



FYUGP

HINDUSTANI MUSIC HONOURS/ RESEARCH

FOR UNDER GRADUATE COURSES UNDER RANCHI UNIVERSITY



Upgraded & Implemented from 3rd Semester of Academic Session 2022-26
& From 1st Semester of Session 2023-27 Onwards

Ranchi Women's College, Ranchi
(An Constituent unit of Ranchi University, Ranchi)
Department of Music

A meeting of Board of Studies of the Department of Music was held on 21.03.2025 to discuss and approve the Syllabus of four year Undergraduate Programme (FYUGP) in Music with the following Members for the implementation of NEP.

Following are the members in the committee:-

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Chairperson

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Students are Instructed to
Refer Syllabus of Allied/ Opted Subjects from R.U. Website

HIGHLIGHTS OF REGULATIONS OF FYUGP

PROGRAMME DURATION

- The Full-time, Regular UG programme for a regular student shall be for a period of four years with multiple entry and multiple exit options.
- The session shall commence from **1st of July**.

ELIGIBILITY

- The selection for admission will be primarily based on availability of seats in the Major subject and marks imposed by the institution. Merit point for selection will be based on marks obtained in Major subject at Class 12 (or equivalent level) or the aggregate marks of Class 12 (or equivalent level) if Marks of the Major subject is not available. Reservation norms of The Government of Jharkhand must be followed as amended in times.
- UG Degree Programmes with Double Major shall be provided only to those students who secure a minimum of overall 75% marks (7.5 CGPA) or higher.
- Other eligibility criteria including those for multiple entry will be in light of the UGC Guidelines for Multiple Entry and Exit in Academic Programmes offered in Higher Education Institutions.

ADMISSION PROCEDURE

- The reservation policy of the Government of Jharkhand shall apply in admission and the benefit of the same shall be given to the candidates belonging to the State of Jharkhand only. The candidates of other states in the reserved category shall be treated as General category candidates. Other relaxations or reservations shall be applicable as per the prevailing guidelines of the University for FYUGP.

VALIDITY OF REGISTRATION

- Validity of a registration for FYUGP will be for maximum for Seven years from the date of registration.

ACADEMIC CALENDAR

- An Academic Calendar will be prepared by the university to maintain uniformity in the CBCS of the UG Honours Programmes, UG Programmes, semesters and courses in the college run under the university (Constituent/Affiliated).
- **Academic Year:** Two consecutive (one odd + one even) semesters constitute one academic year.
- **Semester:** The Odd Semester is scheduled from **July to December** and the Even Semester is from **January to June**. Each week has a minimum of 40 working hours spread over 6 days.
- Each semester will include – Admission, course work, conduct of examination and declaration of results including semester break.
- In order to undergo 8 weeks' summer internship/ apprenticeship during the summer camp, the Academic Calendar may be scheduled for academic activities as below:
 - a) Odd Semester: **From first Monday of August to third Saturday of December**
 - b) Even Semester: **From first Monday of January to third Saturday of May**
- An academic year comprising 180 working days in the least is divided into two semesters, each semester having at least 90 working days. With six working days in a week, this would mean that each semester will have $90/6 = 15$ teaching/ working weeks. Each working week will have 40 hours of instructional time.
- Each year the University shall draw out a calendar of academic and associated activities, which shall be

strictly adhered to. The same is non-negotiable. Further, the Department will make all reasonable endeavors to deliver the programmes of study and other educational services as mentioned in its Information Brochure and website. However, circumstances may change prompting the Department to reserve the right to change the content and delivery of courses, discontinue or combine courses and introduce or withdraw areas of specialization.

PROGRAMME OVERVIEW/ SCHEME OF THE PROGRAMME

- Undergraduate degree programmes of either 3 or 4-year duration, with multiple entries and exit points and re-entry options within this period, with appropriate certifications such as:
 - UG Certificate after completing 1 year (2 semesters) of study in the chosen fields of study provided they complete one vocational course of 4 credits during the summer vacation of the first year or internship/ Apprenticeship in addition to 6 credits from skill-based courses earned during first and second semester.,
 - UG Diploma after 2 years (4 semesters) of study diploma provided they complete one vocational course of 4 credits or internship/ Apprenticeship/ skill based vocational courses offered during first year or second year summer term in addition to 9 credits from skill-based courses earned during first, second, and third semester,
 - Bachelor's Degree after a 3-year (6 semesters) programme of study,
 - Bachelor's Degree (Honours) after a 4-year (8 semesters) programme of study.
 - Bachelor Degree (Honours with Research) after a 4-year (8 semesters) programme of study to the students undertaking 12 credit Research component in fourth year of FYUGP.

CREDIT OF COURSES

The term 'credit' refers to the weightage given to a course, usually in terms of the number of instructional hours per week assigned to it. The workload relating to a course is measured in terms of credit hours. It determines the number of hours of instruction required per week over the duration of a semester (minimum 15 weeks).

- a) One hour of teaching/ lecture or two hours of laboratory /practical work will be assigned per class/interaction.

One credit for Theory = 15 Hours of Teaching i.e., 15 Credit Hours

One credit for Practicum = 30 Hours of Practical work i.e., 30 Credit Hours

- b) For credit determination, instruction is divided into three major components:

Hours (L) – Classroom Hours of one-hour duration.

Tutorials (T) – Special, elaborate instructions on specific topics of one-hour duration

Practical (P) – Laboratory or field exercises in which the student has to do experiments or other practical work of two-hour duration.

CALCULATION OF MARKS FOR THE PURPOSE OF RESULT

- Student's final marks and the result will be based on the marks obtained in Semester Internal Examination and End Semester Examination organized taken together.
- Passing in a subject will depend on the collective marks obtained in Semester internal and End Semester University Examination both. However, students must pass in Theory and Practical Examinations separately.

PROMOTION CRITERIA**First degree programme with single major:**

- i. The Requisite Marks obtained by a student in a particular subject will be the criteria for promotion to the next Semester.
- ii. No student will be detained in odd Semesters (I, III, V & VII).
- iii. To get promotion from Semester-II to Semester-III a student will be required to pass in at least 75% of Courses in an academic year, a student has to pass in minimum 9 papers out of the total 12 papers.
- iv. To get promotion from Semester-IV to Semester-V (taken together of Semester I, II, III & IV) a student has to pass in minimum 18 papers out of the total 24 papers.
- v. To get promotion from Semester-VI to Semester-VII (taken all together of Semester I, II, III, IV, V & VI) a student has to pass in minimum 26 papers out of the total 34 papers.
- vi. However, it will be necessary to procure pass marks in each of the paper before completion of the course.

First degree programme with dual major:

- vii. Above criterions are applicable as well on the students pursuing dual degree programmes however first degree programme will remain independent of the performance of the student in dual major courses.
- viii. To get eligible for taking ESE, a student will be required to pass in at least 75% of Courses in an academic year.
- ix. A student has to pass in minimum 3 papers out of the total 4 papers.
- x. It will be a necessity to clear all papers of second major programme in second attempt in succeeding session, failing which the provision of dual major will be withdrawn and the student will be entitled for single first degree programme.

PUBLICATION OF RESULT

- The result of the examination shall be notified by the Controller of Examinations of the University in different newspapers and also on University website.
- If a student is found indulged in any kind of malpractice/ unfair means during examination, the examination taken by the student for the semester will be cancelled. The candidate has to reappear in all the papers of the session with the students of next coming session and his one year will be detained. However, marks secured by the candidate in all previous semesters will remain unaffected.
- There shall be no Supplementary or Re-examination for any subject. Students who have failed in any subject in an even semester may appear in the subsequent even semester examination for clearing the backlog. Similarly, the students who have failed in any subject in an odd semester may appear in the subsequent odd semester examination for clearing the backlog.

Regulation related with any concern not mentioned above shall be guided by the Regulations of the University for FYUGP.

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COURSE STRUCTURE FOR FYUGP 'HONOURS/ RESEARCH'

Table 1: Credit Framework for Four Year Undergraduate Programme (FYUGP) under State Universities of Jharkhand [Total Credits = 160]

Level of Courses	Semester	MJ; Discipline Specific Courses – Core or Major (80)	MN; Minor from discipline (16)	MN; Minor from vocational (16)	MDC; Multidisciplinary Courses [Life sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc.] (9)	AEC; Ability Enhancement Courses (Modern Indian Language and English) (8)	SEC; Skill Enhancement Courses (9)	VAC; Value Added Courses (6)	IAP; Internship/ Dissertation (4)	RC; Research Courses (12)	AMJ; Advanced Courses in lieu of Research (12)	Credits	Double Major (DMJ)
1	2	3	4	5	6	7	8	9	10	11	12	13	14
100-199: Foundation or Introductory courses	I	4	4		3	2	3	4				20	4+4
	II	4+4		4	3	2	3					20	4+4
Exit Point: Undergraduate Certificate provided with Summer Internship/ Project (4 credits)													
200-299: Intermediate-level courses	III	4+4	4		3	2	3					20	4+4
	IV	4+4+4		4		2		2				20	4+4
Exit Point: Undergraduate Diploma provided with Summer Internship in 1 st or 2 nd year/ Project (4 credits)													
300-399: Higher-level courses	V	4+4+4	4						4			20	4+4
	VI	4+4+4+4		4								20	4+4
Exit Point: Bachelor's Degree													
400-499: Advanced courses	VII	4+4+4+4	4									20	4+4
	VIII	4		4						12	4+4+4	20	4+4
Exit Point: Bachelor's Degree with Hons. /Hons. with Research												160	224

Note: Honours students not undertaking research will do 3 courses for 12 credits in lieu of a Research project / Dissertation.

Upgraded & Implemented from 3rd Sem. of Session 2022-26 & 1st Sem. of Session 2023-27 Onwards

COURSES OF STUDY FOR FOUR YEAR UNDERGRADUATE PROGRAMME **2022 onwards****Table 2: Semester wise Course Code and Credit Points for Single Major:**

Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Credits
	Code	Papers	
I	AEC-1	Language and Communication Skills (MIL 1 - Hindi/ English)	2
	VAC-1	Value Added Course-1	4
	SEC-1	Skill Enhancement Course-1	3
	MDC-1	Multi-disciplinary Course-1	3
	MN-1A	Minor from Discipline-1	4
	MJ-1	Major paper 1 (Disciplinary/Interdisciplinary Major)	4
II	AEC-2	Language and Communication Skills (MIL 2 - English/ Hindi)	2
	SEC-2	Skill Enhancement Course-2	3
	MDC-2	Multi-disciplinary Course-2	3
	MN-2A	Minor from Vocational Studies/Discipline-2	4
	MJ-2	Major paper 2 (Disciplinary/Interdisciplinary Major)	4
	MJ-3	Major paper 3 (Disciplinary/Interdisciplinary Major)	4
III	AEC-3	Language and Communication Skills (Language Elective 1 - Modern Indian language including TRL)	2
	SEC-3	Skill Enhancement Course-3	3
	MDC-3	Multi-disciplinary Course-3	3
	MN-1B	Minor from Discipline-1	4
	MJ-4	Major paper 4 (Disciplinary/Interdisciplinary Major)	4
	MJ-5	Major paper 5 (Disciplinary/Interdisciplinary Major)	4
IV	AEC-3	Language and Communication Skills (Language Elective - Modern Indian language including TRL)	2
	VAC-2	Value Added Course-2	2

	MN-2B	Minor from Vocational Studies/Discipline-2	4
	MJ-6	Major paper 6 (Disciplinary/Interdisciplinary Major)	4
	MJ-7	Major paper 7 (Disciplinary/Interdisciplinary Major)	4
	MJ-8	Major paper 8 (Disciplinary/Interdisciplinary Major)	4
V	MN-1C	Minor from Discipline-1	4
	MJ-9	Major paper 9 (Disciplinary/Interdisciplinary Major)	4
	MJ-10	Major paper 10 (Disciplinary/Interdisciplinary Major)	4
	MJ-11	Major paper 11 (Disciplinary/Interdisciplinary Major)	4
	IAP	Internship/Apprenticeship/Field Work/Dissertation/Project	4
VI	MN-2C	Minor from Vocational Studies/Discipline-2	4
	MJ-12	Major paper 12 (Disciplinary/Interdisciplinary Major)	4
	MJ-13	Major paper 13 (Disciplinary/Interdisciplinary Major)	4
	MJ-14	Major paper 14 (Disciplinary/Interdisciplinary Major)	4
	MJ-15	Major paper 15 (Disciplinary/Interdisciplinary Major)	4
VII	MN-1D	Minor from Discipline-1	4
	MJ-16	Major paper 16 (Disciplinary/Interdisciplinary Major)	4
	MJ-17	Major paper 17 (Disciplinary/Interdisciplinary Major)	4
	MJ-18	Major paper 18 (Disciplinary/Interdisciplinary Major)	4
	MJ-19	Major paper 19 (Disciplinary/Interdisciplinary Major)	4
VIII	MN-2D	Minor from Vocational Studies/Discipline-2	4
	MJ-20	Major paper 20 (Disciplinary/Interdisciplinary Major)	4
	RC/ AMJ-1 AMJ-2 AMJ-3	Research Internship/Field Work/Dissertation OR Advanced Major paper-1 (Disciplinary/Interdisciplinary Major) Advanced Major paper-2 (Disciplinary/Interdisciplinary Major) Advanced Major paper-3 (Disciplinary/Interdisciplinary Major)	12/ 4 4 4
		Total Credit	160

NUMBER OF CREDITS BY TYPE OF COURSE

The hallmark of the new curriculum framework is the flexibility for the students to learn courses of their choice across various branches of undergraduate programmes. This requires that all departments prescribe a certain specified number of credits for each course and common instruction hours (slot time).

Table 3: Overall Course Credit Points for Single Major

Courses	Nature of Courses	3 yr UG Credits	4 yr UG Credits
Major	Core courses	60	80
Minor	i. Discipline/ Interdisciplinary courses and ii. Vocational Courses	24	32
Multidisciplinary	3 Courses	9	9
AEC	Language courses	8	8
SEC	Courses to be developed by the University	9	9
Value Added Courses	Understanding India, Environmental Studies, Digital Education, Health & wellness, Summer Internship/ Apprenticeship/ Community outreach activities, etc.	6	6
Internship (In any summer vacation for Exit points or in Semester-V)		4	4
Research/ Dissertation/ Advanced Major Courses	Research Institutions/ 3 Courses		12
Total Credits =		120	160

Table 4: Overall Course Code and Additional Credit Points for Double Major

Courses	Nature of Courses	3 yr UG Credits	4 yr UG Credits
Major 1	Core courses	60	80
Major 2	Core courses	48	64
Minor	i. Discipline/ Interdisciplinary courses and ii. Vocational Courses	24	32
Multidisciplinary	3 Courses	9	9
AEC	Language courses	8	8
SEC	Courses to be developed by the University	9	9
Value Added Courses	Understanding India, Environmental Studies, Digital Education, Health & wellness, Summer Internship/ Apprenticeship/ Community outreach activities, etc.	6	6
Internship (In any summer vacation for Exit points or in Semester-V)		4	4
Research/ Dissertation/ Advanced Major Courses	Research Institutions/ 3 Courses		12
Total Credits =		168	224

Table 5: Semester wise Course Code and Additional Credit Points for Double Major:

Semester	Double Major Courses		Credits
	Code	Papers	
I	DMJ-1	Double Major paper-1 (Disciplinary/Interdisciplinary Major)	4
	DMJ-2	Double Major paper-2 (Disciplinary/Interdisciplinary Major)	4
II	DMJ-3	Double Major paper-3 (Disciplinary/Interdisciplinary Major)	4
	DMJ-4	Double Major paper-4 (Disciplinary/Interdisciplinary Major)	4
III	DMJ-5	Double Major paper-5 (Disciplinary/Interdisciplinary Major)	4
	DMJ-6	Double Major paper-6 (Disciplinary/Interdisciplinary Major)	4
IV	DMJ-7	Double Major paper-7 (Disciplinary/Interdisciplinary Major)	4
	DMJ-8	Double Major paper-8 (Disciplinary/Interdisciplinary Major)	4
V	DMJ-9	Double Major paper-9 (Disciplinary/Interdisciplinary Major)	4
	DMJ-10	Double Major paper-10 (Disciplinary/Interdisciplinary Major)	4
VI	DMJ-11	Double Major paper-11 (Disciplinary/Interdisciplinary Major)	4
	DMJ-12	Double Major paper-12 (Disciplinary/Interdisciplinary Major)	4
VII	DMJ-13	Double Major paper-13 (Disciplinary/Interdisciplinary Major)	4
	DMJ-14	Double Major paper-14 (Disciplinary/Interdisciplinary Major)	4
VIII	DMJ-15	Double Major paper-15 (Disciplinary/Interdisciplinary Major)	4
	DMJ-16	Double Major paper-16 (Disciplinary/Interdisciplinary Major)	4
		Total Credit	64

Abbreviations:

AEC	Ability Enhancement Courses
SEC	Skill Enhancement Courses
IAP	Internship/Apprenticeship/ Project
MDC	Multidisciplinary Courses
MJ	Major Disciplinary/Interdisciplinary Courses
DMJ	Double Major Disciplinary/Interdisciplinary Courses
MN	Minor Disciplinary/Interdisciplinary Courses
AMJ	Advanced Major Disciplinary/Interdisciplinary Courses
RC	Research Courses

AIMS OF BACHELOR'S DEGREE PROGRAMME IN MUSIC

The broad aims of bachelor's degree programme in Music are:

- (i) The objective of the department is to Promote Indian Classical Music among the youth and help them understand the great beauty and culture it possesses.
- (ii) The mission is to spread the traditional culture of classical music to the students. Who can in turn expand the growth of this wonderful art form of India.
- (iii) Our vision is not limited to India but is rather focused on a global recognition and Participation in Indian Classical Music.
- (iv) Music students can go for Master in Music after graduation.
- (v) Students can go for research work and can become performing artists, Program Executive Officers in different govt. Sectors (AIR, Doordarshan). Event Managers.
- (vi) Music is important for mental health and has time and again proved to be a calming therapy for people dealing with stress and other mental health concerns so students can become therapist and counselor.
- (vii) Teaching is a rewarding Profession and students, right after graduation can go for school teaching if they pursue higher research they can apply for College and University positions.
- (viii) Students will gain knowledge in Fundamental concepts in Music. He will get sufficient knowledge of Raga laya Swara. Various types of taal laykari writing notation and direction etc.
- (ix) Student will become well versed in performing demonstrating and teaching of particular art form
- (x) Student should gain capability of Solo performance art research, developing various apps Music Software, etc. It will inculcate lifelong learning to keep up with advances in the subjects.
- (xi) The student is able to give a Practical demonstration of ragas for a period of at least half an hour. He is able to demonstrate various aspects of ragas and their differentiation and also Demonstrate the ability to realize a variety of Musical Styles. Demonstrate an understanding of Musical form. Processes and structures and the ability to place music in historical. Cultural and Stylistic Contexts.

PROGRAM LEARNING OUTCOMES

The broad aims of the bachelor's degree programme in Music are:

The broad aims of the bachelor's degree programme in Music are:

Program Outcomes (POs) Semester I - IV**PO1**

- (i) This course provides the basic ideas and concepts of Hindustani Music (Vocal).
- (ii) Through this program student will get knowledge about Indian Classical Music.

PO2

- (i) The course intends to orient the learner to the approaches to the discipline of vocal music.

PO3

- (i) Through this course, the students will get to know the different Ragas, Taals, Basic science of Indian Music, Notation system of Indian and western Music, History of Indian Music, Origin and development of Gharana tradition, Carnatic Sangeet, Folk Music of Jharkhand along with the biographies of some distinguish artists and scholars of Indian Music.

PO4

- (i) Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of Historical facts and gain knowledge of the glory of Indian Music.

PO5

- (i) Students will be motivated to contribute towards National Building by making them aware of the Indian music and culture.

PO6

- (i) This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

Program specific outcomes (PSOs) Semester V - VI

- (i) At the end of program following outcomes are expected from students:
- (ii) Learn about fundamental aspects of Indian Music.
- (iii) Learns about the Historical Development of Indian Music and cultural development of India.
- (iv) Students will be able to get acquainted with various Ragas and Different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform.
- (v) May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.

Program specific outcomes (PSOs) Semester VII - VIII

- (i) At the end of program following outcomes are expected from students:
- (ii) Learn about the Indian Scholars of Ancient, Medieval and Modern period.
- (iii) Build knowledge about notation system and scales.
- (iv) Students will be able to get acquainted with various Ragas and Taals. They will be able to perform Classical and other Light and Folk Music styles.
- (v) May have capabilities to start earning by enhancing their skills in the field of composer, music writer and a performer.

SEMESTER WISE COURSES IN MUSIC MAJOR-1 FOR FYUGP

2022 onwards**Table 7: Semester wise Examination Structure in Discipline Courses:**

Semester	Courses		Examination Structure			
	Code	Papers	Credits	Mid Semester Theory (F.M.)	End Semester Theory (F.M.)	End Semester Practical/ Viva (F.M.)
I	MJ-1	Theory of Indian Music- I	4	25	75	---
II	MJ-2	Theory of Indian Music- II	4	25	75	---
	MJ-3	Stage Performance- I	4	---	---	100
III	MJ-4	History of Indian Music	4	25	75	---
	MJ-5	Stage Performance- II	4	---	---	100
IV	MJ-6	Contribution of Ancient, Medieval & Modern Scholars to Indian Music	4	25	75	---
	MJ-7	Stage Performance- II	4	25	75	---
	MJ-8	Stage Performance- III (Critical Study of Raga-I)	4	---	---	100
V	MJ-9	Indian & Western Notation System	4	25	75	---
	MJ-10	Stage Performance- IV	4	25	75	---
	MJ-11	Stage Performance- V (Critical Study of Raga-II)	4	---	---	100
VI	MJ-12	Styles of Hindustani & Carnatic Music	4	25	75	---
	MJ-13	Stage Performance- VI	4	25	75	---
	MJ-14	Study of Gharana in Hindustani Music	4	25	75	---
	MJ-15	Stage Performance- VII	4	---	---	100
VII	MJ-16	Thumri & Dadra	4	25	75	---
	MJ-17	Stage Performance- VIII	4	25	75	---
	MJ-18	Sugam Sangeet- Geet, Ghazal, Bhajan	4	25	75	---
	MJ-19	Stage Performance- IX	4	---	---	100
VIII	MJ-20	Principles of Music	4	25	75	---
	AMJ-1	Folk Music of India- Special Reference to Jharkhand	4	25	75	---
	AMJ-2	Stage Performance- X	4	25	75	---
	AMJ-3	Stage Performance- XI	4	---	---	100
	or RC-1	Research Methodology	4	25	75	---
	RC-2	Project Dissertation/ Research Internship/ Field Work	8	---	---	200
		Total Credit	92			

Table 8: Semester wise Course Code and Credit Points for Skill Enhancement Courses:

Semester	Skill Enhancement Courses		Examination Structure			
	Code	Papers	Credits	Mid Semester Theory (F.M.)	End Semester Theory (F.M.)	End Semester Practical/ Viva (F.M.)
I	SEC-1	Hindustani Music – Percussion (TABLA) Tala System-I	3	---	75	---
II	SEC-2	Hindustani Music – Percussion (TABLA) Tala System-II	3	---	75	---
III	SEC-3	Elementary Computer Application Softwares	3	---	75	---
		Total Credit	9			

Table 9: Semester wise Course Code and Credit Points for Minor Courses:

Semester	Minor Courses		Examination Structure			
	Code	Papers	Credits	Mid Semester Theory (F.M.)	End Semester Theory (F.M.)	End Semester Practical/ Viva (F.M.)
I	MN-1A	Theory of Indian Music- I	4	15	60	25
III	MN-1B	Theory of Indian Music- II	4	15	60	25
V	MN-1C	Styles of Hindustani Music	4	15	60	25
VII	MN-1D	History of Indian Music	4	15	60	25
		Total Credit	16			

INSTRUCTION TO QUESTION SETTER

SEMESTER INTERNAL EXAMINATION (SIE):

There will be Only One Semester Internal Examination in Major, Minor and Research Courses, which will be organized at college/institution level. However, Only One End semester evaluation in other courses will be done either at College/ Institution or University level depending upon the nature of course in the curriculum.

A. (SIE 10+5=15 marks):

There will be two group of questions. **Question No.1 will be very short answer type in Group A** consisting of five questions of 1 mark each. **Group B will contain descriptive type** two questions of five marks each, out of which any one to answer.

The Semester Internal Examination shall have two components. (a) One Semester Internal Assessment Test (SIA) of 10 Marks, (b) Class Attendance Score (CAS) of 5 marks.

B. (SIE 20+5=25 marks):

There will be two group of questions. **Group A is compulsory** which will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type** two questions of ten marks each, out of which any one to answer.

The Semester Internal Examination shall have two components. (a) One Semester Internal Assessment Test (SIA) of 20 Marks, (b) Class Attendance Score (CAS) of 5 marks.

Conversion of Attendance into score may be as follows:

Attendance Upto 45%, 1mark; 45<Attd.<55, 2 marks; 55<Attd.<65, 3 marks; 65<Attd.<75, 4 marks; 75<Attd, 5 marks.

END SEMESTER UNIVERSITY EXAMINATION (ESE):

A. (ESE 60 marks):

There will be two group of questions. **Group A is compulsory** which will contain three questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 & 3 will be short answer type** of 5 marks. Group B will contain descriptive type five questions of fifteen marks each, out of which any three are to answer.

B. (ESE 75 marks):

There will be two group of questions. **Group A is compulsory** which will contain three questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No. 2 & 3 will be short answer type** of 5 marks. Group B will contain descriptive type six questions of fifteen marks each, out of which any four are to answer.

C. (ESE 100 marks):

There will be two group of questions. **Group A is compulsory** which will contain three questions. **Question No.1 will be very short answer type** consisting of ten questions of 1 mark each. **Question No. 2 & 3 will be short answer type** of 5 marks. Group B will contain descriptive type six questions of twenty marks each, out of which any four are to answer.

FORMAT OF QUESTION PAPER FOR SEMESTER INTERNAL EXAMINATION**Question format for 10 Marks:**

Subject/ Code		Exam Year
F.M. =10	Time =1Hr.	
General Instructions: <ol style="list-style-type: none"> i. Group A carries very short answer type compulsory questions. ii. Answer 1 out of 2 subjective/ descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question. 		
<u>Group A</u>		
1.	<ol style="list-style-type: none"> i. ii. iii. iv. v. 	[5x1=5]
<u>Group B</u>		
2.		[5]
3.		[5]
Note: There may be subdivisions in each question asked in Theory Examination.		

Question format for 20 Marks:

Subject/ Code		Exam Year
F.M. =20	Time =1Hr.	
General Instructions: <ol style="list-style-type: none"> i. Group A carries very short answer type compulsory questions. ii. Answer 1 out of 2 subjective/ descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question. 		
<u>Group A</u>		
1.	<ol style="list-style-type: none"> i. ii. iii. iv. v. 	[5x1=5]
2.		[5]
<u>Group B</u>		
3.		[10]
4.		[10]
Note: There may be subdivisions in each question asked in Theory Examination.		

FORMAT OF QUESTION PAPER FOR END SEMESTER UNIVERSITY EXAMINATION**Question format for 50 Marks:**

F.M. =50	Subject/ Code	Exam Year
<p style="text-align: center;">Time=3Hrs.</p> <p>General Instructions:</p> <ol style="list-style-type: none"> i. Group A carries very short answer type compulsory questions. ii. Answer 3 out of 5 subjective/ descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question. <div style="text-align: center; margin: 10px 0;"><u>Group A</u></div> <div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <p>1.</p> <ol style="list-style-type: none"> i. ii. iii. iv. v. </div> <div style="width: 35%; text-align: right;">[5x1=5]</div> </div> <div style="text-align: center; margin: 10px 0;"><u>Group B</u></div> <div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p> <p>6.</p> </div> <div style="width: 35%; text-align: right;"> <p>[15]</p> <p>[15]</p> <p>[15]</p> <p>[15]</p> <p>[15]</p> </div> </div> <p>Note: There may be subdivisions in each question asked in Theory Examination.</p>		

Question format for 60 Marks:

F.M. =60	Subject/ Code	Exam Year
<p style="text-align: center;">Time=3Hrs.</p> <p>General Instructions:</p> <ol style="list-style-type: none"> i. Group A carries very short answer type compulsory questions. ii. Answer 3 out of 5 subjective/ descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question. <div style="text-align: center; margin: 10px 0;"><u>Group A</u></div> <div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <p>1.</p> <ol style="list-style-type: none"> i. ii. iii. iv. v. </div> <div style="width: 35%; text-align: right;">[5x1=5]</div> </div> <div style="text-align: center; margin: 10px 0;"><u>Group B</u></div> <div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p> <p>6.</p> <p>7.</p> <p>8.</p> </div> <div style="width: 35%; text-align: right;"> <p>[5]</p> <p>[5]</p> <p>[15]</p> <p>[15]</p> <p>[15]</p> <p>[15]</p> <p>[15]</p> </div> </div> <p>Note: There may be subdivisions in each question asked in Theory Examination.</p>		

Question format for 75 Marks:

F.M. = 75	Subject/ Code	Exam Year
General Instructions: <ol style="list-style-type: none"> i. Group A carries very short answer type compulsory questions. ii. Answer 4 out of 6 subjective/ descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question. 		
<u>Group A</u>		
1.	<ol style="list-style-type: none"> i. ii. iii. iv. v. 	[5x1=5]
2.	[5]
3.	[5]
<u>Group B</u>		
4.	[15]
5.	[15]
6.	[15]
7.	[15]
8.	[15]
9.	[15]
Note: There may be subdivisions in each question asked in Theory Examination.		

Question format for 100 Marks:

F.M. = 100	Subject/ Code	Exam Year										
General Instructions: <ol style="list-style-type: none"> i. Group A carries very short answer type compulsory questions. ii. Answer 4 out of 6 subjective/ descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question. 												
<u>Group A</u>												
1.	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">i.</td> <td style="width: 50%;">vi.</td> </tr> <tr> <td>ii.</td> <td>vii.</td> </tr> <tr> <td>iii.</td> <td>viii.</td> </tr> <tr> <td>iv.</td> <td>ix.</td> </tr> <tr> <td>v.</td> <td>x.</td> </tr> </table>	i.	vi.	ii.	vii.	iii.	viii.	iv.	ix.	v.	x.	[10x1=10]
i.	vi.											
ii.	vii.											
iii.	viii.											
iv.	ix.											
v.	x.											
2.	[5]										
3.	[5]										
<u>Group B</u>												
4.	[20]										
5.	[20]										
6.	[20]										
7.	[20]										
8.	[20]										
9.	[20]										
Note: There may be subdivisions in each question asked in Theory Examination.												

SEMESTER I

I. MAJOR COURSE –MJ 1: THEORY OF INDIAN MUSIC- I

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

On successful completion of this course the student should know:

1. The student is to understand the basic terminologies of Indian music (vocal and instruments). Learn to write the
2. practical compositions according to the Notation System of Ragas and Talas.
3. Students learn about the Life and contribution of musicians and composers of Indian classical music.

Learning Outcomes:

1. Students will be able to identify and perform various rhythmic pattern of increasing complexity with pitch identification.

Course Content:

UNIT – 1: Definition of the following terms:

1. Sangeet, Swara, Naad, Saptak, Laya, Raga, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swar, Jati, Vibhag, Avartan, Matra, Sam, Khali, Aalap, Taan, Sthayee, Antara.

UNIT – 2: Detailed study of the Prescribed Ragas

1. Notation of the composition (Vilambit khayal, Chhota Khayal, tarana) of the Prescribed Ragas in
 - a. Shudha Kalyan
 - b. Yaman
 - c. Bageshri
2. Notation of the composition (Chhota Khayal)
 - a. Alhaiya Bilaval
 - b. Bhupali
 - c. Vrindavani Sarang

UNIT – 3: Ability to write the notation of the following

1. Talas in dugun, tigun and chaugun & comparative study of the talas with each other.
 - a. Teental
 - b. Dadra
 - c. Kaharwa
 - d. Basic Knowledge of Vilambit Ektaal

UNIT - 4

1. Study of the Biographies and the contribution of the legendary Musicians:
 - a. Tansen
 - b. Pandit V D Paluskar
 - c. Pandit V N Bhatkhande
 - d. Swami Haridas

UNIT -5

1. Physical Description of Tabla & Tanpura.
2. Knowledge of writing alankar in Bilaval and Kalyan Thaata.
3. Swara System of Indian Classical Music and comparative Study of both Indian Swara System

Books Recommended:

1. Sangeet Visharad – Basant.
2. Raag Parichay – Harishchandra Srivastava.
3. Kramic Pustak malika – Pandit V. N. Bhatkhande, Part I & II

II. SKILL ENHANCEMENT COURSE- SEC 1: HINDUSTANI MUSIC – PERCUSSION (TABLA) TALA SYSTEM-1

Marks: 75 (ESE: 3Hrs) = 75	Pass Marks: Th (ESE) = 30
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(Credits: Theory-03) **45 Hours****Course Objectives:**

1. To impart Methodical training and knowledge about musical instrument for developing new generation of performing and teaching artists.

Course Contents:**UNIT- 1**

Knowledge about Structure, Syllables and Playing techniques of Tabla.

UNIT-2

Knowledge of the following terms:

Laya, Taal, Matra, Theka, Tali, Khali, Vibhag, Sam, Avartan, Thah, Dugun, Tigun, Chaugun.

UNIT-3

Knowledge of following talas: Teentala, Jhaptal, Kaharwa, Dadra

UNIT-4

Knowledge of Bhatkhande Notation System.

UNIT-5

Notation of Theka and composition in prescribed talas with Dugun, Tigun and Chaugun

Practicals:

1. Knowledge of Playing Simple Theka of prescribed Tala.
2. Demonstration of prescribed Tala using Tali & Khali using hands.
3. Knowledge of Playing Theka of prescribed Tala with dugun.
4. Ability to tune Tabla.
5. Playing of simple Tukda and Tihai in Teental

Note- Notation Book has to be submitted by students for Internal Assessment.

SEMESTER II

I. MAJOR COURSE- MJ 2: THEORY OF INDIAN MUSIC- II

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

After going through the course, the student should be able to

1. Studies about the theoretical aspects which include the Time – Theory of ragas and Indian Swara Saptak.

Learning Outcomes:

1. Students will apply and be able to sing ragas according to Time distribution by its musical effects.

Course Content:

UNIT – 1: Definition of the following terms:

Shruti, Grama, Murchana, Ashray Raga, Parmel Prabeshak raga, Sandhiprakash raga, Ardhwadashak raga, Gamak, Murki, Khatka, Meend, Kan Swar, Grah, Ansh, Nyas swar.

UNIT – 2: Detailed study of the Prescribed Ragas-

1. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in
 - a. Bihag
 - b. Bhairav
 - c. Bhimpalasi
2. Notation of the composition (Chhota Khayal)
 - a. Durga,
 - b. Malkouns
 - c. Aasavari

UNIT – 3: Ability to write the notation of the following

1. Talas in dugun, tigon and chaugun & Comparative study of the talas with each other.
 - a. Jhaptaal
 - b. Chautaal
 - c. Rupak
 - d. Dhamar

UNIT – 4: Biography and Contribution of the following music scholars:

- a. Ustad Amir Khan
- b. Ustad Bade Ghulam Ali khan
- c. Pt. Bhimsen Joshi
- d. Dr. Prabha Atre

UNIT - 5

1. Time - Theory of Ragas.
2. Knowledge of writing alankar in Bhairav and Kafi Thaata.
3. Development of Indian Swara Saptak.
4. Detail study of Musical Instrument Pakhawaj and Harmonium

Books Recommended::

1. Raag Parichay part-1&2 by Harisdandra Shrivastava.
2. Sangeet Visharad by Basant.
3. Bhartiye sangeet ka itihaas by Sarat Chandra pranjpyee.

II. MAJOR COURSE- MJ 3: STAGE PERFORMANCE- I

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) **120 Hours****Instruction to Question Setter for****End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practical:

1. Two Vilambit, Drut khayal, and Tarana in any raga with simple vistar, alap, bol ba and taan from the prescribed Ragas in Appendix-I & II.
2. Two Chhota khayal with taan and boltaan from the prescribed Ragas in Appendix-I & II.
3. One Swarmalika / One Lakshangeet from the prescribed Ragas in Appendix-I & II.
4. Ability to recite the prescribed Taal in Appendix-I & II with dwigun layakari.
5. Ability to recite National Anthem using Harmonium
6. Ability to recite Kulgeet of University using Harmonium
7. Ability to recite Alankars in Bilawal, yaman kalia, Bhairav and Asavari Thaats.

Note- Notation Book has to be submitted by students for Internal Assessment.**Books Recommended:**

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
6. Raag Vigyan – V. N. Patwardhan
7. Raag Parichay- Part 1 & 2 – Prof. Harishchandra Srivastava

III. SKILL ENHANCEMENT COURSE- SEC 2: HINDUSTANI MUSIC – PERCUSSION (TABLA) TALA SYSTEM-2

Marks: 75 (ESE: 3Hrs) = 75

Pass Marks: Th (ESE) = 30

(Credits: Theory-03) **45 Hours**

Course Objectives:

1. The aim of the course is to enable students to demonstrate the various terminologies of table and play simple thekas
2. of different taal and learn to tune tabla.

Course Contents:

UNIT- 1

1. Knowledge of writing of Theka of Ektaal, Choutaal and Rupak Taal in dugun, and chougun layakari.

UNIT-2

1. Knowledge of the following terms:
Sangit, Naad, Dhvani, Uthaan, Kayada, Rela, Palta, Mukhda, Tukda, Paran, Tihai

UNIT-3

1. Knowledge of writing of Simple Tukda of Ektaal and Choutaal in Bhatkhandey Notation.

UNIT-4

1. Knowledge of Paluskar Notation System.

UNIT-5

1. Biography of the following Famous Tabla Player
 - a. Ustad Allah Rakha
 - b. Pt. Kishan Maharaj
 - c. Ustad Zakir Hussain
 - d. Pt. Birju Maharaj

Practicals:

1. Knowledge of Playing Simple Theka of prescribed Tala.
2. Demonstration of prescribed Tala using Tali & Khali using hands.
3. Knowledge of Playing Theka of prescribed Tala with dugun.
4. Ability to tune Tabla.
5. Playing of simple Tukda and Tihai in Ektaal

Note- Notation Book has to be submitted by students for Internal Assessment.

SEMESTER III

I. MAJOR COURSE- MJ 4: HISTORY OF INDIAN MUSIC

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

This course will enable the student to

1. Learn about the basic terms of Raags, Classifications of Instruments, and merits and demerits of classical vocalist.
2. Learn about ancient and modern Shruti positions.

Learning Outcomes:

1. Students will be able to recognize the different types of instruments and to develop the merits of classical vocalist.
2. Students will be able to demonstrate Taals on hand with different layakaries.

Course Content:

UNIT – 1: Detailed study of the following musical terms:

Prabandha, Alpatwa, Bahutwa, Sudhha, Chhayalag, Sankirna Raga, Gayaak, Nayak, Lakshan of Vaggeyakar, Margi, Desi.

UNIT – 2: Detailed and Comparative study of the Prescribed Ragas

1. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas
 - a. Jounpuri
 - b. Ramkalii
 - c. Gour sarang
2. Notation of the composition (Chhota Khayal).
 - a. Kafi
 - b. Bhairavi
 - c. Patdeep

UNIT- 3: Detailed study of the following periods of Indian Music -

1. Vedic Period, Ramayana kaal, Mahabharata kaal
2. Medieval Period
3. Modern period

UNIT – 4: Classification of Indian Musical Instruments.

1. Knowledge of writing alankar in Kafi and Bhairavi Thaata.
2. Detailed study of Shruti, Ancient & Modern Shruti position.
3. Merits and Demerits of Classical Vocalist.
4. Detailed study of Vaggeyakara.

UNIT – 5: Ability to write the notation of the following

1. Talas in duggun, tiggun and chauggun & comparative study of the talas with each other.
 - a. Teevra
 - b. Sultaal
 - c. Ada Choutaal

Books Recommended:

1. Bharatiye Sangeet ka itihaas by Jaydev
 2. Sangeet Visharad by Basant.
 3. Raag Parichay Part 1&2 by Harishchandra Srivastava.
 4. Raag Vigyan by V.N. Patvardhan.
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II. MAJOR COURSE- MJ 5: STAGE PERFORMANCE- II

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Vilambit, Drut khayal and Tarana in any two raaga with simple vistar, alap, bol baant and taan, bol taan from the prescribed Ragas.
2. Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. Dhrupad or Dhamar in any of the prescribed Ragas in with layakaries of dwigun, tigon, Chougun.
4. Ability to recite Bhajan and Vande Matram
5. Ability to recite (5-5) Alankars in Kafi and Bhairavi Thaata.
6. Ability to recite the prescribed Taal with taali and khali along with the dwigun, tigon and
7. Chougun layakari.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Recommended:**

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

III. SKILL ENHANCEMENT COURSE- SEC 3: ELEMENTARY COMPUTER APPLICATION SOFTWARES

Marks: 75 (ESE: 3Hrs) = 75	Pass Marks: Th (ESE) = 30
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A Common Syllabus for FYUGP

(Credits: Theory-03) 45 Hours

Instruction to Question Setter for End Semester Examination (ESE):

There will be **objective type test** consisting of **Seventy-five questions of 1 mark each**. Students are required to mark their answer on **OMR Sheet** provided by the University.

Course Objectives:

The objective of the course is to generate qualified manpower in the area of Information Technology (IT) and Graphic designing which will enable such person to work seamlessly at any Offices, whether Govt. or Private or for future entrepreneurs in the field of IT.

A. INTRODUCTION TO COMPUTER SYSTEM

1. Basic Concept of Computer: What is Computer, Applications of Computer, Types of computer, Components of Computer System, Central Processing Unit (CPU) **(3 Lecture)**

2. Concepts of Hardware: Input Devices, Output Devices, Computer Memory, Types of Memory, processing Concept of Computer **(4 Lecture)**

3. Operating system: What is an Operating System, Operating System Examples, Functions of Operating System(Basic), Introduction to Windows 11, Working on Windows 11 environment, Installation of Application Software, My Computer, Control Panel, searching techniques in windows environment, Basic of setting **(6 Hours)**

4. Concept of Software: What is Software, Types of Software, Computer Software- Relationship between Hardware and Software, System Software, Application Software, some high level languages **(4 Hours)**

5. Internet & its uses: Basic of Computer networks; LAN, WAN, MAN, Concept of Internet, Applications of Internet; connecting to internet, what is ISP, World Wide Web, Web Browsing software's, Search Engines, URL, Domain name, IP Address, using e-governance website, Basics of electronic mail, getting an email account, Sending and receiving emails. **(6 Hours)**

B. MICROSOFT OFFICE 2016 AND LATEST VERSIONS

6. Microsoft Word: Word processing concepts, Creation of Documents, Formatting of Documents, Formatting of Text, Different tabs of word 2016 environment, Formatting Page, Navigation of Page, Table handling, Header and footer, Page Numbering, Page Setup, Find and Replace, Printing the documents **(7 Hours)**

7. Microsoft Excel (Spreadsheet): Spreadsheet Concepts, Creating, Saving and Editing a Workbook, Inserting, Deleting Work Sheets, Formatting worksheet, Excel Formula, Concept of charts and Applications, Pivot table, goal seek, Data filter, data sorting and scenario manager, printing the spreadsheet **(6 Hours)**

8. Microsoft Power Point (Presentation Package): Concept and Uses of presentation package, Creating, Opening and Saving Presentations, working in different views in Power point, Animation, slide show, Master Slides, Creating photo album, Rehearse timing and record narration **(5 Hours)**

9. Digital Education: What is digital education, Advantages of digital Education, Concept of e-learning, Technologies used in e learning **(4 Hours)**

Books Recommended:

1. Nishit Mathur, Fundamentals of Computer, APH publishing corporation (2010)
2. Neeraj Singh, Computer Fundamentals (Basic Computer), T Balaji, (2021)
3. Joan Preppernau, Microsoft Power Point 2016 step by step, Microsoft press (2015)
4. Douglas E Corner, The Internet Book 4th Edition, prentice –Hall (2009)
5. Steven Welkler, Office 2016 for beginners, Create Space Independent Publishing Platform (2016)
6. Wallace Wang, Microsoft Office 2019, Wiley (January 2018)
7. Noble Powell, Windows 11 User Guide For Beginners and Seniors, ASIN, (October 2021)

SEMESTER IV

I. MAJOR COURSE- MJ 6: CONTRIBUTION OF ANCIENT, MEDIEVAL & MODERN SCHOLARS TO INDIAN MUSIC

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) 60 Hours

Course Learning Outcomes:

1. To know the biography and contributions of Ancient, Medieval and modern Scholars of Indian classical music.
2. Student studies about comparative study of Indian taal system (Hindustani and Karnataki).

Learning Outcomes:

1. Students will be able to understand Indian classical music and its tradition enriched by the timeless contribution of immortal masters, scholars, and mentor who have timelessly worked for the music.

Course Content:

UNIT-1

1. Detailed and Comparative study of the Prescribed Ragas.
2. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas.
 - a. Gaur Malhaar
 - b. Kedar
 - c. Jayjaywanti
3. Notation of the composition (Chhota khayal)
 - a. Hameer
 - b. Deshkar
 - c. Tilang

UNIT- 2

1. Brief history of contribution of Ancient and Medieval Scholars to Indian Music: –
Bharat, Narad, Sharangdev, Ahobal, Pt. Lochan, Shriniwas, Pt. Vayankatmakhi Amir Khusro,
Sadarang- Adarang.

UNIT-3

1. Brief history of contribution of Modern Scholars to Indian Music: –
Pt. Thakur Jaidev Singh, Pt. Ramashray Jha Ramrang, Pt. Bhatkhandey, Pt. V. D. Paluskar. Pt.
Omkarnath Thakur, Acharya Brihashpati.

UNIT- 4

1. Life sketch and contributions of the Modern-era Musicians (instrumentalists) -
2. Ustad Allauddin Khan, Vilayat Khan, Pt. V.G. Jog, Pt. Ravi Shankar, Pt. Shivkumar Sharma, Ustad
Bismillah Khan.

UNIT- 5

1. Knowledge of writing Aad Layakari
2. Ability to write the notation of Tilwada and Jhoomra Taal in dwigun, Tigun, chougun and Aad layakari
3. Detailed study of Hindustani and Karnataki Taal system and its comparative study.

Books Recommended:

1. Kramic Pustak Mallika by Pt.V.N.Bhatkhande Part 3 & 4
 2. Raag Parichay Part 2 by Harishchandra Srivastava.
 3. Sangeet Visharad- Basant
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II. MAJOR COURSE- MJ 7: STAGE PERFORMANCE- III

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Theory-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Course Content:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Vilambit, Drut khayal and Tarana in any two ragas with simple vistar, alap, bol aalap, bol baant, taan and bol taan from the prescribed ragas.
2. One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. Ability to recite Tarana from the prescribed ragas.
4. Presentation of one Bhajan or Geet (Non-film).
5. Presentation of one Patriotic Song.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Recommended:**

1. Kramic Pustak Mallika by Pt.V.N. Bhatkhande Part 3 & 4
2. Raag Parichay Part 2 by Harishchandra Srivastava.
3. Sangeet Visharad- Basant

III. MAJOR COURSE- MJ 8: STAGE PERFORMANCE- IV

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. One Dhrupad in any of the prescribed Ragas with alap & layakaries
2. One Dhamar in any of the prescribed Ragas with alap & layakaries
3. Critical Analysis of Raaga from the prescribed ragas.
4. Ability to recite the prescribed Taal with taali and khali along with the dwigun, tigung, chougun and Aad layakari.
5. Presentation of one Semi-classical composition.
6. **Note- Notation Book has to be submitted by students for Internal Assessment**

Books Recommended:

1. Kramic Pustak Mallika by Pt.V.N. Bhatkhande Part 3 & 4
2. Raag Parichay Part 2 by Harishchandra Srivastava.
3. Sangeet Visharad- Basant
4. Abinav Gitanjali Part 1

SEMESTER V

I. MAJOR COURSE- MJ 9: INDIAN & WESTERN NOTATION SYSTEM

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

1. As the successful completion of the course the student is expected to be conversant with the following.
2. know about the mathematical calculation of that and learn about Bhatkhande and Paluskar Notation system
3. which provide them an in-depth knowledge of the advanced Ragas of their syllabus.
4. Students study about the basic terminologies of western music.

Learning Outcomes:

1. Students will be able to sing or perform basic categories of Ragas mentioned and distributed by different classifications.
2. Students will be able to identify and make simple various western musical notes.

Course Content:

UNIT- 1: Detailed and Comparative study of the Prescribed Ragas.

1. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas
 - a. Puriya dhanashri
 - b. Shyam kalyan
 - c. Miyaan malhaar
2. Notation of the composition (Chhota khayal)
 - a. Desh
 - b. Durga
 - c. Kamod

UNIT- 2: Thaats

1. Detailed study of developing 32 Thaats from one saptak and 484 ragas from one Taat in Hindustani Music.
2. Mathematical calculation of 72 Thaats

UNIT- 3: Notation System

1. Detailed and Comparative study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatkhande
2. Notes value, Staff Note, Time signature, Treble clef, Bass clef.
3. Natural scale, Diatonic scale, Tempered scale, Chromatic scale

UNIT-4: Detailed study of Raag classification from ancient period

1. Detailed study of Taal k Das prana.

UNIT- 5: Ability to write the notation

1. The notation of Deepchandi, Panjabi & Addha taal, in dugun, tigun, chougun and Aad layakari.
2. Comparative Study of the talas with each other.

Books Recommended:

1. Sangeet Visharad- Basant
 2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
 3. Sangeet Bodh- Sharad Chandra Pranjpayee
 4. Indian Music – Thakur Jaidev Singh
 5. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
 6. Raag Vigyan – V. N. Patwardhan
 7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
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II. MAJOR COURSE- MJ 10: STAGE PERFORMANCE- V

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Vilambit, Drut khayal, and Tarana in any two ragas with simple vistar, alap, bola lap, taan, and boltaan from the prescribed ragas.
2. Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Tarana from the the prescribed ragas.
4. Presentation of one semi-classical Composition
5. Presentation of one Sugam Sangeet.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Recommended:**

1. Kramic Pustak Mallika by Pt.V.N.Bhatkhande Part 3 & 4
2. Raag Parichay Part 3 by Harishchandra Srivastava.
3. Sangeet Visharad- Basant
4. Raag Vigyan – V. N. Patwardhan

III. MAJOR COURSE- MJ 11: STAGE PERFORMANCE- VI

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Dhrupad and Dhamar in any of the Prescribed Ragas from with dwigun ki laykari of Sthai.
2. Ability to sing and show the critical difference between similar ragas
3. Critical analysis and comparative study of prescribed ragas including previous year's ragas.
4. Ability to recite the prescribed Taal with dwigun, tigung, and Aad layakari.
5. Basic knowledge of tuning of Tanpura.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Recommended:**

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Hamare Sangeet Ratna – Prabhulal Garg

SEMESTER VI

I. MAJOR COURSE- MJ 12: STYLES OF HINDUSTANI & CARNATIC MUSIC

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

1. This course will enable the student to get familiar with different forms and staff notation of Western Music.
2. The students learn about different musical forms of Hindustani and Karnataka music and also learn about textbooks in academics that are considered the backbone and divine blend of knowledge of classical music.

Learning Outcomes:

1. Students will be able to recognize the techniques of staff notation and primary terminologies of Western Music.
2. Students will be able to sing or perform different musical styles of classical vocal.

Course Content:

UNIT- 1: Detailed and Comparative Study of the Prescribed Ragas.

1. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas.
 - a. Raageshri
 - b. Darbaari kanhada
 - c. Multani
2. Notation of the composition (Chhota khayal)
 - a. Adana
 - b. Todi
 - c. Shankara

UNIT-2: Detailed Study of Western Music-

- a. Tone, Major tone, Minor tone & Semi tone
- b. Interval, Melody & Harmony

UNIT- 3

1. Knowledge of Writing Simple Staff Notation in Music

UNIT- 4

1. Brief Study of Classical Forms of Hindustani Music:
Dhrupad, Dhamar, Khayal, Tarana, Chaturange, Trivat
2. Brief Study of Karnatka Musical forms:
Padam, Kirtanam, Vernam, Javeli, Pallavi, Jatiswaram, Tillana.

UNIT- 5

1. Detailed study of the following Granthas in Indian Music:
2. Natyashashtra
3. Sangeet Ratnakar
4. Sangit Parijat
5. Bihaddeshi

Books Recommended:

1. Raag Vigyan – V. N. Patwardhan
 2. Hamare Sangeet Ratna – Prabhulal Garg
 3. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
 4. Raag Parichay – Harishchandra Srivastava, Part II & III
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II. MAJOR COURSE- MJ 13: STAGE PERFORMANCE- VII

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

At the end of the course the student is expected to learn and assimilate the following.

1. A brief idea about crystalline and amorphous substances, about lattice, unit cell, miller indices, reciprocal lattice, concept of Brillouin zones and diffraction of X-rays by crystalline materials.

Learning Outcomes:

1. Learn basics of crystal structure and Music of lattice dynamics

Course Content:

Note – Playing of Tanpura in Khayal is compulsory.

1. Vilambit, Drut khayal in any two ragas with vistar, alap, bola lap, taan and bol taan from the prescribed ragas.
2. Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One tarana from the the prescribed ragas.
4. Dhrupad and Dhamar in any of the Prescribed Ragas with layakaries.
5. Ability to sing and show the critical difference between similar ragas
6. Critical analysis and comparative study of prescribed ragas including previous year's ragas.
7. Presentation of one semi-classical/ Devotional /Sugam Sangeet.

Note- Notation Book has to be submitted by students for Internal Assessment

Books Recommended:

1. Raag Vigyan – V. N. Patwardhan
 2. Raag Parichay – Harishchandra Srivastava, Part II & III
 3. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
 4. Indian Music – Thakur Jaidev Singh
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III. MAJOR COURSE- MJ 14: STUDY OF GHARANA IN HINDUSTANI MUSIC

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) 60 Hours

Course Objectives:

1. This course will enable the student to learn about gharana parampara from the ancient and medieval periods, the traditional way of gurumukh Vidya.
2. The students may learn the musical concept of folklore, including its origins, cultural development, and contribution to society.

Learning Outcomes:

1. Students will be able to understand the glory of traditional vocalists and create new folklore with the help of traditional melodies for society.

Course Content:

UNIT- 1: Detailed and Comparative study of the Prescribed Ragas.

1. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas.
 - a. Maru Bihag
 - b. Hansadhwani
 - c. Shuddha Sarang
2. Notation of the composition (Chhota khayal)
 - a. Bahar
 - b. Basant
 - c. Paraj

UNIT-2

1. Definition and Importance of Gharana in Indian Classical Music.
2. Detailed Study of the following Gharanas in Khayal:
 - a. Gwalior
 - b. Agra
 - c. Jaipur
 - d. Kirana
 - e. Patiala

UNIT-3

1. Detailed study of semi classical musical forms: Thumri, Dadra, Sadra
2. Study of light Musical Forms: Geet, Gazal & Bhajan

UNIT-4

1. Meaning, Definition & Characteristics of folklore
2. General study of the origin and classification of folklore
3. Importance and utility of folk Music in society

UNIT-5

1. Origin and development of the following Instruments:
2. Sarangi
3. Tabla

Books Recommended:

1. Sangeet Visharad-
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
6. Raag Vigyan – V. N. Patwardhan
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

IV. MAJOR COURSE- MJ 15: STAGE PERFORMANCE- VIII

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Vilambit and Drut khayal in any two ragas with vistar, alap and taan from the prescribed ragas.
2. Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One tarana from the the prescribed ragas.
4. Ability to sing and show the critical difference between similar ragas
5. Critical analysis and comparative study of prescribed ragas including previous year's ragas.
6. Presentation of one semi-classical/ Devotional /Sugam Sangeet.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Suggested:**

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
5. Raag Vigyan – V. N. Patwardhan

SEMESTER VII

I. MAJOR COURSE- MJ 16: THUMRI & DADRA

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

1. The students learn about semi classical forms of music and about musicians, vocalist of semi classical and their contributions.

Learning Outcomes:

The students will be able to sing and perform semi classical form of music.

Course Content:

UNIT -1

1. A Brief History of Thumri and Dadra.

UNIT-2

1. Notation and detailed knowledge of the following raga
2. Bhairavi
3. Khamaj
4. Pahadi

UNIT -3

1. Detailed study of different style of Thumri and its Characteristics.

UNIT -4

1. Biography of the following singers:
2. Girija devi
3. Begham Akhtar
4. Pt. Channulal Mishra
5. Ustad Nazakat Salamat Ali Khan

UNIT-5

1. Detailed study of following talas with theka, dugun, tigun and chaugun layakari.
2. Deepchandi
3. Jat Tal
4. Kaharwa
5. Addha

Books Recommended:

1. Sangeet Visharad- Basant
 2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
 3. Sangeet Bodh- Sharad Chandra Pranjpayee
 4. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
 5. Raag Vigyan – V. N. Patwardhan
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II. MAJOR COURSE- MJ 17: STAGE PERFORMANCE- IX

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Theory-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Tanpura in Thumri is compulsory.**

1. One Thumri in any one of the prescribed ragas
2. One Dadra in any one of the prescribed ragas from
3. One Thumri from Indian Film in any raga.
4. One Semi Classical Composition from Indian Film in any Raga.
5. Demonstration of the following talas with theka, dugun, tigung and chaugun by hand beats: -
Deepchandi, Kaharva, Addha.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Suggested:**

1. Sangeet Visharad- Basant
 2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
 3. Sangeet Bodh- Sharad Chandra Pranjpayee
 4. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
 5. Raag Vigyan – V. N. Patwardhan
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III. MAJOR COURSE- MJ 18: SUGAM SANGEET- GEET, GHAZAL, BHAJAN

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

On successful completion of this course, the student should understand:

1. The different musical styles of Indian sugam sangeet.
2. Students study the modern vocalist, and composer and their contribution to the music industry.

Learning Outcomes:

1. Students will understand the public performance as a means for engaging communities and be able to perform various singing styles of sugam sangeet.

Course Content:

UNIT -1

1. A Brief History of Ghazal & Qwali
2. A Brief History of Sarangi

UNIT -2

1. Study the biography of the following authors
 - a. Surdas
 - b. Kabir
 - c. Meera Bai
 - d. Bahadurshah Zafar
 - e. Faiz Ahmed Faiz
 - f. Jayshankar Prasad
 - g. Gopal Das "Niraj"

UNIT -3

1. Biography of the following singers:
 - a. Lata Mangeshkar
 - b. Mohammad Rafi
 - c. Mehdi Hasan
 - d. Jagjit Singh
 - e. Ghulam Ali
 - f. Anup Jalota

UNIT-4

1. Biography of the following Music Composer & Director:
 - a. Madan Mohan
 - b. Shankar Jaikishan
 - c. Khaiyyam
 - d. Lakshmikant- Pyarelal

UNIT-5

1. Detailed study of following talas with theka, dugun, tigun and chaugun layakari.
2. Dhumali, Kaharwa, Dadra, Rupak

Books Suggested:

1. Shukla, Dr. Shatrughan, (1983), Thumri ki Utpatti, Vikas aur shailiyan, New Delhi, Delhi, Hindi Madhyam karyanvaya Nideshalaya.
3. Pohankar, Anjali, (2009), Safar Thumri gayaki ka, New Delhi, Delhi, Kanishka
4. Pankaj Raag, Dhuno Ki Yatra
5. Dwivedi, Dr. Purnima, (2009), Thumri evam mahila kalakar, Allahabad, Uttar Pradesh, Anubhav Publishing House

IV. MAJOR COURSE- MJ 19: STAGE PERFORMANCE- X

Marks: Pr (ESE: 3Hrs) =100

Pass Marks: Pr (ESE) = 40

(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for

End Semester Examination (ESE):

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment	= 60 marks
Practical record notebook	= 15 marks
Viva-voce	= 25 marks

Practicals:

Note – Playing of Harmonium in Sugam sangit compulsory.

1. Any private composition (Geet/Ghazal/Bhajan) from the prescribed ragas **or any other composition**
2. Any Ghazal of Beghum Akhtar/Mehdi Hasan/Ghulam ali/Jagjit singh/ or any private composition.
3. Any Bhajan of Anup Jalota or any other artist or any private composition.
4. Any private composed Geet of Hindi poet.
5. Any composition of sugam sangeet from Indian Film
6. Demonstration of the following talas with theka, dugun, tigun and chaugun by hand beats: -
7. Dhumali, Kaharva, Dadra, Rupak.

Note- Notation Book has to be submitted by students for Internal Assessment

Reference Books:

1. Shukla, Dr. Shatrughan, (1983), Thumri ki Utpatti, Vikas aur shailiyan, New Delhi, Delhi, Hindi Madhyam karyanvaya Nideshalaya.
2. Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
3. Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co. Devi, Savita & Chauhan, Vibha S., (2000), Maa..Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
4. Dwivedi, Dr. Purnima, (2009), Thumri evam mahila kalakar, Allahabad, Uttar Pradesh, Anubhav Publishing House.
5. Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.
6. Pohankar, Anjali, (2009), Safar Thumri gayaki ka, New Delhi, Delhi, Kanishka
7. Pankaj Raag, Dhuno Ki Yatra

SEMESTER VIII

I. MAJOR COURSE- MJ 20: PRINCIPLES OF MUSIC

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) **60 Hours**

Course Learning Outcomes:

1. Students gain knowledge and understand the shruti swara arrangements from ancient.
2. They learn about aesthetic fine art and music therapy.

Learning Outcomes:

1. Students will learn to apply the different forms of music therapy, aesthetics, and shruti swara in present scenario.

Course Content:

UNIT – 1

1. Detailed and Comparative study of the Prescribed Ragas.
2. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas.
3. **Prescribed Ragas for detailed study**
 - a. Bilaskhani Todi
 - b. Puriya Kalyan
 - c. Marwa
 - d. Rageshree
4. **Prescribed Ragas for non-detailed study:**
 - a. Bhupal Todi
 - b. Shyam Kalyan
 - c. Lalit
 - d. Deshi

UNIT-2

1. Detailed study of Shruti, Gram and Murchhana
2. Shruti - Swar Arrangement
3. Comparative study of Shruti, Swar and Saptak (Ancient to Modern)

UNIT – 3

1. Placement of shudda and vikrit swara on 36" inches long string of veena as advocated by Pt. Shreenivas.

UNIT-4

1. **Writing essay in the following topic:**
2. Aesthetic impact of seasons in music
3. Place of music in fine art
4. Influence of Muslim scholar in Indian music
5. Music Therapy
6. Interrelation between folk and classical music

Books Suggested:

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
5. Raag Vigyan – V. N. Patwardhan

II. ADVANCED MAJOR COURSE- AMJ 1: FOLK MUSIC OF INDIA- SPECIAL REFERENCE TO JHARKHAND

Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100

Pass Marks: Th (SIE + ESE) = 40

(Credits: Theory-04) 60 Hours

Course Learning Outcomes:

On successful completion of this course the student should know:

1. The folk culture of India and the life history and contribution of the folk artists.

Learning Outcomes:

1. Students will be inspired and motivated through the Indian folk culture.

Course Content:

UNIT-1

1. General Introduction to the folk songs and folk instruments of the following regions:
2. Maharashtra, Bengal, Assam, Bihar, Punjab, Rajasthan, Jharkhand, Odisha.

UNIT-2

1. General Introduction to the style of Maand and Abhang songs.

UNIT-3

1. Detailed study of Chaau Dance of Jharkhand.

UNIT-4

1. Life History and Contribution of the following Scholars:
2. Padmashree Tijan Bai
3. Padmashree Wadali Bandhu
4. Padmashree Purna Das Baul
5. Padmashree Sharda Sinha
6. Padmashree Mukund Nayak
7. Padmashree Jitendra Harpal

UNIT-5

1. General Introduction of Rasa Siddhant theory and its relation with music.

UNIT-6

Ability to write an essay on:

2. Importance of Music in human life.
3. Contribution of TV and AIR in promoting Indian Classical Music.
4. Contribution of Women artists in the field of Indian Classical Music.
5. Interrelation between Folk Music and Classical Music.
6. Spirituality of Indian Classical Music

Books Suggested:

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
5. Raag Vigyan – V. N. Patwardhan

III. ADVANCED MAJOR COURSE- AMJ 2: STAGE PERFORMANCE- XI

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Harmonium compulsory.**

1. Any Folk song of Jharkhand like- Jhumar, Karna geet, and festival oriented song.
2. Any Folk song of Bihar like – Kajri, Chayta, Phagua, Jhula
3. Any Folk song of Bengal like – Baul geet
4. Any Folk song of Rajasthan like- Maand , Ghumar
5. Any Abhaang of Maharashtra.
6. Demonstration of the following talas with theka, dugun, tigon and chaugun by hand beats: -
7. Dhumali, Kaharva, Dadra, Rupak.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Suggested:**

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
5. Raag Vigyan – V. N. Patwardhan
6. Raag Parichay – Part III & IV

IV. ADVANCED MAJOR COURSE- AMJ 3: STAGE PERFORMANCE- XII

Marks: Pr (ESE: 3Hrs) =100	Pass Marks: Pr (ESE) = 40
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(Credits: Practicals-04) 120 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 60 marks

Practical record notebook = 15 marks

Viva-voce = 25 marks

Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Vilambit and Drut khayal in any two ragas with vistar, alap and taan from the prescribed ragas (20 Mints Performance)
2. Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Tarana from the the prescribed ragas.
4. One Raagmala and One Chaturang.
5. Ability to sing and show the critical difference between similar ragas.
6. Critical analysis and comparative study of prescribed ragas.
7. Presentation of one semi-classical/ Devotional /Sugam Sangeet.
8. Viva- Voce

Note- Notation Book has to be submitted by students for Internal Assessment**Books Recommended:**

1. Shukla, Dr. Shatrughan, (1983), Thumri ki Utpatti, Vikas aur shailiyan, New Delhi, Delhi, Hindi Madhyam karyanvaya Nideshalaya.
2. Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
3. Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co. Devi, Savita & Chauhan, Vibha S, (2000), Maa. Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
4. Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.

COURSES OF STUDY FOR FYUGP IN “MUSIC” MINOR

MINOR COURSE-1A

(SEM-I)

I. MINOR COURSE- MN 1A:
THEORY OF INDIAN MUSIC- I

Marks: 15 (5 Attd. + 10 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75

Pass Marks: Th (SIE + ESE) = 30

(Credits: Theory-03) 45 Hours

Course Learning Outcomes:

On successful completion of this course the student should be able to:

1. Learn and understand the different characteristics of Indian classical music.

Learning Outcomes:

1. Students will be able to perform vocal works with pitch accuracy, create simple melodies, and identifying the swaras while singing.

Course Content:**UNIT - 1**

1. **Definition of the following terms:**

Sangeet, Swara, Naad, Saptak, Aroha, Avaroh, Vadi, Samvadi, Vivadi, Varjita Swar, Jati, that, Sam, Khali, Sthayee, Antara.

UNIT - 2

1. Theoretical knowledge of the Prescribed Ragas.
2. Notation of the composition (Chhota Khayal) of the Prescribed Ragas.
 - a. Alhaiya Bilabal
 - b. Yaman
 - c. Bhupali

UNIT - 3

1. Detailed study of the oprescribed Taal in dugun layakari.
 - a. Teental
 - b. Dadra
 - c. Kaharwa

UNIT - 4

1. Study of the Biographies and the contribution of the legendary Musicians:
 - a. Tansen
 - b. Pandit V D Paluskar
 - c. Pandit V N Bhatkhande

UNIT -5

1. Detailed study of Bhatkhande swarlipi paddhati.
2. Physical Description of Tabla & Tanpura

Books Recommended:

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Kramik Pustak Mallika – V. N. Bhatkhande, Part I & II
5. Raag Vigyan – V. N. Patwardhan
6. Raag Parichay – Part III & IV

**II. MINOR COURSE- MN 1A PR:
MINOR PRACTICALS-1A PR****Marks: Pr (ESE: 3Hrs) = 25****Pass Marks: Pr (ESE) = 10****(Credits: Practicals-01) 30 Hours*****Instruction to Question Setter for******End Semester Examination (ESE):***

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 15 marks

Practical record notebook = 05 marks

Viva-voce = 05 marks

Practicals:

1. Chhota khayal in any raga with simple vistar and taan from the prescribed ragas.
2. One Sargam Geet and One Lakshangeet from the prescribed Ragas.
3. Presentation of any Sugam Sangeet (Geet/Bhajan)
4. Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
5. Identification of Shudha and Vikruta Notes.
6. Basic knowledge of playing Harmonium with Alankars.

Note- Notation Book has to be submitted by students for Internal Assessment.

MINOR COURSE-1B

(SEM-III)**III. MINOR COURSE- MN 1B:
THEORY OF INDIAN MUSIC- II****Marks: 15 (5 Attd. + 10 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75****Pass Marks: Th (SIE + ESE) = 30****(Credits: Theory-03) 45 Hours****Course Learning Outcomes:**

On successful completion of this course the student should be able to:

1. Gain Knowledge of different terminology of ragas, gaan, and swaras.

Learning Outcomes:

1. Students will be able to perform simple raga and taal on hand.

Course Content:**UNIT – 1: Definition of the following terms:**

Shruti, Grama, Murchana, Ashray Raga, Parmel Prabeshak raga, Sandhiprakash raga, Ardhwadashak raga, Gamak, Murki, Khatka, Meend, Kan Swar, Grah, Ansh, Nyas swar,

UNIT - 2

1. Theoretical knowledge of the Prescribed Ragas.
2. Notation of the composition (Chhota khayal) of the Prescribed Ragas.
 - a. Bihag
 - b. Bhairav
 - c. Bhimpalasi

UNIT - 3

1. Detailed study of the prescribed Taal in dugun layakari.
 - a. Jhaptaal
 - b. Ektal,
 - c. Rupak

UNIT – 4

1. Pt. Ravi Shankar
2. Ustad Bade Ghulam Ali Khan
3. Pt. Bhimsen Joshi

UNIT - 5

1. Biography and Contribution of the following music scholars:
2. Time - Theory of Ragas.
3. Classification of Indian Musical Instruments

Books Recommended:

1. Sangeet Visharad- Basant
 2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
 3. Sangeet Bodh- Sharad Chandra Pranjpayee
 4. Kramik Pustak Mallika – V. N. Bhatkhande, Part I & II
 5. Raag Vigyan – V. N. Patwardhan
 6. Raag Parichay – Part III & IV
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**IV. MINOR COURSE- MN 1B PR:
MINOR PRACTICALS-1B PR**

Marks: Pr (ESE: 3Hrs) = 25

Pass Marks: Pr (ESE) = 10

(Credits: Practicals-01) **30 Hours**

Instruction to Question Setter for

End Semester Examination (ESE):

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment = 15 marks

Practical record notebook = 05 marks

Viva-voce = 05 marks

Practicals:

1. Chhota khayal in any raga with simple vistar and taan from the prescribed ragas in Appendix-II.
2. Presentation of one semi-classical/ Devotional /Rabindra sangeet or any light composition.
3. Presentation of Kulgeet of Jamshedpur Womens'University using Harmonium.
4. Presentation of National Anthem using Harmonium.
5. Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
6. Basic knowledge of playing Harmonium with Alankars.

Note- Notation Book has to be submitted by students for Internal Assessment.

MINOR COURSE-1C

(SEM-V)
**V. MINOR COURSE- MN 1C:
STYLES OF HINDUSTANI MUSIC**

Marks: 15 (5 Attd. + 10 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75	Pass Marks: Th (SIE + ESE) = 30
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(Credits: Theory-03) 45 Hours**Course Learning Outcomes:**

On successful completion of this course the student should be able to:

1. Learn and study in brief the different forms of Hindustani music.

Learning Outcomes:

1. Students will be able to practically perform different forms of music.

Course Content:**UNIT – 1: Definition of the following terms:**

Nibaddha gaan, Anibaddha gaan, PrabandhaAlpatwa, Bahutwa, Sudhha,Chhayalag, Sankirna Raga, Gayaak, Nayak, Vaggeyakar,Margi,Desi.

UNIT - 2

1. Detailed study of the Prescribed Ragas.
2. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas.
 - a. Malkouns
 - b. Bageshwari
 - c. Asavari

UNIT- 3

1. Detailed study of the ancient texts –
2. Natya Shastra
3. Sangeet Ratnakar

UNIT - 4

1. Brief Study of different forms of Hindustani Music.
2. (Dhrupad, Dhamar, Khayal, Tarana, Chaturang, Thumri, Dadra, Tappa)
3. Qualities and defects of the Vocalist.

UNIT – 5

1. Ability to write the notation of the following talas in dugun, tigon and chaugun & comparative study of the talas with each other.
2. Choutaal
3. Dhamar
4. Deepchandi

Books Recommended:

1. Sangeet Visharad-
 2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpaiyee
 3. Sangeet Bodh- Sharad Chandra Pranjpaiyee
 4. Indian Music – Thakur Jaidev Singh
 5. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
 6. Raag Vigyan – V. N. Patwardhan
 7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
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VI. MINOR COURSE- MN 1C PR: MINOR PRACTICALS-1C PR

Marks: Pr (ESE: 3Hrs) = 25	Pass Marks: Pr (ESE) = 10
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(Credits: Practicals-01) 30 Hours

Instruction to Question Setter for**End Semester Examination (ESE):**

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment	= 15 marks
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Practical record notebook	= 05 marks
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Viva-voce	= 05 marks
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Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Vilambit and Drut khayal in any ragas with simple vistar, alap and taan from the prescribed ragas.
2. One Tarana in teental from the prescribed Ragas.
3. Presentation of one semi-classical/ Devotional /Rabindra sangeet or any light composition.
4. Presentation of Saraswati Vandana using Harmonium.
5. Ability to recite the prescribed Taal with taali and khali along with the dwigun & tigin layakari.
6. Basic knowledge of playing Tanpura.
7. Basic knowledge of Vilambit Ektaal.

Note- Notation Book has to be submitted by students for Internal Assesment.**Books Recommended:**

1. Sangeet Visharad-
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
6. Raag Vigyan – V. N. Patwardhan
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

MINOR COURSE-1D

(SEM-VII)
**VII. MINOR COURSE- MN 1D:
HISTORY OF INDIAN MUSIC**

Marks: 15 (5 Attd. + 10 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75
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Pass Marks: Th (SIE + ESE) = 30
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(Credits: Theory-03) 45 Hours**Course Learning Outcomes:**

This course will enable the student to

1. Understand the history of Indian music and western music.

Learning Outcomes:

1. The students will be able to perform the gayakies of different Gharanas and layakaries of different taal.

Course Content:**UNIT-1**

1. History of Indian Music –
 - a. Ancient Period
 - b. Medieval Period

UNIT-2

2. Detailed study of the Prescribed Ragas.
3. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in

(Appendix-IV)

- a. Bahar
- b. Hameer
- c. Jounpuri

UNIT-3

4. Detailed Study of the prescribed Taal with tigan and Aad layakari.
 - a. Teen taal
 - b. Jhaptaal

UNIT-4

5. Brief Study of Western Music:
Tone, Semi-Tone, Basic of Staff Notation, Time Signature

UNIT-5

6. History of the following musical Gharanas-
 - a. Gwalior
 - b. Kirana

Books Recommended:

1. Sangeet Visharad-
 2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
 3. Sangeet Bodh- Sharad Chandra Pranjpayee
 4. Indian Music – Thakur Jaidev Singh
 5. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
 6. Raag Vigyan – V. N. Patwardhan
 7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
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VIII. MINOR COURSE- MN 1D PR: MINOR PRACTICALS-1D PR

Marks: Pr (ESE: 3Hrs) = 25	Pass Marks: Pr (ESE) = 10
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(Credits: Practicals-01) **30 Hours****Instruction to Question Setter for**End Semester Examination (ESE):

There will be one Practical Examination of 3Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment	= 15 marks
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Practical record notebook	= 05 marks
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Viva-voce	= 05 marks
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Practicals:**Note – Playing of Tanpura in Khayal is compulsory.**

1. Vilambit and Drut khayal in any ragas with simple vistar, alap and taan from the prescribed ragas.
2. One tarana in teental from the prescribed Ragas.
3. Dhrupad/Dhamar in any of the prescribed Ragas.
4. Presentation of one semi-classical/ Devotional /Rabindra sangeet or any light composition.
5. Ability to recite the prescribed Taal with the dwigun, tigun and aad layakari.

Note- Notation Book has to be submitted by students for Internal Assessment**Books Recommended:**

1. Sangeet Visharad-
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Sangeet Bodh- Sharad Chandra Pranjpayee
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
6. Raag Vigyan – V. N. Patwardhan
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II