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**NEP FYUGP CURRICULUM**  
**HINDUSTANI MUSIC HONOURS/**  
**HINDUSTANI MUSIC HONOURS WITH RESEARCH PROGRAMME**  
**SUBJECT CODE = 22**

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FOR UNDERGRADUATE COURSES UNDER RANCHI UNIVERSITY, RANCHI



Implemented w.e.f.  
Academic Session 2025-26 & 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:-

1. Dr. Poonam Dhan,  
Head, Department of Music, RWC.

Chairperson

2. Dr. Alpana Singh  
Head, Department of Music,  
K.B.W.C. Hazaribag.

External Expert

3. Dr. Akansha Sharma  
Head, Department of Music,  
SSSLNT Mahila Mahavidyalaya,  
Dhanbad.

External Expert

4. Dr. Jharna Mishra  
Head, Department of Music,  
BSSMC, Dhanbad .

External Expert

5. Mr. Manish Kumar  
Assistant Professor,  
University Deptt. of PFA, RU.

Internal Member Teacher

6. Ms. Mrinalini Akhori  
Department of Music, RWC.

Internal Member Teacher

7. Mrs. Shruti Deshmukh  
Department of Music. RWC.

Member Alumuni

*Poonam Dhan*  
21/03/25  
Department of Music  
Ranchi Women's College  
Ranchi

*AS*  
21-3-25

*Jharna*  
21/3/25

*Manish*  
21-03-25

*Mrinalini Akhori*  
21/03/25  
*Shruti Deshmukh*  
21/03/25

**Approval by the Members of the NEP Implementation and Monitoring Committee of Ranchi University, Ranchi**

The Curriculum of Bachelor's Degree (Honours)/ (Honours with Research) has been approved by the NEP Implementation and Monitoring Committee of R.U., duly forwarded by the Head of the Department; it will be offered to the students of the 4-year Undergraduate Programme (FYUGP). It is implemented from the 1st Semester of the Academic Session 2025-26 and onwards.

Rajkr Singh  
10/9/25

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10/09/25

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10/9/2025

Anushka Rani  
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10/09/2025

**Member Secretary**



# Ranchi Women's College

(Constituent ~~College~~ College under Ranchi University)

Ranchi

Established  
in 1949  
  
0651-2562221

Ref.: G/92/26

Date : 20/5/26

To,  
The NEP Nodal Officer,  
Ranchi University,  
Ranchi.

Sub:- Regarding Syllabus of Music Subject Followed for FYUGP Session  
2025-2029 (NEP 2020)

Sir,

With reference to the Letter Number Ex/e/2520 Dated 18/05/2026, You  
are Requested to Kindly Upload the Syllabus of Music Subject Followed for  
FYUGP Session 2025-2029 (NEP 2020) to the Official website of Ranchi  
University.

Thanking You

Truly Yours

Principal (I/c)  
Ranchi Women's College  
Ranchi

M/S

Postal Correspondences: Circular Road, Ranchi - 834001 Jharkhand

Website : [http:// www.ranchiwomenscollege.org](http://www.ranchiwomenscollege.org) E-Mail : [principal@ranchiwomenscollege.org](mailto:principal@ranchiwomenscollege.org) / [ranchiwomenscollege@gmail.com](mailto:ranchiwomenscollege@gmail.com)

Implemented from Academic Session 2025-26 & onwards

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## HIGHLIGHTS OF FYUGP CURRICULUM

### 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 the **1<sup>st</sup> of July**.

### ELIGIBILITY

- The selection for admission will be primarily based on the availability of seats in the Major subject and marks imposed by the institution. Merit point for selection will be based on marks obtained in the Major subject at Class 12 (or equivalent level) or the aggregate marks of Class 12 (or equivalent level) if the 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 75% overall marks or 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 a maximum of **Seven years** from the date of registration.

### ACADEMIC CALENDAR

- An Academic Calendar will be prepared by the University to maintain uniformity in the UG Honours/ Honours with Research Programmes and PG Diploma Programmes, running in the colleges 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, coursework, conduct of examination and declaration of results, including semester break.
- To undergo an 8-week summer internship/ apprenticeship during the summer camp, the Academic Calendar may be scheduled for academic activities as below:
  - a) Odd Semester: **From the first Monday of August to the third Saturday of December**
  - b) Even Semester: **From the first Monday of January to the 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 endeavours 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 the first and second semesters.,
- 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 the first year or second year summer term, in addition to 9 credits from skill-based courses earned during the 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's Degree (Honours with Research) after a 4-year (8 semesters) programme of study to the students undertaking a 12-credit Research component in the 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 a semester (minimum 15 weeks).

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

<b>One credit for Theory</b>	= <u>15 Hours of Teaching</u>
<b>One credit for Practicum</b>	= <u>30 Hours of Practical work</u>
<b>One credit for Internship</b>	= <u>02 Weeks of Practical experience</u>
  
- 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 a two-hour duration.
  - Internship** – **For the Exit option after any academic year of a Four-year U.G. Programme for the award of U.G. Certificate, U.G. Diploma, U.G. Degree (Level 4.5, 5 or 5.5 respectively),** Students can either complete two 4-week internships worth 2 credits each or one 8-week internship for all 4 credits. This practical experience connects academic learning with real-world applications, offering valuable exposure to professional environments in their fields of study

#### CHANGE OF MAJOR OR MINOR COURSES

- The change of Major or Minor courses may be allowed only once after the Second Semester and before the third Semester in the FYUG Programme, depending on the provisions laid by the FYUGP and the conditions laid by the Institution. **However, the student must clear the papers (Mid Sem & End Sem both) from the previous semesters of the new subject opted in the next Examination of the coming session.**

#### CALCULATION OF MARKS FOR THE PURPOSE OF THE RESULT

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

#### PROMOTION CRITERIA

##### **First degree programme with a single major (160+4=164 credits):**

- 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 the Courses in an academic year, a student has to pass in minimum 11 papers out of the total 14 papers. It is further necessary

- to procure pass marks in minimum of 50% papers of the current semester i.e. the student has to pass in 4 papers out of 7 papers in Semester-II.
- 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 of 20 papers out of the total 26 papers. It is further necessary to procure pass marks in minimum of 50% papers of the current semester i.e. the student has to pass in 3 papers out of 6 papers in Semester-IV.
  - 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 of 27 papers out of the total 36 papers. It is further necessary to procure pass marks in minimum of 50% papers of the current semester i.e. the student has to pass in 3 papers out of 5 papers in Semester VI.
  - vi. However, it will be necessary to procure pass marks in each of the papers before completion of the programme.

**First degree programme with dual major (192+4=196 credits):**

- i. Please refer to the FYUGP Regulations for the detailed provisions of Double Major and Dual Degrees.
- 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 the Courses in an academic year, a student has to pass in minimum 11 papers out of the total 15 papers. It is further necessary to procure pass marks in minimum of 50% papers of the current semester i.e. the student has to pass in 4 papers out of 8 papers in Semester-II.
- 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 20 papers out of the total 27 papers. It is further necessary to procure pass marks in minimum of 50% papers of the current semester i.e. the student has to pass in 4 papers out of 7 papers in Semester-IV.
- 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 28 papers out of the total 37 papers. It is further necessary to procure pass marks in minimum of 50% papers of the current semester i.e. the student has to pass in 3 papers out of 6 papers in Semester VI.
- vi. However, it will be necessary to procure pass marks in each of the papers before completion of the programme.

**PUBLICATION OF RESULTS**

- The examination result shall be notified by the Controller of Examinations of the University in different newspapers and the same is to be posted also on the University website.
- If a student is found indulging in any malpractice/ unfair means during an 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 the next 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 to clear the backlog. Similarly, the students who have failed in any subject in an odd semester may appear in the subsequent odd semester examination to clear the backlog.

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

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## COURSE STRUCTURE FOR FYUGP ‘HONOURS/ RESEARCH/ PG DIPLOMA’

Table 1: Credit Framework for Four-Year Undergraduate Programme (FYUGP) under State Universities of Jharkhand [Total Credits = 164]

Academic Level	Level of Courses	Semester	MJ: Discipline Specific Courses – Core or Major (80)	AC: Associated core courses from discipline/ Interdisciplinary/ vocational (8)	ELC: Elective courses may be opted from four paths [Follow table 2] (24)	MDC: Multidisciplinary Courses (From a pool of Courses) (9)	AEC: Ability Enhancement Courses (Modern Indian Language and English) (8)	SEC: Skill Enhancement Courses (9)	VAC: Value Added Courses (6)	IKS: (i) Indian Knowledge System (2) & SA: (ii) Social awareness (2)	RC: Research Courses (4+8)/ AMJ: Advanced Courses instead of Research (4+4+4)/ PGD: PG Diploma Level 6 (4+4+4)	Total Credits	IAP: Internship/Apprenticeship/ Project/ Vocational course/ Dissertation (4) In between Sem I to Sem-VI		
														1	2
Level 4.5	Level 100-199: Foundation or Introductory courses	I	4	4	---	---	3	2	3	2	2	---	---	20	4
		II	4	---	4	---	3	2	3	2	2	---	---	20	
Exit Point: Undergraduate Certificate provided with Summer Internship/ Project/ Vocational course/ Dissertation (4 credits)															
Level 5	Level 200-299: Intermediate-level courses	III	4+4	---	4	3	2	3	---	---	---	---	20		
		IV	4+4+4	---	4	---	2	---	2	---	---	---	20		
Exit Point: Undergraduate Diploma provided with Summer Internship/ Project/ Vocational course/ Dissertation (4 credits)															
Level 5.5	Level 300-399: Higher-level courses	V	4+4+4+4	---	4	---	---	---	---	---	---	---	20		
		VI	4+4+4+4	---	4	---	---	---	---	---	---	---	20		
Exit Point: Bachelor's Degree with Summer Internship/ Project/ Vocational course/ Dissertation (4 credits)													124		
Level 6	Level 400-499: Advanced courses	VII	4+4+4	---	4	---	---	---	---	---	4	4	20	---	
		VIII	4+4	---	4	---	---	---	---	---	8	4+4	20		
Exit Point: Bachelor's Degree with Honours/ Honours with Research/ PG Diploma Level 6													164		

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

Implemented from Academic Session 2025-26 & onwards

**Table 2: Options for Elective Minor Courses**

<b>Path A</b>	<b>Path B</b>	<b>Path C</b>	<b>Path D</b>
<b>ELC-A;</b> Elective courses from Interdisciplinary Subjects 1 & 2 (24)	<b>ELC-B;</b> Elective courses from discipline (24)	<b>ELC-C;</b> Elective courses from vocational (24)	<b>ELC-D;</b> Elective courses from discipline for Double Major (48)
<p>This pathway may be recommended for students who wish to develop core competency in multiple disciplines of study. In this case, the credits for the minor pathway shall be distributed among the constituent disciplines/subjects.</p> <p>If students pursuing FYUGP are awarded a UG Degree in a Major discipline, they are eligible to mention their core competencies in other disciplines of their choice if they have earned 12 credits each from pathway courses of two particular disciplines.</p> <p>In the first three years of FYUGP, this pathway is composed of one Major discipline with 60 credits from 15 courses, and two other disciplines, with 12 credits from 3 courses in each discipline.</p> <p>In this pathway, if the students choose one of the two disciplines for 12 credits in one discipline then they should choose a different discipline for the other 12 credits.</p> <p>If the students continue to the fourth year of FYUGP, the students need to earn an additional 4 credits in both disciplines.</p>	<p>This pathway may be recommended to those students who wish for an in-depth study in more than one discipline with a focus on one discipline (Major) and relatively less focus on the other (Minor).</p> <p>If students exit at the end of the third year of FYUGP, they are awarded a Major Degree in a particular discipline and a Minor in another discipline of their choice, if they earn a minimum of 24 credits from the courses in the Minor discipline.</p> <p>If the students continue to the fourth year of FYUGP, they should earn a minimum of 32 credits in the Minor discipline, to be eligible for a UG Degree (Honours) with a Major and a Minor. For this, in the fourth year, they should earn an additional minimum of 8 credits through 2 courses in the Minor discipline.</p>	<p>This pathway may be recommended to those students who wish for exposure to a vocational discipline in addition to the in-depth study in the Major discipline.</p> <p>The credit requirements for Major and Vocational Minor disciplines in this pathway are the same as those for Major with Minor pathway, except that the Minor courses are in a vocational discipline.</p> <p>If students exit at the end of the third year of FYUGP, they are awarded a Major Degree in a particular discipline and a Minor in vocational discipline of their choice, if they earn a minimum of 24 credits from the Vocational courses.</p> <p>If the students continue to the fourth year of FYUGP, they should earn a minimum of 32 credits in the vocational discipline. For this, in the fourth year, they should earn an additional minimum of 8 credits through 2 courses in the Vocational discipline.</p>	<p>To secure the required minimum credits in each discipline, students who wish to opt for a Double Major should include the credits earned by them from the Multi-Disciplinary Courses, Skill Enhancement Courses, and Value-Added Courses offered by the respective Major disciplines.</p> <p>The Double Major pathway is extended to the fourth year. Shifting to a double major from a minor in the third semester will be allowed subject to clearance of the courses of double major (not studied earlier) in succeeding sessions.</p> <p>In the fourth year, the student can continue to earn the required credits in either Major A or Major B to qualify for a UG Degree (Honours)/ UG Degree (Honours with Research) in A or B.</p> <p>If he/she opts to continue with Major B in the fourth year, he/she should earn an additional 16 credits of 300-399 level in Major B through mandatory online courses. The institution will not provide the courses in physical mode in the fourth year of this segment.</p>

**Table 3: Credit Distribution in Elective Minor Courses during the Four Years of FYUGP**

Academic Level	Level of Courses	Semester	Path A ELC; Elective courses from Interdisciplinary Subjects 1 & 2 (24)		Path B ELC; Elective courses from the discipline (24)	Path C ELC; Elective courses from vocational (24)	Path D ELC; Elective courses from the discipline for Double Major (64)
			3A. Subject 1	3B. Subject 2			
	1	2	3A. Subject 1	3B. Subject 2	4	5	6
Level 4.5	Level 100-199: Foundation or Introductory courses	I	---	---	---	---	4+4
		II	---	---	---	---	4+4
Exit Point: Bachelor's Degree with Hons. with Research							
Level 5	Level 200-299: Intermediate-level courses	III	4	---	4	4	4+4
		IV	---	4	4	4	4+4
Exit Point: Bachelor's Degree with Hons.							
Level 5.5	Level 300-399: Higher-level courses	V	4	---	4	4	4+4
		VI	---	4	4	4	4+4
Exit Point: P.G. Diploma Degree							
Level 6	Level 400-499: Advanced courses Hons with Research (>7.5 CGPA)/ Honours/ PG Diploma	VII	4	---	4	4	4+4
		VIII	---	4	4	4	4+4
Exit Point: (A) Bachelor's Degree with Hons. with Research/ (B) Bachelor's Degree with Hons./ (C) P.G. Diploma Degree							

**COURSES OF STUDY FOR FOUR-YEAR UNDERGRADUATE PROGRAMME 2025 onwards****Table 4: Semester-wise Course Code and Credit Points for Single Major during the First Three Years of FYUGP**

Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Credits	
	Code	Papers	Paper	Semester
I	AEC-1	Language and Communication Skills (MIL-1; Modern Indian language Hindi/ English)	2	7 Papers (20 credits)
	VAC-1	Value Added Course-1	2	
	IKS-1	Indian Knowledge System-I (Foundation Course)	2	
	SEC-1	Skill Enhancement Course-1	3	
	MDC-1	Multi-disciplinary Course-1	3	
	AC-1	Associated core courses from discipline/ Interdisciplinary/ vocational	4	
	MJ-1	Major paper 1 (Disciplinary/ Interdisciplinary Major)	4	
II	AEC-2	Language and Communication Skills (MIL-1; Modern Indian language English/ Hindi)	2	7 Papers (20 credits)
	VAC-2	Value Added Course-2	2	
	SA	Social Awareness Activities	2	
	SEC-2	Skill Enhancement Course-2	3	
	MDC-2	Multi-disciplinary Course-2	3	
	AC-2	Associated core courses from discipline/ Interdisciplinary/ vocational	4	
	MJ-2	Major paper 2 (Disciplinary/ Interdisciplinary Major)	4	
III	AEC-3	Language and Communication Skills (MIL-2; MIL including TRL)	2	6 Papers (20 credits)
	SEC-3	Skill Enhancement Course-3	3	
	MDC-3	IKS as a Multi-disciplinary Course-3	3	
	ELC-1	Elective courses from discipline/ Interdisciplinary/ vocational	4	
	MJ-3	Major paper 3 (Disciplinary/ Interdisciplinary Major)	4	
	MJ-4	Major paper 4 (Disciplinary/ Interdisciplinary Major)	4	
IV	AEC-4	Language and Communication Skills (MIL-2; MIL including TRL)	2	6 Papers (20 credits)
	VAC-3	Value Added Course-3	2	
	ELC-2	Elective courses from discipline/ Interdisciplinary/ vocational	4	
	MJ-5	Major paper 5 (Disciplinary/ Interdisciplinary Major having IKS)	4	
	MJ-6	Major paper 6 (Disciplinary/ Interdisciplinary Major)	4	
	MJ-7	Major paper 7 (Disciplinary/ Interdisciplinary Major)	4	
V	ELC-3	Elective courses from discipline/ Interdisciplinary/ vocational	4	5 Papers (20 credits)
	MJ-8	Major paper 8 (Disciplinary/ Interdisciplinary Major)	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	
VI	ELC-4	Elective courses from discipline/ Interdisciplinary/ vocational	4	5 Papers (20 credits)
	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	
<b>Total Credits, excluding one Internship (IAP) of 4 credits =</b>			<b>120</b>	<b>120</b>

**Note:** It is mandatory to take One Internship of 4 credits in any one of the semesters during the first three years in FYUGP or before exit at any of the exit points if a student wishes to opt for the same.

**Table 5A: Semester-wise Course Code and Credit Points for Single Major during the Fourth Year of FYUGP for Bachelor's Degree (Honours with Research)**

Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Credits	
	Code	Papers	Paper	Semester
VII A	ELC-5	Elective courses from discipline/ Interdisciplinary/ vocational	4	5 Papers (20 credits)
	MJ-16	Major paper 16 (Research Methodology)	4	
	MJ-17	Major paper 17 (Disciplinary/Interdisciplinary Major)	4	
	MJ-18	Major paper 18 (Disciplinary/Interdisciplinary Major)	4	
	RC-1	Research proposal – Planning & Techniques (Disciplinary/Interdisciplinary Major)	4	
VIII A	ELC-6	Elective courses from discipline/ Interdisciplinary/ vocational	4	4 Papers (20 credits)
	MJ-19	Major paper 19 (Disciplinary/Interdisciplinary Major)	4	
	MJ-20	Major paper 20 (Disciplinary/Interdisciplinary Major)	4	
	RC-2	Research Internship/Field Work/Project/Dissertation/Thesis	8	
<b>Total Credits, excluding one Internship of 4 credits =</b>			<b>160</b>	<b>160</b>

**Table 5B: Semester-wise Course Code and Credit Points for Single Major during the Fourth Year of FYUGP for Bachelor's Degree (Honours)**

Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Credits	
	Code	Papers	Paper	Semester
VII B	ELC-5	Elective courses from discipline/ Interdisciplinary/ vocational	4	5 Papers (20 credits)
	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	
	AMJ-1	Advanced Major paper-1 (Disciplinary/Interdisciplinary Major)	4	
VIII B	ELC-6	Elective courses from discipline/ Interdisciplinary/ vocational	4	5 Papers (20 credits)
	MJ-19	Major paper 19 (Disciplinary/Interdisciplinary Major)	4	
	MJ-20	Major paper 20 (Disciplinary/Interdisciplinary Major)	4	
	AMJ-2	Advanced Major paper-2 (Disciplinary/Interdisciplinary Major)	4	
	AMJ-3	Advanced Major paper-3 (Disciplinary/Interdisciplinary Major)	4	
<b>Total Credits, excluding one Internship of 4 credits =</b>			<b>160</b>	<b>160</b>

**Table 5C: Semester-wise Course Code and Credit Points for Single Major during the Fourth Year of FYUGP for Bachelor's Degree (with Postgraduate Diploma)**

Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Credits	
	Code	Papers	Paper	Semester
VII C	ELC-5	Elective courses from discipline/ Interdisciplinary/ vocational	4	5 Papers (20 credits)
	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	
	JOC-1	Skill based Job Oriented paper (Disciplinary/Interdisciplinary Major)	4	
VIII C	ELC-6	Elective courses from discipline/ Interdisciplinary/ vocational	4	5 Papers (20 credits)
	MJ-19	Major paper 19 (Disciplinary/Interdisciplinary Major)	4	
	MJ-20	Major paper 20 (Disciplinary/Interdisciplinary Major)	4	
	JOC-2	Skill based Job Oriented paper (Disciplinary/Interdisciplinary Major)	4	
	JOC-3	Skill based Job Oriented paper (Disciplinary/Interdisciplinary Major)	4	
<b>Total Credits, excluding one Internship of 4 credits =</b>			<b>160</b>	<b>160</b>

**AIMS OF BACHELOR'S DEGREE PROGRAMME IN HINDUSTANI 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 HINDUSTANI MUSIC HONOURS****2025 onwards****Table 6: Semester-wise Course Code and Credit Points of Major Courses in Hindustani Music**

Semester	Courses		Examination Structure			
	Code	Courses in NEP FYUGP Syllabus of Hindustani Music Session 2025-26 & onwards	Credits	Mid Semester Theory (F.M.)	End Semester Theory (F.M.)	End Semester Practical/ Viva (F.M.)
<b>I</b>	MJ-1	Theory of Indian Music- I	4	15	60	25
	SEC-1	Hindustani Music – Percussion (Tabla) Tala System-I	3	---	75	---
<b>II</b>	MJ-2	Theory of Indian Music- II	4	15	60	25
	SEC-2	Hindustani Music – Percussion (Tabla) Tala System-II	3	---	75	---
<b>III</b>	MJ-3	Critical Studies of Raaga & History of Indian Music	4	25	75	---
	MJ-4	Stage Performance- I	4	---	---	100
	SEC-3	Elementary Computer Application Softwares	3	---	75	---
<b>IV</b>	MJ-5	IKS: Contribution of Indian Scholars to Indian Music	4	25	75	---
	MJ-6	Fundamentals of Indian Critical Raaga Music and Classification of Raaga	4	25	75	---
	MJ-7	Stage Performance- II	4	---	---	100
<b>V</b>	MJ-8	Indian & Western Notation System	4	25	75	---
	MJ-9	Comparative studies of Raaga and Tala	4	25	75	---
	MJ-10	Stage Performance- III (Critical Study of Raga-I)	4	---	---	100
	MJ-11	Stage Performance- IV (Critical Study of Raga-II)	4	---	---	100
<b>VI</b>	MJ-12	Study of Gharana in Hindustani Music	4	25	75	---
	MJ-13	Textual Tradition and Great Indian Music Scholars	4	25	75	---
	MJ-14	Stage Performance- V	4	---	---	100
	MJ-15	Stage Performance- VI	4	---	---	100
<b>VII</b>	MJ-16	Research Methodology	4	25	75	---
	MJ-17	Critical Study of Raaga and Time Theory	4	25	75	---
	MJ-18	Stage Performance- VII	4	---	---	100
	AMJ-1/ RC-1	Semi-classical and Sugam Sangeet OR Research Planning & Techniques	4 4	25 25	75 75	--- ---
	MJ-19	Indian Musical Forms and Classical Music	4	25	75	---
<b>VIII</b>	MJ-20	Stage Performance- VIII	4	---	---	100
	AMJ-2	Evolution and Dimensions of Indian Music Industry	4	25	75	---
	AMJ-3/ RC-2	Stage Performance- IX Project Dissertation/ Research Internship/ Field Work	4 8	--- 50	--- ---	100 150

\* It is mandatory to take Either One Internship of 4 credits or Two Internships of 2 credits each in any one of the semesters during the first three years in FYUGP or before exit at any of the exit points if a student wishes to opt for the same.

**Table 7: Semester-wise Course Code and Credit Points of Minor Courses in Hindustani Music**

Courses		Examination Structure			
Code	Minor Courses in NEP FYUGP Syllabus of Economics Session 2025-26 & onwards	Credits	Mid Semester Theory (F.M.)	End Semester Theory (F.M.)	End Semester Practical/ Viva (F.M.)
MN-A	Theory of Indian Music- I	4	15	60	25
MN-B	Theory of Indian Music- II	4	15	60	25
MN-C	Styles of Hindustani Music	4	15	60	25
MN-D	History of Indian Music	4	15	60	25
MN-E	Principal Component of classical Music	4	15	60	25
MN-F	Biography of Ancient to Modern Scholars	4	15	60	25
MN-G	Comparative study of All Musical Forms	4	15	60	25

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## INSTRUCTION TO QUESTION SETTER

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### 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 The 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 The 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 50 marks):**

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

#### **B. (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.

#### **C. (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.

#### **D. (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 MID/ END SEMESTER EXAMINATIONS****Question format for 15 Marks:**

<b>F.M. =15</b>	<b>Subject/ Code</b> <b>Time = 1 Hr.</b>	<b>Exam Year</b>
<b>General Instructions:</b>		
i. <b>Group A</b> carries very short answer-type compulsory questions. ii. <b>Answer 1 out of 2</b> subjective/ descriptive questions given in <b>Group B</b> . iii. Answer in your own words as far as practicable. iv. Answer all subparts of a question in one place. v. Numbers in the right indicate full marks for the question.		
<b><u>Group A</u></b>		
1.		[5x1=5]
i.	.....	
ii.	.....	
iii.	.....	
iv.	.....	
v.	.....	
<b><u>Group B</u></b>		
2.	.....	[10]
3.	.....	[10]
<b>Note:</b> There may be subdivisions in each question asked in Theory Examination.		

**Question format for 20 Marks:**

<b>F.M. =20</b>	<b>Subject/ Code</b> <b>Time = 1 Hr.</b>	<b>Exam Year</b>
<b>General Instructions:</b>		
i. <b>Group A</b> carries very short answer-type compulsory questions. ii. <b>Answer 1 out of 2</b> subjective/ descriptive questions given in <b>Group B</b> . iii. Answer in your own words as far as practicable. iv. Answer all subparts of a question in one place. v. Numbers in the right indicate full marks for the question.		
<b><u>Group A</u></b>		
1.		[5x1=5]
i.	.....	
ii.	.....	
iii.	.....	
iv.	.....	
v.	.....	
2.	.....	[5]
<b><u>Group B</u></b>		
3.	.....	[10]
4.	.....	[10]
<b>Note:</b> There may be subdivisions in each question asked in the Theory Examination.		

**Question format for 50 Marks:**

F.M. =50	Subject/ Code Time = 1.5 Hrs.	Exam Year
<b>General Instructions:</b>		
i. <b>Group A</b> carries very short answer-type compulsory questions. ii. <b>Answer 3 out of 5</b> subjective/ descriptive questions given in <b>Group B</b> . iii. Answer in your own words as far as practicable. iv. Answer all subparts of a question in one place. v. Numbers in the right indicate full marks for the question.		
<b>Group A</b>		
1.		[5x1=5]
i.	.....	
ii.	.....	
iii.	.....	
iv.	.....	
v.	.....	
<b>Group B</b>		
2.	.....	[15]
3.	.....	[15]
4.	.....	[15]
5.	.....	[15]
6.	.....	[15]
<b>Note:</b> There may be subdivisions in each question asked in the Theory Examination.		

**Question format for 60 Marks:**

F.M. =60	Subject/ Code Time = 3 Hrs.	Exam Year
<b>General Instructions:</b>		
i. <b>Group A</b> carries very short answer-type compulsory questions. ii. <b>Answer 3 out of 5</b> subjective/ descriptive questions given in <b>Group B</b> . iii. Answer in your own words as far as practicable. iv. Answer all subparts of a question in one place. v. Numbers in the right indicate full marks for the question.		
<b>Group A</b>		
1.		[5x1=5]
i.	.....	
ii.	.....	
iii.	.....	
iv.	.....	
v.	.....	
2.	.....	[5]
3.	.....	[5]
<b>Group B</b>		
4.	.....	[15]
5.	.....	[15]
6.	.....	[15]
7.	.....	[15]
8.	.....	[15]
<b>Note:</b> There may be subdivisions in each question asked in the Theory Examination.		

**Question format for 75 Marks:**

<b>F.M. =75</b>	<b>Subject/ Code</b>	<b>Exam Year</b>
<b>Time = 3 Hrs.</b>		
<b>General Instructions:</b>		
i. <b>Group A</b> carries very short answer-type compulsory questions.		
ii. <b>Answer 4 out of 6</b> subjective/ descriptive questions given in <b>Group B</b> .		
iii. Answer in your own words as far as practicable.		
iv. Answer all subparts of a question in one place.		
v. Numbers in the right indicate full marks for the question.		
<b>Group A</b>		
1.		[5x1=5]
i.	.....	
ii.	.....	
iii.	.....	
iv.	.....	
v.	.....	
2.	.....	[5]
3.	.....	[5]
<b>Group B</b>		
4.	.....	[15]
5.	.....	[15]
6.	.....	[15]
7.	.....	[15]
8.	.....	[15]
9.	.....	[15]
<b>Note:</b> There may be subdivisions in each question asked in the Theory Examination.		

**Question format for 100 Marks:**

<b>F.M. =100</b>	<b>Subject/ Code</b>	<b>Exam Year</b>
<b>Time = 3 Hrs.</b>		
<b>General Instructions:</b>		
i. <b>Group A</b> carries very short answer-type compulsory questions.		
ii. <b>Answer 4 out of 6</b> subjective/ descriptive questions given in <b>Group B</b> .		
iii. Answer in your own words as far as practicable.		
iv. Answer all subparts of a question in one place.		
v. Numbers in the right indicate full marks for the question.		
<b>Group A</b>		
1.		[10x1=10]
i.	.....	vi. ....
ii.	.....	vii. ....
iii.	.....	viii. ....
iv.	.....	ix. ....
v.	.....	x. ....
2.	.....	[5]
3.	.....	[5]
<b>Group B</b>		
4.	.....	[20]
5.	.....	[20]
6.	.....	[20]
7.	.....	[20]
8.	.....	[20]
9.	.....	[20]
<b>Note:</b> There may be subdivisions in each question asked in the Theory Examination.		

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## SEMESTER I

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

<b>Marks: 75 (ESE: 3Hrs) = 75</b>	<b>Pass Marks: Th (ESE) = 30</b>
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(Credits: Theory-03) 45 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 instrumental). Learn to write the
2. practical compositions according to the Notation System of Ragas and Talas.
3. Students learn about the Life and contributions 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. Yaman
  - b. Alhaiya Bilava
2. Notation of the composition (Chhota Khayal)
  - a. Bhupali
  - b. kafi

**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. 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. Pandit V.D. Paluskar
  - b. Pandit V.N. Bhatkhande

**UNIT -5**

1. Physical Description of Tabla & Tanpura.
2. Knowledge of writing alankar in Bilaval, kafi and Kalyan Thaata.
3. Swara System of Indian Classical Music and a Comparative Study of the 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.
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**II. MAJOR COURSE- MJ1 PR:  
PRACTICAL**

**Marks: Pr (ESE: 6Hrs) = 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 6Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:*

*Experiment = 15 marks*

*Practical record notebook = 05 marks*

*Viva-voce = 05 marks*

**Practical:**

1. One Vilambit and Drut khayal in any raga with simple vistar, alap, bol ba and taan from the prescribed Ragas
2. One Chhota khayal with taan and boltaan from the prescribed Ragas.
3. One Swarmalika / One Lakshangeet from the prescribed Ragas.
4. Ability to recite the prescribed Taal in Theka with dwigun layakari.
5. Elementary knowledge of playing harmonium.
6. Ability to recite Alankars in Bilawal and Kalyan Thaata using Harmonium.

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

**Books Recommended:**

1. Sangeet Visharad- Basant
  2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
  3. Indian Music – Thakur Jaidev Singh
  4. Kramik Pustak Mallika – V. N. Bhatkhande, Part I
  5. Raag Vigyan – V. N. Patwardhan
  6. Raag Parichay- Part 1 & 2 – Prof. Harishchandra Srivastava
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**III. SKILL ENHANCEMENT COURSE- SEC 1:  
HINDUSTANI MUSIC – PERCUSSION (TABLA) TALA SYSTEM-I**

**Marks: 75 (ESE: 3Hrs) = 75**

**Pass Marks: Th (ESE) = 30**

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

**Course Objectives:**

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

**Course Contents:**

**UNIT- 1**

Knowledge about the 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 the following talas: Teentala, Jhaptal, Kaharwa, Dadra

**UNIT-4**

Knowledge of the 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- The The Notation Book has to be submitted by students for the The Internal Assessment.**

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## SEMESTER II

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### 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 students 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 the 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, tigun 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. Detailed information about the raga systems
2. Thaata in Indian Classical Music
3. Knowledge of writing alankar in Bhairav and Asawari Thaata.
4. Detailed study of the 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.
  4. Sangeet Shastra by K. Vasudev Shastri
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**IV. MAJOR COURSE- MJ1 PR:  
PRACTICAL**

**Marks: Pr (ESE: 6Hrs) = 25**

**Pass Marks: Pr (ESE) = 10**

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

**Instructions to Question Setter for**

**End Semester Examination (ESE):**

*There will be one Practical Examination of 6Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:*

*Experiment = 15 marks*

*Practical record notebook = 05 marks*

*Viva-voce = 05 marks*

**Practical:**

1. One Vilambit and Drut khayal in any raga with simple vistar, alap, bol ba and taan from the prescribed Ragas
2. One Chhota khayal with Layabadha alaap taan and boltaan from the prescribed Ragas.
3. One Swarmalika / One Lakshangeet from the prescribed Ragas.
4. Ability to recite the prescribed Taal in Theka with dwigun and tigon layakari.
5. Ability to recite Alankars in Bhairav and Kafi Thaata using Harmonium.
6. Identifying Raaga and Talas of the prescribed syllabus while being sung or played.
7. Elementary knowledge of playing Tanpura.

**Note- Revision of the Previous Syllabus**

**The Notation Book has to be submitted by students for the Internal Assessment.**

**Books Recommended:**

1. Sangeet Visharad- Basant
  2. Abhinav Geetanjali by Ramashraya Jha Vol. I - II
  3. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
  4. Indian Music – Thakur Jaidev Singh
  5. Kramik Pustak Mallika – V. N. Bhatkhande, Part II
  6. Raag Vigyan – V. N. Patwardhan
  7. Raag Parichay- Part 1 & 2 – Prof. Harishchandra Srivastava
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**II. SKILL ENHANCEMENT COURSE- SEC 2:  
HINDUSTANI MUSIC – PERCUSSION (TABLA) TALA SYSTEM-II****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 the table and play simple thekas of different taal and learn to tune the 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- The Notation Book has to be submitted by students for the Internal Assessment.**

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## SEMESTER III

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**I. MAJOR COURSE- MJ 3:****CRITICAL STUDIES OF RAGA & HISTORY OF INDIAN MUSIC**

<b>Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100</b>	<b>Pass Marks: Th (SIE + ESE) = 40</b>
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(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 the merits and demerits of a 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 a 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:**

Geet, Gaan, Gandharva, Margi, Desi, Jaatigayan, Alpatwa, Bahutwa, Gayaak, Nayak, Vaggyakaar.

**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. Bageshri
  - c. Gour sarang
2. Notation of the composition (Chhota Khayal).
  - a. Tilang
  - 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 Bhairavi Thaata.
2. Detailed study of Shruti, Ancient & Morden Shruti position.
3. Marits and Dimarits of Classical Vocalist.
4. Detailed study of Vaggeyakara.

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

1. Talas in dugun, tigun and chaugun & 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 4:  
STAGE PERFORMANCE- I**

**Marks: Pr (ESE: 6Hrs) =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 6Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:*

<i>Experiment</i>	<i>= 60 marks</i>
<i>Practical record notebook</i>	<i>= 15 marks</i>
<i>Viva-voce</i>	<i>= 25 marks</i>

**Practicals:**

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

1. Vilambit, Drut khayal and Tarana in any two raaga with simple vistar, alap, bolbaant and taan, boltaan 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.
4. Ability to recite the National Anthem using a harmonium.
5. Identifying Raaga and Talas of the prescribed syllabus while being sung or played.
6. Ability to recite the prescribed Taal with taali and khali along with the dwigun and tigungunlayakari

**Note- The Notation Book has to be submitted by students for the 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
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### III. SKILL ENHANCEMENT COURSE- SEC 3: ELEMENTARY COMPUTER APPLICATION SOFTWARES

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

1. Introduce fundamental computer concepts, hardware, software, and operating systems to enable efficient digital tool usage in academic tasks.
2. Develop practical skills in MS Office applications (Word, Excel, PowerPoint) for creating educational documents, data analysis, and presentations.
3. Familiarize learners with internet tools, email, and e-governance for research collaboration and online resource access.
4. Explore digital education concepts to integrate e-learning technologies into Hindustani Music teaching and curriculum design.

**Course Learning Outcomes (CLOs):**

Upon successful completion of this course, students will be able to:

1. Identify and explain core computer components, hardware-software relationships, and Windows 11 operations for basic system management.
2. Create, format, and manage professional documents in MS Word, including tables, headers, and printing for academic reports.
3. Analyze data using MS Excel features like formulas, charts, pivot tables, and sorting to process geological datasets effectively.
4. Design engaging presentations in MS PowerPoint with animations and master slides, while utilizing internet tools for e-governance and email communication.

**Course Content:**

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

**2. Concepts of Hardware:** Input Devices, Output Devices, Computer Memory, Types of Memory, Processing Concept of Computer.

**3. Operating system:** Operating System, 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

**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.

**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. 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. Microsoft Excel (Spreadsheet):** Spreadsheet Concepts, Creating, Saving and Editing a Workbook, Inserting, Deleting Worksheets, Formatting worksheet, Excel Formula, Concept of charts and Applications, Pivot table, Goal Seek, Data filter, data sorting and scenario manager, printing the spreadsheet.

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

**9. Digital Education:** Introduction & Advantages of Digital Education, Concept of e-learning, Technologies used in e-learning.

**Reference Books:**

1. Corner, D.E. (2009). The Internet book (4th ed.). Prentice Hall.
2. Goel, A. (2010). Computer fundamentals. Pearson Education India.
3. Mathur, N. (2010). Fundamentals of computer. APH Publishing Corporation.
4. Powell, N. (2021). Windows 11 user guide for beginners and seniors. Independently published.
5. Preppernau, J. (2015). Microsoft PowerPoint 2016 step by step. Microsoft Press.
6. Singh, N. (2021). Computer fundamentals (Basic computer). T. Balaji Publications.
7. Wang, W. (2018). Microsoft Office 2019 for dummies. Wiley.

8. Rajaraman, V., & Adabala, N. (2018). *Fundamentals of computers (7th ed.)*. PHI Learning Pvt. Ltd.
  9. Sinha, P.K., & Sinha, P. (2017). *Computer fundamentals (7th ed.)*. BPB Publications.
  10. Thareja, R. (2014). *Fundamentals of computers*. Oxford University Press.
  11. Balagurusamy, E. (2019). *Fundamentals of computers*. McGraw Hill Education.
  12. Norton, P. (2021). *New perspectives on computer concepts 2021: Introductory (19th ed.)*. Cengage Learning.
  13. Vermaat, C., Freund, S.M., Holschuh, J., Schmieder, C., Last, M.Z., & Cameron, A. (2022). *Discovering computers 2022*. Cengage Learning.
  14. Shelly, G.B., & Vermaat, C. (2018). *Discovering computers: Digital technology, data, and devices*. Cengage Learning.
  15. Turban, E., & Wood, L. (2020). *Introduction to information technology (3rd ed.)*. Wiley.
  16. Long, L., & Long, N. (2019). *Introduction to computers and information technology*. Pearson.
  17. O'Leary, T.J., & O'Leary, L.I. (2020). *Computing essentials 2021 (29th ed.)*. McGraw-Hill Education.
  18. Grauer, R.T., & Barber, M. (2021). *Exploring Microsoft Office 2021 (Vol. 1)*. Pearson.
  19. Fogler, H.S., & Gurmeet, S. (2019). *Microsoft Office 2019: In practice*. O'Reilly Media.
  20. Walkenbach, J. (2022). *Excel 2021 Bible*. Wiley.
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## SEMESTER IV

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**I. MAJOR COURSE- MJ 5:****IKS: CONTRIBUTION OF INDIAN SCHOLARS TO INDIAN MUSIC**

<b>Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100</b>	<b>Pass Marks: Th (SIE + ESE) = 40</b>
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(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 the traditional origin of classical music.

**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 mentors who have timelessly worked for the music.

**Course Content:****UNIT-1**

1. Role of Temple Traditions in the development of Indian Music in South and North India
2. Music in Bhakti Kaal
3. Music in Samveda and Puran

**UNIT- 2**

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

**UNIT-3**

1. Contribution of Female Legendry Singer in Classical music: -  
Andal, Akka Mahadevi, Meera Bai, Gauhar Jaan, M. S. Subbulakshmi, Gangubai Hangal, Girija Devi,
2. Brief history of the 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. Guru – Shishya Parampara in knowledge transmission
2. Oral Tradition vs Institutional Learning
3. Detail of sangeet samaroh: Tansen Sangeet Samaroh, Swami Haridas Tansen Festival, Tyagraj Aradhana, Sankat Mochan Sangeet Samaroh and Dhupad Mela.

**Books Recommended:**

1. Hindustani Music by Ashok Ranade
  2. Ministry of Education, Government of India. (2020). Indian Knowledge System: An Introduction.
  3. South Indian Music by P. Sambamoorthy
  4. Music and Musical Thought in Early India by Lewis Rowell
  5. Bhartiya Sangeet ka Itihas by Sarat Chandra Pranjpayee
  6. Natyashastra by Bharat Muni
  7. Sangeet Ratnakar by Sharangdeva
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**II. MAJOR COURSE- MJ 6:  
FUNDAMENTALS OF INDIAN CRITICAL RAAGA MUSIC AND IT'S CLASSIFICATION**

**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 the Bhatkhande and Paluskar Notation system
3. which provides them an in-depth knowledge of the advanced Ragas of their syllabus.
4. Students study the basic terminologies of the raag system.

**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 the difference of raag classification.

**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. Jayjayvanti
  - b. Kedar
  - c. Hameer
2. Notation of the composition (Chhota khayal)
  - a. Deshkar
  - b. Gaur Malhar
  - c. Khamaj

**UNIT- 2**

1. Contribution of Medieval and Modern Scholars to Indian Music: Pt. Ahobal, Gopal Nayak, Mansing Tomar, Pt. Ramashray Jha, Pt. Omkarnath Thakur, Acharya Brihaspati, Pt. Shri Niwas.
2. Life Sketch and Contribution of the Modern-era Musicians (Instrumental): Ustad Allauddin Khan, Vilayat Khan, Pt. V. G. Jog, Pt. Ravi Shankar, Pt. Shivkumar Sharma, Ustad Bismillah Khan.

**UNIT- 3: Classification of Raaga: Ancient to Modern**

1. Jaati Gayan Padhhati, Dasvidh Raag Vargikaran, Raag Ragini Padhhati, Ragaang Padhhati
2. Shudhha, Chhayalag and Sankeern Raga, Thaat-Raag Padhhati
3. Comparative Study of Raaga Vargikaran
4. Classification of Instrument.

**UNIT- 4: Ability to write the notation**

1. Placement of shudda and vikrit swara on a 36-inch-long string of veena as advocated by Pt. Shrinivasa.
2. Knowledge of writing Aad Layakai
3. Ability to write the Notation of Tilwada and Jhoomra Taal in Dwigun, Tigun, Chaugun and Aad layakari
4. Comparative study with all the previous tala.

**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

**III. MAJOR COURSE- MJ 7:  
STAGE PERFORMANCE- II**

**Marks: Pr (ESE: 6Hrs) =100**

**Pass Marks: Pr (ESE) = 40**

(Credits: Practicals-04) **120 Hours**

**Instructions to Question Setter for**

**End Semester Examination (ESE):**

*There will be one Practical Examination of 6Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:*

<i>Experiment</i>	<i>= 60 marks</i>
<i>Practical record notebook</i>	<i>= 15 marks</i>
<i>Viva-voce</i>	<i>= 25 marks</i>

**Practicals:**

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

1. Vilambit, Drut khayal and Tarana in any one raaga with simple vistar, alap, bol baant and taan from the prescribed Ragas.
2. Chhota khayal with vistar, bolbaant, taan and boltaan from the prescribed ragas.
3. Dhrupad or Dhamar in any of the prescribed Ragas in with layakaries of dwigun and Tigun.
4. Ability to recite Bhajan and Vande Matram using Harmonium.
5. Identifying Raaga and Talas of the prescribed syllabus while being sung or played.
6. Ability to recite the prescribed Taal with taali and khali along with the dwigun, tigon and Chougunlayakari

**Note- The Notation Book has to be submitted by students for the 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

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## SEMESTER V

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### I. MAJOR COURSE- MJ 8: 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 the Bhatkhande and Paluskar Notation system
3. which provides them with an in-depth knowledge of the advanced Ragas of their syllabus.
4. Students study the basic terminology of Western music.

**Learning Outcomes:**

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

**Course Content:**

**UNIT- 1: Detailed and Comparative study of the 0Prescribed Ragas.**

1. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas
  - a. Puriya dhanashri
  - b. Shudhha kalia
  - c. Miyaan malhar
2. Notation of the composition (Chhota khayal)
  - a. Desh
  - b. Chayanat
  - c. Kamod

**UNIT- 2: Notation System (Indian)**

1. Development of the Indian Swara system
2. Details of the Indian Classical Notation System
3. Comparative study of Pt. V. D. Paluskar and Pt. V. N. Bhatkhamde Notation System

**UNIT- 3: Notation System (Western)**

1. Details of Western Notation System
2. Notes value, Key signature, Bar line and different clef, Time signature and compound time.
3. Tone, Semitone, Intervals, Chords and Triads
4. Natural scale, Diatonic scale, Tempered scale, Chromatic scale
5. Melody and Harmony

**UNIT-4:**

1. Contribution of Western Composers: Mozart, Bach, Beethoven
2. Ability to write a simple staff notation system
3. Comparative study of the Indian and Western Notation Systems

**UNIT- 5:**

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 9: COMPARATIVE STUDIES OF RAAGA AND TALA

**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 Karnataki taala Notation system
3. which provides them with an in-depth knowledge of the advanced Ragas of their syllabus.
4. Students will be able to comparatively analyze pairs of raaga of music.

### Learning Outcomes:

1. Students will be able to sing or perform basic categories of Ragas mentioned and distributed by different System (Both Indian and Karnataka)
2. Students will be able to identify the differences about the North and South singing styles.

### 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. Hansdhwani
  - b. Multani
  - c. Darbari khnada
2. Notation of the composition (Chhota khayal)
  - d. Adana
  - e. Todi
  - f. Shankara

#### **UNIT- 2: Thaats**

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

#### **UNIT- 3:**

1. Details of the Tala system in North Indian and South Indian
2. Comparative study of both the tala system and the writing skill of North Indian tala in South Indian style and South Indian in North Indian style

#### **UNIT-4:**

1. Comparative study of the swara system of both Indian styles
2. Brief Study of Classical Forms of Hindustani Music: Dhrupad, Dhamar, khayal, Tarana, chaturang, Trivart
3. Brief Study of Karnataka Music Form: Padam, Kirtanam, Vernam, Javeli, Pallavi, Jatiswara, Tillana.
4. Detailed information about the South Indian instrument and its utility.

#### **UNIT- 5:**

1. Ability to write the notation of Tilwada tala, Jhumra tala in dugun, tigon, chougun and Aad layakari in a single Avartan.
2. Comparative Study of the following talas:
  - Tilwada – Teental
  - Deepchandi – Dhamar
  - Jhaptala – Suttal
  - Jhumra – Ada Choutal
  - Ektal – Choutal
3. Detailed study of Taal k Das prana

#### **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.

**III. MAJOR COURSE- MJ 10:  
STAGE PERFORMANCE- III (CRITICAL STUDY OF RAGA-I)**

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

**Pass Marks: Th (SIE + ESE) = 40**

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

**Instructions to Question Setter for**

End Semester Examination (ESE):

There will be one Practical Examination of 6Hrs 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, bolaalap, bolbaant, taan and boltaan from the prescribed ragas.
2. One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Dhrupad or Dhamar in any of the prescribed raga.
4. Ability to recite Tarana from the prescribed ragas.
5. Presentation of one Bhajan or Geet (Non-film).
6. Presentation of one Patriotic Song.

**Note- The Notation Book has to be submitted by students for the 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
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**IV. MAJOR COURSE- MJ 11:  
STAGE PERFORMANCE- IV (CRITICAL STUDY OF RAGA-II)**

**Marks: Pr (ESE: 6Hrs) =100**

**Pass Marks: Pr (ESE) = 40**

(Credits: Practicals-04) **120 Hours**

**Instructions to Question Setter for**

**End Semester Examination (ESE):**

*There will be one Practical Examination of 6Hrs 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, bol aalap, bol baant, taan and boltaan from the prescribed ragas.
2. One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Dhrupad or Dhamar in any of the prescribed raga.
4. Ability to recite Tarana from the prescribed ragas.
5. Presentation of one Bhajan or Geet (Non-film).
6. Presentation of one Patriotic Song.

**Note- The Notation Book has to be submitted by students for the 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.
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## SEMESTER VI

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### I. MAJOR COURSE- MJ 12: 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.
1. 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. Raageshri
  - c. Ahir bhairav
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: Gwalior, Agra, Jaipur, Kirana, Patiala, Delhi, Mewati, Rampur-sahaswan.

**UNIT-3**

1. Detailed study of the following Gharana in Dhrupad: Dagar, Darbhanga, Bettiah, Bishnupur, Talwandi.
2. Detailed study of the following Gharana of Instrument (Tabla): Delhi, Lucknow, Ajrara, Farrukhabad, Banaras, Panjab.
3. Details about Ahmed jan Thirakwa and Ustad jakir Husin khan.

**UNIT-4**

1. Details about Ahmed jan Thirakwa and Ustad jakir Husin khan.
2. Details about Haweli Sangeet
3. The Distinctive Tradition of Pedagogical Methodology and Gharana Tradition in Indian Music

**UNIT-5**

1. Ability to write the notation of the following talas in dugun, tigon, chougun, and aad layakaries. Pancham Savari and Rudra tala.

**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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**II. MAJOR COURSE- MJ 13:  
TEXTUAL TRADITION AND GREAT INDIAN MUSIC SCHOLARS**

**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. Students will gain knowledge of important classical texts like the Natyashastra and understand the contributions of scholars such as Bharat Muni in the development of Indian music.
2. They will develop an understanding of sawar, shruti, saptak, and layakari, along with the ability to write notation of various talas and apply theoretical concepts in practice.

**Learning Outcomes:**

1. Students will develop knowledge of important Granthas such as Natyashastra, Sangeet Ratnakar, and Brihaddeshi.
2. Students will be able to explain the biography and contributions of ancient music scholars like Bharat, Sharangdev, Pt. Ahobal, and Matang Muni.
3. Students will be able to understand the theory of Shruti and Swara arrangement.

**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. Madhuvanti
  - b. Shyam kalyan
  - c. Shuddha Sarang
2. Notation of the composition (Chhota khayal)
  - a. Lalit
  - b. Marva
  - c. Vrindabani sanag

**UNIT-2: Detailed study of the following Grantha:**

Natyashastra, Sangeet Ratnakar, Brihaddeshi, Nardiya Shiksha, Sangeet Parijat, Sangeet Darpan, Sangeet Makrand.

**UNIT-3: Biography and Contribution of the following music scholars:**

Bharat, Sharangdev, Matang Muni, Pt. Ahobal

**UNIT-4: A comparative study of ancient & modern systems of Shruti – Swar Arrangement.**

Detailed study of Sarna Chatustayi

**UNIT-5: Ability to write all the layakari of Matta tala and Gajajhampa tala in one Aavartan.**

**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

**III. MAJOR COURSE- MJ 14:  
STAGE PERFORMANCE- V**

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

**Pass Marks: Th (SIE + ESE) = 40**

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

**Instructions to Question Setter for**

**End Semester Examination (ESE):**

*There will be one Practical Examination of 6Hrs 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 one raga with simple vistar, alap, bolaalap, bolbaant, taan and boltaan from the prescribed ragas.
2. One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Dhrupad or Dhamar in any of the prescribed raga.
4. Critical analysis and comparative study of prescribed ragas including previous year's ragas.
5. Ability to sing any Chaturang or Trivat in any ragas.
6. Ability to sing any Semi-classical or Devotional song.

**Note- The Notation Book has to be submitted by students for the 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
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**IV. MAJOR COURSE- MJ 15:  
STAGE PERFORMANCE- VI****Marks: Pr (ESE: 6Hrs) =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 6Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:*

<i>Experiment</i>	<i>= 60 marks</i>
<i>Practical record notebook</i>	<i>= 15 marks</i>
<i>Viva-voce</i>	<i>= 25 marks</i>

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

1. Vilambit, Drut khayal and Tarana in any one raga with simple vistar, alap, bolaalap, bolbaant, taan and boltaan from the prescribed ragas.
2. One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Dhrupad or Dhamar in any of the prescribed raga.
4. Critical analysis and comparative study of prescribed ragas including previous year's ragas.
5. Ability to sing any Semi-classical or Devotional song.

**Note- The Notation Book has to be submitted by students for the 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
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## SEMESTER VII

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### I. MAJOR COURSE- MJ 16: RESEARCH METHODOLOGY

**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 introduces students to the fundamental scientific research, research processes, data collection, analysis, and reporting.
2. It equips learners with skills to conduct basic academic research and prepares them for higher studies and field-based inquiry.

**Learning Outcomes:**

1. Introduce the concept and purpose of research. Familiarize students with research design and methodology.
2. Develop skills in data collection, interpretation, and presentation. Enable students to write a research proposal and report.

**Course Content:**

**UNIT- 1: Introduction to Research**

1. Meaning, Characteristic & purposes of Research
2. Types of research: applied, qualitative, quantitative, descriptive, analytical
3. Scientific method
4. Ethics in research

**UNIT-2: Research Problem & Hypothesis**

1. Identifying the research problem
2. Criteria for selecting a research problem
3. Variables: types & operational definitions
4. Hypothesis: meaning, types & formulation

**UNIT-3: Research Design & Sampling**

1. Research design: exploratory, descriptive, experimental
2. Sampling: meaning, need & step

**UNIT-4: Tools & Techniques of Data Collection**

1. Primary and Secondary data
2. Tools: Questionnaires, schedules, interviews, observation

**UNIT-5: Research Writing & Report**

1. Components of a research proposal
2. Structure of research report/thesis

**Note: Students must complete any one of the following:**

1. Prepare a mini research proposal
2. Conduct a small survey/field study
3. Develop research tools (questionnaire/interview schedule)

**Books Recommended: (English & Hindi medium)**

**English References**

1. Kothari, C.R.- Research Methodology: Methods and Techniques
2. Creswell, J.W. – Research Design: Qualitative, Quantitative and Mixed Methods Approaches
3. Kumar, R. – Research Methodology: A Step-by-Step Guide for Beginners
4. Neuman, W.L. – Social Research Methods: Qualitative and Quantitative Approaches
5. Bryman, A. - Social Research Methods
6. Kerlinger, F.N. & Lee, H.B. – Foundations of Behavioural Research
7. Punch, K.F.- Introduction to Social Research: Qualitative and Quantitative Approaches
8. Yin, R.K. – Case Study Research: Design and Methods
9. UGC/ICSSR – Research Methodology Guidelines & Modules
10. Ranade, Lewis (1992). Hindustani music: A Tradition in Transition. New Delhi: Manohar Publishers.
11. Deva, B.C. (1995). Indian Music: New Delhi: National Book Trust

**Hindi References**

1. सी.आर.कोठारी — शोधपद्धति
  2. रमेशकुमार— शोधविधियाँ
  3. एस.एन.गणेशन— अनुसंधानपद्धति एवं सांख्यिकी
  4. एम.एल.गोयल— शैक्षिक एवं सामाजिक अनुसंधान विधियाँ
  5. डॉ. बी. एल. गुलाटी— सामाजिक अनुसंधान की विधियाँ
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**II. MAJOR COURSE- MJ 17:  
CRITICAL STUDY OF RAAGA AND TIME THEORY**

**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. Students will develop a clear understanding of the fundamental concepts of Indian classical music, including raga and tala.
2. They will gain practical Knowledge of composition, notation, and performance of prescribed raga. They learn about the Time theory of raga in detail.

**Learning Outcomes:**

1. Students will be learning to understand and explain ancient musical content and concepts such as prabandha.
2. Students will also learn the various Vaani of Dhrupad Gayan.

**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. Puriyakalyan
  - b. Chandrakouns
  - c. Bilaskhani Todi
2. Notation of the composition (Chhota khayal)
  - a. Bairaagi
  - b. Gunkali
  - c. Chaturang
  - d. Trivat

**UNIT-2**

1. Detailed about the Time theory of Raaga
2. Detailed about the Ardhadvadarshak swar
3. Detailed about Sandhi Prakash Raga

**UNIT-3**

1. Brief Study of Dhrupad and Khayal
2. Detailed about the Vaani of Dhrupad

**UNIT-4**

1. The merits and demerits of a classical vocalist
2. Detailed about Vaggyakar

**UNIT-5**

1. Ability to write all the layakari of Rudra tala and panjabi tala in one Aavartan.
2. Comparative study of all previous talas

**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

**III. MAJOR COURSE- MJ 18:  
STAGE PERFORMANCE- VII****Marks: Pr (ESE: 6Hrs) =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 6Hrs 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 one raga with simple vistar, alap, bolaalap, bolbaant, taan and boltaan from the prescribed ragas.
2. One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Dhrupad or Dhamar in any of the prescribed raga.
4. Critical analysis and comparative study of prescribed ragas including previous year's ragas.
5. Ability to sing any Chaturang or Trivat in any ragas.
6. Ability to sing any Semi-classical or Devotional song.

**Note- The Notation Book has to be submitted by students for the 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
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**IV. ADVANCED MAJOR COURSE- AMJ 1:  
SEMI-CLASSICAL AND SUGAM SANGEET**

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

**Pass Marks: Th (SIE + ESE) = 40**

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

**(Only for Hons Degree)**

**Course Objectives:**

1. Students will understand the history and development of Sangeet, Ghazal, Qawwali, Sufi music and instruments like Tabla and harmonium.
2. They will also gain knowledge of Geet Ghazal and Bhajan structures along with the contributions of famous musicians and poet.

**Learning Outcomes:**

1. Students will understand the history and development of Sugam Sangeet
2. Students will gain knowledge of the evolution of Qawwali and Sufi music traditions.
3. Students will develop an understanding of Ghazal composition, including Sher, Matla, Makta, Qaafiya and Redif

**Course Content:**

**UNIT- 1:**

1. History and development of Sugam, Sangeet.
2. History and development of Ghazal, Qawwali, and Sufi Sangeet.
3. History and development of Tabla and harmonium.

**UNIT-2**

1. Geet: Definition types and structure: Mukhda, Antara, Laya, Chand, Tukant and Bhav,
2. Ghazal: Sher, Malta, Makta, Qafia, Radif, Behar.
3. Bhajan: Shagan and Nirgun traditions, themes and styles, language, aesthetics, poetry, recital and expression.

**UNIT-3**

1. Biography & Contribution of the following Musicians:  
Beghum Akhtar, Jagjit Singh, Anup Jalota, Nusrat Fateh Ali Khan, Abida Praveen, Ghulam Ali

**UNIT-4**

1. Biography & Contribution of the following Poet/Authors:  
Kalidas, Meera Bai, Mirza Ghalib, Faiz Ahmad Faiz, Rabindranath Tagore, Sarojini Naidu, Jayshankar Prasad, Gopaldas Neeraj.

**UNIT-5 Contemporary Context and Application:**

1. Role of Sugam Sangeet in Film Music.
  2. Influence of folk music on Sugam Sangeet.
  3. Modern Trends in Ghazal and Bhajan.
  4. Impact of digital platforms (YouTube, Spotify, etc.) on the popularity of Sugam Sangeet.
  5. Social and Cultural Significance of Sugam Sangeet.
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OR

RESEARCH COURSES- RC 1: (In lieu of AMJ 1)  
**RESEARCH PLANNING & TECHNIQUES**

<b>Marks: 25 (5 Attd. + 20 SIE: 1Hr) + 75 (ESE: 3Hrs) = 100</b>	<b>Pass Marks: Th (SIE + ESE) = 40</b>
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(Credits: Theory-04) **60 Hours****(Only for Hons with Research Degree)****Course Objectives:**

1. Research planning and techniques for the humanities typically include a structured curriculum designed to equip students with foundational and advanced research skills. The program generally begins with core courses in research methodology, covering the philosophical underpinnings of research, including epistemology, ontology, and research paradigms.
2. This course emphasises both qualitative and quantitative research methods, with a focus on their application in humanities contexts. This includes techniques such as participant observation, qualitative interviews, content analysis, and case study methodologies.
3. This course also addresses the integration of digital humanities methods, including data collection, analysis, and the use of digital tools for scholarly production.

**Course Outcomes:**

1. The goal is to prepare students not only for their thesis or dissertation but also for lifelong research and professional practice in academia or related fields.
2. Students will be able to critically evaluate research designs for reliability, validity, and replicability, and to navigate ethical considerations in research, including informed consent and data integrity.

**Course content**

**Unit-1-** Introduction to the Course, Philosophy of Research, Research Paradigm, Different Aspects of Research, Paradigm, Types of Research

**Unit-2** -Epistemological Aspect of Research, Relevance of Epistemology in Research, Ontological Aspect of Research, Relevance of Ontology in Research, Epistemology and Ontology in Research.

**Unit-3-**Phenomenological Aspect of Research, Relevance of Phenomenology in Research, What are Methods in Research, What is Methodology in Research, Difference between Methods and Methodology.

**Unit-4-** Research problem identification, how to form research questions, how to decide the objectives of the Research, Assessing Scope and limitations, Feasibility Studies, Resource and Time assessment, developing a research proposal.

**Unit 5-** Research Process, how to develop Papers, Selection of Journals, Types of Journals, Ethics of writing and Plagiarism. Structuring Research Reports and proposals, Writing Abstracts and summaries, referencing styles and ethical citation practices, Visual presentation of data (tables, charts, graphs), preparing oral 6.3 presentations, poster design, and effective communications of research findings.

**Unit 6** - Interdisciplinary Approaches in Research, Major Trends in Research, Major Critical Theories, Major Critical Theories, Post Research activities.

**Unit 7-** Finalizing topic/title in Research, what is Thesis Statement, Various steps of Literature Review, Primary and Secondary Sources, MLA Documentation and Formatting?

**Unit 8-** What is Parenthesis, Using URL, Citing DOI, Work Cited and Bibliography,

**Reference Books:**

1. Kothari, C.R., Research Methodology: Methods and Techniques (Practical Sections)
2. Ranjit Kumar, Research Methodology: A Step-By-Step Guide
3. Wilkinson, T.S. & Bhandarkar, P.L., Methodology and Techniques of Social Research
4. Garg, B.L., Karadia, R., Agarwal, R., Agarwal, U.K., An Introduction to Research Methodology

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## SEMESTER VIII

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### I. MAJOR COURSE- MJ 19: INDIAN MUSICAL FORMS AND CLASSICAL 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 will gain knowledge of Indian raga music, traditional, regional style, instruments, and their cultural influences across different states of India.
2. They will also understand the contributions of major music scholars along with concepts of Rasa, Bhava, and aesthetics in music.
3. They learn about aesthetic fine art and music therapy.

**Learning Outcomes:**

1. Students will learn to apply the different forms of music therapy and aesthetics in the present scenario.
2. Students will understand the influence of culture, language, and tradition on Indian 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.
3. **Prescribed Ragas for detailed study**
  - a. Gurjaritodi
  - b. Jog
  - c. Gorakh kalyan
4. **Prescribed Ragas for non-detailed study:**
  - a. Madhyamand sarang
  - b. Gouri
  - c. Megh malhar

**UNIT-2**

1. Music and Aesthetics.
2. Definition, Types & Concept of Rasa.
3. Rasa theory & Classification of Bhava.

**UNIT – 3**

1. Biography and Contribution of the following music scholars:  
Teejan Bai, Sharda Sinha, Dr. Ram Dayal Munda, Puran Das, Jitendra Harpal, Bhupen Hazarika, Wadali Brother.

**UNIT – 4**

1. Influence of Culture, Language and tradition in Indian musical forms
2. Detailed study of the folk music of India

**UNIT-4: Writing an essay on the following topic:**

1. Aesthetic impact of seasons in music
2. Role of the Folk Artist in Preserving Rural Tradition
3. Impact of Modern Technology on Music Preservation
4. Socio-Economic Conditions of Artists in India
5. Interrelation between folk and classical music
6. Modern Trends in Regional Folk Music and Bhava Sangeet

**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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**II. MAJOR COURSE- MJ 20:  
STAGE PERFORMANCE- VIII**

**Marks: Pr (ESE: 6Hrs) =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 6Hrs 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 one ragas with simple vistar, alap, bolaalap, bolbaant, taan and boltaan from the prescribed ragas.
2. One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
3. One Dhrupad or Dhamar in any of the prescribed raga.
4. Critical analysis and comparative study of prescribed ragas including previous year's ragas.
5. Ability to sing any Chaturang or Trivat in any ragas.
6. Ability to sing any Semi-classical or Devotional song.

**Note- The Notation Book has to be submitted by students for the 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. ADVANCED MAJOR COURSE- AMJ 2:  
EVOLUTION AND DIMENSIONS OF INDIAN MUSIC INDUSTRY**

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

**Pass Marks: Th (SIE + ESE) = 40**

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

**(Only for Hons Degree)**

**Course Learning Outcomes:**

Students will understand the evolution of the Indian music industry from the Golden era to the modern Digital age. They will learn about the contribution of major music directors and playback singers in shaping the music industry. Students will also learn about the travel and musicology of India, with special reference to Jharkhand

**Learning Outcomes:**

1. The student will understand the origin and development of music in the Indian music industry.
2. The student will gain knowledge about the impact of playback singing.
3. The student will be inspired and motivated through Indian classical music.
4. The student will understand the role and contribution of the Ethnomusicology of Jharkhand.

**Course Content:**

**UNIT – 1**

1. History and journey of the Indian Music Industry.
2. Transition from silent film to playback singing.
3. Ethnomusicology of Jharkhand

**UNIT-2**

1. The Golden Era (1940s-1960s): melody, classical base, live orchestration.
2. 1970s-1990s: experimentation, Western influence, disco and fusion.
3. 21<sup>st</sup> Century: Digital revolution, Globalization and Remix Culture with Folk/Tribal Music.

**UNIT – 3**

**Contribution of Artists: Lyricists, Composers, and Singers:**

- (A) Lyricists: Sahir Ludhianvi, Majrooh Sultanpuri, Shailendra, Gulzar, Anand Bakshi and Javed Akhtar  
 (B) Music Directors: Noushad, S.D. Burman, Shankar-Jaykishan, Madan Mohan, Laxmikant-Pyarelal, R.D. Burman, A.R. Rahman.  
 (C) Playback Singers: K.L. Sahgal, Amirbai Karnataki, Mukesh, Manna Dey, Lata Mangeshkar, Mohammed Rafi, Kishor Kumar, Sonu Nigam, Shreya Ghoshal, Arijit Singh

**UNIT – 4**

**Technological Development of Orchestration:**

1. Concept and principles of orchestration
2. Integration of Indian and Western instruments
3. Evolution of recording techniques: live to multi-track recording
4. Evolution of Folk/Tribal Orchestration

**UNIT-5**

**Writing an essay in the following topic:**

1. Globalization in Indian Film Music
  2. Remix Culture: Creativity or Repetition
  3. Traditions vs Technology
  4. Socio- Cultural Impact on the Music Industry
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**IV. ADVANCED MAJOR COURSE- AMJ 3:  
STAGE PERFORMANCE- IX**

**Marks: Pr (ESE: 6Hrs) =100**

**Pass Marks: Pr (ESE) = 40**

(Credits: Practicals-04) **120 Hours**

**(Only for Hons Degree)**

***Instruction to Question Setter for***

***End Semester Examination (ESE):***

*There will be one Practical Examination of 6Hrs 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 Sangeet is compulsory**

1. Presentation of any private composition (Geet/Ghazal/Bhajan/Sufi) or any composition.
2. Any Ghazal of Begum Akhtar, Mehdi Hassan, 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 composition Geet by a Hindi poet.
5. Two Raag-based film songs from Indian films.
6. Ability to sing any film song in karaoke.
7. Demon station of the following Tala with variations using hand beats: Keharwa, Dadra and Rupa

**Note- Revision of the previous syllabus and The Notation Book has to be submitted by students for the Internal Assessment**

**Books Recommended**

1. Ghalib, Mirza, Diwan-e-Ghalib, New Delhi: various additions.
2. Gorakhpuri, Firaq, Gul-e-Niga Allahabad: Kitabistan 1960.
3. Booth, Gregory D. Behind the curtain: Making music in Mumbai's film studios, New York: Oxford University, 2008
4. Kabir, Kabir granthavali. Varanasi: Nagari Pracharini Sabha
5. Deshpande, Vamanrao. Indian musical Traditions: An Aesthetic study of Gharana in Hindustani music, New Delhi: Popular Prakashan, 1983
6. Dwivedi Hazari Prasad. Hindi Sahitya ki Bhumika. New Delhi Rajkamal Prakashan 1952.

V. RESEARCH COURSES- RC 2: (In lieu of AMJ 2 & AMJ 3)  
**RESEARCH/ PROJECT DISSERTATION/ RESEARCH INTERNSHIP/ FIELD WORK**

Marks: 50 (SIE: 25 Synopsis + 25 Viva on Synopsis: 1Hr) + 100 (ESE Pr: 6Hrs) + 50 (Viva) = 200

Pass Marks = 80

**(Only for Hons with Research Degree)**

**Guidelines to Examiners for Semester Internal Examination (SIE):**

Evaluation of project dissertation work may be as per the following guidelines:

Project Synopsis = 25 marks  
 Project Synopsis presentation and viva-voce = 25 marks

**Guidelines to Examiners for End Semester Examination (ESE):**

Evaluation of project dissertation work may be as per the following guidelines:

Project model (if any) and the Project record notebook = 70 marks  
 Project presentation and viva-voce = 30 marks

The overall project dissertation may be evaluated under the following heads:

- Motivation for the choice of topic
- Project dissertation design
- Methodology and Content depth
- Results and Discussion
- Future Scope & References
- Participation in an Internship programme with a reputed organization
- Application of the Research technique in Data collection
- Report Presentation
- Presentation style
- Viva-voce

**Research Project**

Research project under a Supervisor of the Department/Institution may be allocated to the eligible and qualifying candidate.

**Project Dissertation/ Research Internship/ Field Work**

The students of post-graduation must work Thirty-Six (36) days as Interns under Any Organization having an MoU with the Ranchi University, which may include Government Organizations/judiciary/ Health Care Sectors/ Educational Institutions/ NGOs etc.

- The nature and the place of working must be informed in writing, seeking permission from the head of the department or the institution before undertaking the Project dissertation.

**Submission of the Project Work**

Each student has to submit two copies of the dissertation work duly forwarded by the HOD of the Department concerned. The forwarded copies will be submitted to the Department/Institution for evaluation at least seven days before the seminar.

The Project Report will consist of:

- a. Field work/Lab work related to the project.
- b. Preparation of the dissertation based on the work undertaken.
- c. Presentation of project work in the seminar on the assigned topic & open viva there on.
- d. At least one Research paper must be presented at a conference or may be published in a reputed journal.

**Topics**

Project work related to the Industrial/socially relevant topics may be given.

**NB:** Students will select topics for the project work in consultation with a teacher of the department.

The seminar will be held in the respective University Department at Ranchi University, Ranchi.

## COURSES OF STUDY FOR FYUGP IN “HINDUSTANI MUSIC” MINOR

**ASSOCIATED CORE COURSE- MN A****Either may be opted in Sem-I or Sem-II****I. ASSOCIATED CORE COURSE- MN A:  
THEORY OF INDIAN MUSIC- I****Marks: 15 (15 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75****Pass Marks: Th (SIE + ESE) + Pr (ESE) = 40**(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 identify 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 prescribed 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. ASSOCIATED CORE COURSE- MN A PR:  
HINDUSTANI MUSIC MINOR-A PRACTICAL**

**Marks: Pr (ESE: 6Hrs) = 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 6Hrs 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-** The Notation Book has to be submitted by students for the Internal Assessment.

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**MINOR COURSE-B**


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**I. MINOR COURSE- MN-B:  
THEORY OF INDIAN MUSIC- II**

<b>Marks: 15 (15 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75</b>	<b>Pass Marks: Th (SIE + ESE) + Pr (ESE) = 40</b>
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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. Gain Knowledge of the 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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**MINOR COURSE- MN B PR:  
HINDUSTANI MUSIC MINOR-B PRACTICAL****Marks: Pr (ESE: 6Hrs) = 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 6Hrs 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 Kulgeet of Jamshedpur Women's University using Harmonium.
3. Presentation of the National Anthem using a harmonium.
4. Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
5. Basic knowledge of playing the harmonium with Alankars.

**Note-** The Notation Book has to be submitted by students for the Internal Assessment.  
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**MINOR COURSE-C**


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**I. MINOR COURSE- MN C:  
STYLES OF HINDUSTANI MUSIC**
**Marks: 15 (15 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75**
**Pass Marks: Th (SIE + ESE) + Pr (ESE) = 40**

 (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, Prabandha Alpatwa, 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. Swara System of both Indian musical styles (South and North)
2. Detailed information about the tala system of Indian Music
3. Comparative study of both Raga and Tala Systems of Indian music

**UNIT - 4**

1. Brief Study of different forms of Hindustani Music.
2. Dhrupad, Dhamar, Khayal, Tarana, Chaturang, Thumri, Dadra, Tappa
3. Brief Study of Karnatka Musical forms:  
Padam, Kirtanam, Vernam, Javeli, Pallavi, Jatiswaram, Tillana.

**UNIT – 5**

1. Ability to write the notation of the following talas in dugun, tigon layakari.
2. Basic knowledge of Vilambit Ektal & Teental
3. Sooltal

**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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**II. MINOR COURSE- MN C PR:  
HINDUSTANI MUSIC MINOR-C PRACTICAL**

**Marks: Pr (ESE: 6Hrs) = 25**

**Pass Marks: Pr (ESE) = 10**

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

***Instructions to Question Setter for***

***End Semester Examination (ESE):***

*There will be one Practical Examination of 6Hrs 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:**

**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 Saraswati Vandana using Harmonium.
4. Ability to recite the prescribed Taal with taali and khali along with the dwigun & tigung layakari.
5. Basic knowledge of playing Tanpura.

**Note- The Notation Book has to be submitted by students for the 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
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**MINOR COURSE-D**

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**I. MINOR COURSE- MN D:  
HISTORY OF INDIAN MUSIC**

**Marks: 15 (15 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75**

**Pass Marks: Th (SIE + ESE) + Pr (ESE) = 40**

(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
  - c. Modern Period

**UNIT-2**

1. Detailed study of the Prescribed Ragas.
2. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas:
  - a. Bhairav
  - b. Hameer
  - c. Jounpuri

**UNIT-3**

1. Detailed Study of the prescribed Taal with dugun and tigon layakari.
  - a. Teevra taal
  - b. Jhoomra taal

**UNIT-4**

1. Detailed study of Ancient & Morden position of Shruti.
2. Raga Classification: Das Vidh Raga Vargikaran.

**UNIT-5**

1. History of the following musical Gharanas-
  - a. Gwalior
  - b. Kirana
  - c. Atrouli
  - d. Jaypur
  - e. Banaras

**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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**II. MINOR COURSE- MN D PR:  
HINDUSTANI MUSIC MINOR-D PRACTICAL**

**Marks: Pr (ESE: 6Hrs) = 25**

**Pass Marks: Pr (ESE) = 10**

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

**Instructions to Question Setter for**

**End Semester Examination (ESE):**

There will be one Practical Examination of 6Hrs 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:**

**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. Ability to recite the prescribed Taal with the dwigun and tigung layakari.

**Note- The Notation Book has to be submitted by students for the 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
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**MINOR COURSE-E**


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**I. MINOR COURSE- MN E:****PRINCIPAL COMPONENT OF CLASSICAL MUSIC**

<b>Marks: 15 (15 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75</b>	<b>Pass Marks: Th (SIE + ESE) + Pr (ESE) = 40</b>
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(Credits: Theory-03) **45 Hours****Course Learning Outcomes:**

This course will enable the student to

1. Understand the principal components of Indian music and Western music.

**Learning Outcomes:**

1. The students will be able to perform the gayakies of Indian & western
2. The students will learn the Comparative study of the Indian Western notation system.

**Course Content:****UNIT-1**

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

**UNIT-2** Detailed study of the Prescribed Ragas.

1. Notation of the composition (Vilambit khayal, Chhota khayal & Dhupad) of the following Raga:
  - a. Bhairavi
  - b. Vrindabani sarang
  - c. Kedar

**UNIT- 3** Detailed Study of the prescribed Taal with Dugun, Tigun and Chougun layakari.

- a. Choutala
- b. Deepchandi

**UNIT-4**

1. Detailed about Grama & Murchhana
2. Detailed about Saarna Chatushtai
3. Development of Indian Swara Saptak

**UNIT-5**

1. Detailed information about the Basic Structure of Western Music:  
Notations system, Time signature, scale, melody and Harmony
2. Life Sketch and Contribution of Ancient Scholars:  
Bharat: Natyashastra, Pt. Sharangdev: Sangeet Ratnakar, Matang Muni: Brihaddeshi

**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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## II. MINOR COURSE- MN E PR: GEOLOGY MINOR-E PRACTICAL

<b>Marks: Pr (ESE: 6Hrs) = 25</b>	<b>Pass Marks: Pr (ESE) = 10</b>
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(Credits: Practicals-01) **30 Hours****Instructions to Question Setter for****End Semester Examination (ESE):**

There will be one Practical Examination of 6Hrs duration. Evaluation of Practical Examination may be as per the following guidelines:

Experiment	= 15 marks
Practical record notebook	= 05 marks
Viva-voce	= 05 marks

**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 in any of the prescribed Ragas.
4. Presentation of one semi-classical/ Devotional song or ant Light composition
5. Ability to identify the raga or tala while being sung/played
6. Ability to recite the prescribed Taal with the dwigun, tigun and chougun layakari.

**Note- The Notation Book has to be submitted by students for the 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
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**MINOR COURSE-F**


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**III. MINOR COURSE- MN F:  
BIOGRAPHY OF INDIAN MUSIC SCHOLARS**

<b>Marks: 15 (15 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75</b>
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<b>Pass Marks: Th (SIE + ESE) + Pr (ESE) = 40</b>
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(Credits: Theory-03) **45 Hours****Course Learning Outcomes:**

This course will enable the student to

1. Understand the biography and the contribution of all time period music scholars.
2. They can also understand the value of semi classical and sugam sangeet musical forms.

**Learning Outcomes:**

1. The students will be able to perform the gayakies of semi classical musical forms.
2. The students will learn about the gayakies of sugam sangeet.
3. Students will be able to perform the various style of folklore forms.

**Course Content****UNIT-1**

1. Contribution of Female Legendry Singer in Classical music:  
Meera Bai, Gauhar Jaan, M. S. Subbulakshmi, Gangubai Hangal, Girija Devi,
2. Brief history of the contribution of Modern Scholars to Indian Music: – Pt. Bhatkhandey, Pt. V. D. Paluskar. Pt. Omkarnath Thakur, Acharya Brihashpati

**UNIT-2 Detailed study of the Prescribed Ragas.**

2. Notation of the composition (Vilambit khayal, Chhota khayal & Dhupad) of the following Raga:
  - a. Shuddha kalyan
  - b. Purvi
  - c. Vibhas

**UNIT-3 Notation of the following Taal with Dugun, Tigun, Chougun and Aad layakari.**

- c. Ada choutala
- d. Dhamar
- e. Comparative study of all the previous tala

**UNIT-4**

1. Female Vocalist of Indian music (classical/sami classical/sugam sangeet):  
Hirabai Barodkar, Prabha Atre, Begum Akhtar, Asha Bhonsle, Suman Kalyanpur
2. Contribution of the following Musical Scholars:  
Swami Haridas, Baiju bawara, Adarang-Sadarang, Nazakat Ali-Salamat Ali (Khayal & Thumri), Bade Gulam Ali (khayal & thumri), Pt. Bhimsen Joshi.

**UNIT-5 Contribution of Modern Artist: Lyricists, Composers, and Singers of the Music Industry:**

1. Lyricists: Sahir Ludhianvi, Majrooh Sultanpuri, Gulzar, Anand Bakshi and Javed Akhtar
2. Music Directors: S.D. Burman, Shankar-Jaykishan, Madan Mohan, Laxmikant-Pyarelal, R.D. Burman, A.R. Rahman.
3. Playback Singers: K.L. Sahgal, Amirbai Karnataki, Mukesh, Manna Dey, Lata Mangeshkar, Mohammed Rafi, Kishor Kumar, Sonu Nigam, Shreya Ghoshal, Arijit Singh.

**Books Recommended:**

1. Sangeet Visharad-
  2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
  3. Sangeet Bodh- Sharad Chandra Pranjpayee
  4. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
  5. Raag Vigyan – V. N. Patwardhan
  6. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
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**IV. MINOR COURSE- MN F PR:  
HINDUSTANI MUSIC MINOR-F PRACTICAL**

**Marks: Pr (ESE: 6Hrs) = 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 6Hrs duration. Evaluation of the Practical Examination may be as per the following guidelines:*

<i>Experiment</i>	<i>= 15 marks</i>
<i>Practical record notebook</i>	<i>= 05 marks</i>
<i>Viva-voce</i>	<i>= 05 marks</i>

**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. 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, tigung, chougun and Aad layakari.

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

**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 IV & V
  6. Raag Vigyan – V. N. Patwardhan
  7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
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**MINOR COURSE-G**


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**I. MINOR COURSE- MN G:  
COMPARATIVE STUDY OF ALL MUSICAL FORMS**

<b>Marks: 15 (15 SIE: 1Hr) + 60 (ESE: 3Hrs) = 75</b>	<b>Pass Marks: Th (SIE + ESE) + Pr (ESE) = 40</b>
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(Credits: Theory-03) **45 Hours****Course Learning Outcomes:**

This course will enable the student to

1. Understand and differentiate the singing style of Indian musical forms.

**Learning Outcomes:**

1. The students will be able to compare the various musical forms.
2. Students will understand the critical forms of Classical music.
3. They can learn about the criticism of the musical platform.

**Course Content****UNIT-1 Course Learning Outcomes:**

This course will enable the student to

2. Understand the history of Indian music and Western music.

**Learning Outcomes:**

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

**Course Content****UNIT-1** Detailed study of the Prescribed Ragas.

Notation of the composition (Vilambit khayal, Chhota khayal &amp; Dhupad) of the following Raga:

- a. Multani
- b. Todi
- c. Shankara

**UNIT- 2** Notation of the following Taal with Dugun, Tigun, Chougun and Aad layakari.

- a. Addha tal
- b. Pancham sawari
- c. Comparative study of all the previous tala

**UNIT-3**

1. Detailed about Classical Musical Forms: Dhupad, Dhamar and Khayal
2. Detailed about Semi Classical Forms: Thumri and Tappa
3. Detailed about Sugam Sangeet: Geet, Ghazal, Bhajan and Dadra

**UNIT-4**

1. Detailed about Filmi Music
2. Detailed about Folk Music
3. Detailed about Tribal Music

**Books Recommended:**

1. Sangeet Visharad-
  2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
  3. Sangeet Bodh- Sharad Chandra Pranjpayee
  4. Kramik Pustak Mallika – V. N. Bhatkhande, Part IV & V
  5. Raag Vigyan – V. N. Patwardhan
  6. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
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**II. MINOR COURSE- MN G PR:  
HINDUSTANI MUSIC MINOR-G PRACTICAL**

**Marks: Pr (ESE: 6Hrs) = 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 6Hrs 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:**

**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. 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, chougun and Aad layakari.

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

**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 IV & V
  6. Raag Vigyan – V. N. Patwardhan
  7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
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