and Taans in different Ragas

Unit III

Recognition of Ragas from given notes.

Writing of Thekas on hand palam with different layakarries such as Dugun, Tigun, Chaugun and Chhagun in the following Talas Jhaptal, Punjabi, Sooltal, Jhoomra, Tivra, Deepchandi.

Describe the following Ragas:- Todi, Ramkali, Jaunpuri, ahirbhairav, Puria Kamod

Semester VI

History of Indian Music (Vocal)- VI PaperCode: MUS 602 (Theory Paper-II)

Credits: 01
Total Marks = 25

Syllabus

Unit I

General Study of Music of modern period (Post Independence)

- a) Religion and Music
- b) Musical forms
- c) Musical Instruments

Unit II

General ideas of Rabindra Sangeet.

General idea of Harmony and melody

Unit III

Essay on General music interest

General ideas of Giti and Vani.

Impact of Folk music on classical music & vice-versa.

**Semester VI
Practical -VI
Paper Code: MUS 603**

**Credits : 04
Total Marks = 100**

Presentation of Ragas & Viva-Voce Practical

Duration of Exam: 1 Hour per candidate.

(Answering to general questions on Raga, Laya and Taal and to sing all the Ragas prescribed in the syllabus).

Detailed Course:

1. To sing given musical piece of notes to recognize the ragas.
2. Knowledge of comparative description of Ragas prescribed in syllabus.
3. To know verbally the "Bol" with Dugun, Tigun and chaugun on hand palm to recognize the following talas when played on tabla-dhamar, Tilwara, Ektal, Chautal, Rupak, punjabi, Sooltal, Adachautal, and Deepchandi.
4. To sing Aroh, Avroh, Pakad and Swar-Vistar of the ragas prescribed under syllabus
5. With accompaniment of tabla to sing slow khyal and fast khayal with sufficient Aalap-Tanas of different variety in any Three ragas out of the following:
6. Todi, Ramkali, Jaunpuri, ahirbhairav, Puriya, Kamod.
7. To sing fast khayal or tarana with sufficient tanas in any three ragas (other than slow khayal) of the syllabus.
8. With the accompaniment of tabla or pakhawaj to sing one dhruvpad/dhamar with dugun, tigun & chaugun in any ragas of the syllabus.
9. To sing Light-classical / Bhajan composition in the Ragas as prescribed in syllabus

BooksRecommended:

1. Karmik Pustak Malika parts 2,3 and 4 Pt.V.N. Bhatkhande.
2. Tan Malika parts 2 & 3 by Raja Bhaiya Poochwale
3. Tan Sangrah by S.N. Ratanjankar
4. Sitar Marg by S. Bandopadhyaya
5. Sitar Shiksha by B.N. Bhatt.
6. Sitar Parts 1 to 3 by B.N. Bhimpure.
7. Rag Vigyan by N.V. Patwardhan
8. A Short survey of the Music of the Northern India by Pt.V.N. Bhatkhande.
9. laxhrdsthoui`B by S.Rai.
10. Vadya Shastra by Shri Harish Chandra Srivastava
11. Hamare Sangeet Ratn by Sangeet Karyalaya, Hathras
12. Sangeet Visharad by Basant
13. Sangeet Kaumudi byV. Nigam
14. Hindustani Music –its physics and Aesthetics by G.S.Ranade
15. Origin of Ragas–Bandopadhyaya
16. Bhartiya Sangeet ka Itihas-Umesh Joshi
17. The Music of India by H.A.Popely
18. Hindustani Sangeet Paddhati 1 to 4 by Pt. Bhatkhande
19. Pranav Bharti by Omkar Nath Thakur
20. Karanataka Music–Ramchandran
21. South Indian Music by Sambamurti
22. Sangeet Mani Part–I,II–Maharani Sharma
23. Sangeet Swarit–Ramakant devedi
24. Pancha shikha sangeet vimal manjari–Pt. Laxman Bhatt Tailang
25. Sangeet Ras manjari –Pt. Laxman Bhatt Tailang

**BACHELOR OF ARTS
INDIAN MUSIC (VOCAL)
I & II SEMSTER**

FIRST SEMESTER :-

S.NO.	Subject/Paper Code	Title of Paper	Contact Hours/ Period per week	Max. Marks	Min. Marks	Credit
			THEORY PAPER			
1.		Principles of Indian Music (Vocal)-I	1	25		1
2.		History of Indian Music (Vocal)-I	1	25		1
			PRACTICAL PAPER			
3.		Practical-I	8	100		4

SECOND SEMESTER :-

			THEORY PAPER			
1.		Principles of Indian Music (Vocal)-II	1	25		1
2.		History of Indian Music (Vocal)-II	1	25		1
			PRACTICAL PAPER			
3.		Practical-II	8	100		4

THIRD SEMESTER :-

			THEORY PAPER			
1.		Principles of Indian Music (Vocal)-III	1	25		1
2.		History of Indian Music (Vocal)-III	1	25		1
			PRACTICAL PAPER			
3.		Practical-III	8	100		4

FOURTH SEMESTER :-

			THEORY PAPER			
1.		Principles of Indian Music (Vocal)-IV	1	25		1
2.		History of Indian Music (Vocal)-IV	1	25		1
			PRACTICAL PAPER			
3.		Practical-IV	8	100		4

FIFTH SEMESTER :-

			THEORY PAPER			
1.		Principles of Indian Music (Vocal)-V	1	25		1
2.		History of Indian Music (Vocal)-V	1	25		1
			PRACTICAL PAPER			
3.		Practical-V	8	100		4

SIXTH SEMESTER :-

			THEORY PAPER			
1.		Principles of Indian Music (Vocal)-VI	1	25		1
2.		History of Indian Music (Vocal)-VI	1	25		1
			PRACTICAL PAPER			
3.		Practical-VI	8	100		4

