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## **SYLLABUS**

**FOUR-YEAR UNDERGRADUATE PROGRAMME (FYUG)  
AS PER**

**NATIONAL EDUCATION POLICY-2020  
&  
CURRICULUM AND CREDIT FRAMEWORK  
FOR UNDERGRADUATE PROGRAMMES-2022**

**B.A./B.Sc. Honours (SUBJECT)  
(w. e. f. 2024 & 2025)**



**DEPARTMENT OF MUSIC  
GURUKULA KANGRI (DEEMED TO BE UNIVERSITY)  
HARIDWAR  
2024**

# **GURUKULA KANGRI (DEEMED TO BE UNIVERSITY)**

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## **VISION**

Reviving the ancient education of Brahmacharya (continence), of rejuvenating and resuscitating ancient Indian philosophy and literature, conducting researches into the Indian and western activities, of building up a Vedic Literature incorporating into itself all that is best and assailable in occidental thought, of producing good citizens possessed of a culture compound of the loftiest elements of the two civilizations.

## **MISSION**

- To create a synthesis of our Indian intellectual tradition with the best of modern education.
- Inculcating national spirit and respect for Indian culture among the students and society in order to contribute to the nation-building.
- Focusing on the personality of the students to be developed by value-based education.
- Enriching and empowering all the beneficiaries through the participative, positive, harmonious teaching-learning environment.
- Developing inter-linkages across teaching, research, and extension.
- Making students employable by imparting holistic education and developing skills.

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## **SALIENT ADAPTED FEATURES OF CURRICULUM AND CREDIT FRAMEWORK FOR UNDERGRADUATE PROGRAMS**

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National Education Policy (NEP) 2020 highlights that quality higher education must aim to develop good, thoughtful, well-rounded, and creative individuals. The way to achieve such capabilities is only through holistic and multi-disciplinary education with the freedom for students to shape their studies.

The National Education Policy (NEP) 2020 recognizes that higher education plays an extremely important role in promoting human as well as societal well-being and in developing India as envisioned in its Constitution - a democratic, just, socially conscious, cultured, and humane nation upholding liberty, equality, fraternity, and justice for all. It notes that “*given the 21<sup>st</sup>-century requirements, quality higher education must aim to develop good, thoughtful, well-rounded, and creative individuals*”.

The NEP 2020 states, “*Assessments of educational approaches in undergraduate education that integrate the humanities and arts with Science, Technology, Engineering and Mathematics (STEM) have consistently shown positive learning outcomes, including increased creativity and innovation, critical thinking and higher-order thinking capacities, problem-solving abilities, teamwork, communication skills, more in-depth learning and mastery of curricula across fields,*

*increases in social and moral awareness, etc., besides general engagement and enjoyment of learning”*

In accordance with the NEP 2020, the UGC has formulated a new student-centric “**Curriculum and Credit Framework for Undergraduate Programmes (CCFUP)**” incorporating a flexible choice-based credit system, multidisciplinary approach, and multiple entry and exit options. This will facilitate students to pursue their career path by choosing the subject/field of their interest.

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### **NEP PRINCIPLES THAT HAVE A BEARING ON THE CURRICULAR THRUSTS AT DIFFERENT STAGES OF HIGHER EDUCATION**

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- Recognizing, identifying, and fostering the unique capabilities of each student to promote her/his holistic development;
- Flexibility, so that learners can select their learning trajectories and programmes, and thereby choose their own paths in life according to their talents and interests;
- Multidisciplinary and holistic education across the sciences, social sciences, arts, humanities, and sports for a multidisciplinary world;
- Emphasis on conceptual understanding rather than rote learning, critical thinking to encourage logical decision-making and innovation; ethics and human & constitutional values, and life skills such as communication, teamwork, leadership, and resilience;
- Extensive use of technology in teaching and learning, removing language barriers, increasing access for *Divyang* students, and educational planning and management;
- Respect for diversity and respect for the local context in all curricula, pedagogy, and policy;
- Equity and inclusion as the cornerstone of all educational decisions to ensure that all students are able to thrive in the education system and the institutional environment are responsive to differences to ensure that high-quality education is available for all.
- Rootedness and pride in India, and its rich, diverse, ancient, and modern culture, languages, knowledge systems, and traditions.

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### **TRANSFORMATIVE INITIATIVES THAT HAVE A BEARING ON THE UNDERGRADUATE EDUCATION**

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The NEP envisages several transformative initiatives in higher education. These include:

- Introducing holistic and multidisciplinary undergraduate education that would help develop all capacities of human beings - intellectual, aesthetic, social, physical, emotional, ethical, and moral - in an integrated manner; soft skills, such as complex problem solving, critical thinking, creative thinking, communication skills; and rigorous specialization in a chosen field (s) of learning.
- Adoption of flexible curricular structures in order to enable creative combinations of disciplinary areas for study in multidisciplinary contexts that would also allow flexibility in

course options that would be on offer to students, in addition to rigorous specialization in a subject or subjects.

- Inclusion of credit-based courses and projects in the areas of community engagement and service, environmental education, and value-based education.
- Environment education to include areas such as climate change, pollution, waste management, sanitation, conservation of biological diversity, management of biological resources and biodiversity, forest and wildlife conservation, and sustainable development and living.
- Value-based education to include the development of humanistic, ethical, Constitutional, and universal human values of truth, righteous conduct, peace, love, nonviolence, scientific temper, citizenship values, and life skills.
- Lessons in service and participation in community service programmes to be an integral part of holistic education.
- Global Citizenship Education and education for sustainable development to form an integral part of the curriculum to empower learners to become aware of and understand global and sustainable development issues and to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies.
- Students to be provided with opportunities for internships with local industry, businesses, artists, crafts persons, etc., as well as research internships with faculty and researchers at their own or other HEIs/research institutions, so that students may actively engage with the practical side of their learning and, as a by-product, further improve their employability.
- Reorienting teaching programmes to ensure the development of capabilities across a range of disciplines including sciences, social sciences, arts, humanities, languages, as well as vocational subjects. This would involve offering programmes/courses of study relating to Languages, Literature, Music, Philosophy, Art, Dance, Theatre, Statistics, Pure and Applied Sciences, Sports, etc., and other such subjects needed for a multidisciplinary and stimulating learning environment.

Preparing professionals in cutting-edge areas that are fast gaining prominence, such as Artificial Intelligence (AI), 3-D machining, big data analysis, and machine learning, in addition to genomic studies, biotechnology, nanotechnology, neuroscience, with important applications to health, environment, and sustainable living that will be woven into undergraduate education for enhancing the employability of the youth.

## DEFINITIONS

### **SUMMER TERM:**

A summer term is during summer vacation. Internship/ apprenticeship/ work-based vocational education and training can be carried out during the summer term, especially by students who wish to exit after two semesters or four semesters of study. Regular courses may also be offered during the summer on a fast-track mode to enable students to do additional courses or complete backlogs in coursework. The HEIs can decide on the courses to be offered in the summer term depending on the availability of faculty and the number of students.

### **MAJOR DISCIPLINE:**

Major discipline is the discipline or subject of main focus and the degree will be awarded in that discipline. Students should secure the prescribed number of credits (about 50% of total credits) through core courses in the major discipline.

### **MINOR DISCIPLINE:**

Minor discipline helps a student to gain a broader understanding beyond the major discipline.

### **UG CERTIFICATE:**

UG Certificate: Students who opt to exit after completion of the first year and have secured prescribed credits will be awarded a UG certificate if, in addition, they complete one vocational course of 4 credits during the summer vacation of the first year. These students are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.

### **UG DIPLOMA:**

UG Diploma: Students who opt to exit after completion of the second year and have secured prescribed credits will be awarded the UG diploma if, in addition, they complete one vocational course of 4 credits during the summer vacation of the second year. These students are allowed to re-enter within a period of three years and complete the degree programme within the maximum period of seven years.

### **3-YEAR UG DEGREE:**

Students who wish to undergo a 3-year UG programme will be awarded UG Degree in the Major discipline after successful completion of three years, satisfying the minimum credit requirement

### **4-YEAR UG DEGREE (HONOURS):**

A four-year UG Honours degree in the major discipline will be awarded to those who complete a four-year degree programme and have satisfied the credit requirements

### **4-YEAR UG DEGREE (HONOURS WITH RESEARCH):**

*Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the University. The research project/dissertation will be in the major discipline. The students who secure required credits, including 12 credits from a research project/dissertation, are awarded*

UG Degree (Honours with Research).

### **UG DEGREE PROGRAMMES WITH SINGLE MAJOR**

A student has to secure a minimum of 50% credits from the major discipline for the 3-year/4-year UG degree to be awarded a single major. For example, in a 3-year UG programme, if the total number of credits to be earned is 120, a student of Physics with a minimum of 60 credits will be awarded a B.Sc. in Physics with a single major. Similarly, in a 4-year UG programme, if the total number of credits to be earned is 160, a student of Physics with a minimum of 80 credits will be awarded a B.Sc. (Hons./Hon. With Research) in Physics in a 4-year UG programme with single major.

### **UG DEGREE PROGRAMMES WITH DOUBLE MAJOR**

A student has to secure a minimum of 40% credits from the second major discipline for the 3-year/4-year UG degree to be awarded a double major. For example, in a 3-year UG programme, if the total number of credits to be earned is 120, a student of Physics with a minimum of 48 credits will be awarded a B.Sc. in Physics with a double major. Similarly, in a 4-year UG programme, if the total number of credits to be earned is 160, a student of Physics with a minimum of 64 credits will be awarded a B.Sc. (Hons./Hon. With Research) in Physics in a 4-year UG programme with double major.

### **INTERDISCIPLINARY UG PROGRAMMES**

The credits for core courses shall be distributed among the constituent disciplines/subjects so as to get core competence in the interdisciplinary programme. For example, a degree in Econometrics requires courses in economics, statistics, and mathematics. The total credits to core courses shall be distributed so that the student gets full competence in Econometrics upon completion of the programme. The degree for such students will be awarded as B.Sc. in Econometrics for a 3-year UG programme or B.Sc. (Honours) / B.Sc. (Honours with Research) in Econometrics for a 4-year UG programme.

### **MULTIDISCIPLINARY UG PROGRAMMES**

In the case of students pursuing a multidisciplinary programme of study, the credits to core courses will be distributed among the broad disciplines such as Life sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc., For example, a student who opts for a UG program in Life sciences will have the total credits to core courses distributed across Botany, Zoology and Human biology disciplines. The degree will be awarded as B.Sc. in Life Sciences for a 3-year programme and B.Sc. (Honours) in Life Sciences or B.Sc. (Honours with Research) for a 4-year programme without or with a research component respectively.

#### **Note:**

The statutory bodies of GK (DU) such as the Board of Studies and Academic Council will decide on the list of courses under major category and credit distribution for double major, interdisciplinary and multidisciplinary programmes.

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The workload relating to a course is measured in terms of credit hours. A credit is a unit by which the coursework is measured. It determines the number of hours of instruction required per week over the duration of a semester (minimum 15 weeks).

A course can have a combination of lecture credits, tutorial credits, and practicum credits. For example, a 4-credit course with three credits assigned for lectures and one credit for practicum shall have three 1-hour lectures per week and one 2-hour duration field-based learning/project or lab work, or workshop activities per week. In a semester of 15 weeks duration, a 4-credit course

is equivalent to 45 hours of lectures and 30 hours of practicum. Similarly, a 4 –credit course with 3- credits assigned for lectures and one credit for tutorial shall have three 1-hour lectures per week and one 1-hour tutorial per week. In a semester of 15 weeks duration, a four-credit course is equivalent to 45 hours of lectures and 15 hours of tutorials.

## **TYPE OF COURSES/ACTIVITIES AND CREDITS ASSIGNMENT PER SEMESTER**

### **LECTURE COURSES [01 CREDIT FOR 01 HOUR LECTURE PER WEEK]**

Courses involving lectures relating to a field or discipline by an expert or qualified personnel in a field of learning, work/vocation, or professional practice.

### **TUTORIAL COURSES [01 CREDIT FOR 01 HOUR TUTORIAL PER WEEK]**

Courses involving problem-solving and discussions relating to a field or discipline under the guidance of qualified personnel in a field of learning, work/vocation, or professional practice

### **PRACTICUM OR LABORATORY WORK [01 CREDIT FOR 02 HOUR WORK PER WEEK]**

A course requiring students to participate in a project or practical or lab activity that applies previously learned/studied principles/theory related to the chosen field of learning, work/vocation, or professional practice under the supervision of an expert or qualified individual in the field of learning, work/vocation or professional practice.

### **SEMINAR [01 CREDIT FOR 02 HOUR ENGAGEMENT PER WEEK]**

A course requiring students to participate in structured discussion/conversation or debate focused on assigned tasks/readings, current or historical events, or shared experiences guided or led by an expert or qualified personnel in a field of learning, work/vocation, or professional practice.

### **INTERNSHIP [01 CREDIT FOR 02 HOUR ENGAGEMENT PER WEEK]**

A course requiring students to participate in a professional activity or work experience, or cooperative education activity with an entity external to the education institution, normally under the supervision of an expert of the given external entity. A key aspect of the internship is induction into actual work situations. Internships involve working with local industry, government or private organizations, business organizations, artists, crafts persons, and similar entities to provide opportunities for students to actively engage in on-site experiential learning.

### **STUDIO ACTIVITIES [01 CREDIT FOR 02 HOUR ENGAGEMENT PER WEEK]**

Studio activities involve the engagement of students in creative or artistic activities. Every student is engaged in performing a creative activity to obtain a specific outcome. Studio-based activities involve visual- or aesthetic- focused experiential work.

### **FIELD PRACTICE/ PROJECTS [01 CREDIT FOR 02 HOUR ENGAGEMENT PER WEEK]**

Courses requiring students to participate in field-based learning/projects generally under the supervision of an expert of the given external entity.

### **COMMUNITY ENGAGEMENT AND SERVICE [01 CREDIT FOR 02 HOUR ENGAGEMENT PER WEEK]**

Courses requiring students to participate in field-based learning/projects generally under the

supervision of an expert of the given external entity. The curricular component of ‘community engagement and service’ will involve activities that would expose students to the socio-economic issues in society so that the theoretical learning’s can be supplemented by actual life experiences to generate solutions to real-life problems.

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## **OUTCOMES-BASED APPROACH TO HIGHER EDUCATION**

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The National Higher Education Qualifications Framework (NHEQF) envisages that students must possess the quality and characteristics of the graduate of a programme of study, including learning outcomes relating to the disciplinary area(s) in the chosen field(s) of learning and generic learning outcomes that are expected to be acquired by a graduate on completion of the programme(s) of study.

The graduate attributes include capabilities that help broaden the current knowledge base and skills, gain and apply new knowledge and skills, undertake future studies independently, perform well in a chosen career, and play a constructive role as a responsible citizen in society. Graduate attributes are fostered through meaningful learning experiences made available through the curriculum and learning experience, the total college/university experience, and a process of critical and reflective thinking.

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### **Learning Outcomes that are Specific to Disciplinary/Interdisciplinary Areas of Learning:** Graduates should be able to demonstrate the acquisition of:

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- Comprehensive knowledge and coherent understanding of the chosen disciplinary/interdisciplinary areas of study in a broad multidisciplinary context, their different learning areas, their linkages with related fields of study, and current and emerging developments associated with the chosen disciplinary/interdisciplinary areas of learning.
- Practical, professional, and procedural knowledge required for carrying out professional or highly skilled work/tasks related to the chosen field(s) of learning, including knowledge required for undertaking self-employment initiatives, and knowledge and mindset required for entrepreneurship involving enterprise creation, improved product development, or a new mode of organization.
- Skills in areas related to specialization in the chosen disciplinary/interdisciplinary area(s) of learning in a broad multidisciplinary context, including wide-ranging practical skills, involving variable routine and non-routine contexts relating to the chosen field(s) of learning.
- Capacity to extrapolate from what has been learned, translate concepts to real-life situations and apply acquired competencies in new/unfamiliar contexts, rather than merely replicate curriculum content knowledge, to generate solutions to specific problems.

**Generic Learning Outcomes:** The graduates should be able to demonstrate the capability to:

#### **Complex Problem-Solving:**

- solve different kinds of problems in familiar and non-familiar contexts and apply the learning to real-life situations



**Critical Thinking:**

- apply analytic thought to a body of knowledge, including the analysis and evaluation of policies, and practices, as well as evidence, arguments, claims, beliefs, and the reliability and relevance of evidence,
- identify relevant assumptions or implications; and formulate coherent arguments,
- identify logical flaws and holes in the arguments of others,
- analyze and synthesize data from a variety of sources and draw valid conclusions and support them with evidence and examples.

**Creativity:**

- create, perform, or think in different and diverse ways about the same objects or scenarios,
- deal with problems and situations that do not have simple solutions,
- innovate and perform tasks in a better manner,
- view a problem or a situation from multiple perspectives,
- think ‘out of the box’ and generate solutions to complex problems in unfamiliar contexts,

adopt innovative, imaginative, lateral thinking, interpersonal skills and emotional intelligence.

**Communication Skills:**

- listen carefully, read texts and research papers analytically and present complex information in a clear and concise manner to different groups/audiences,
- express thoughts and ideas effectively in writing and orally and communicate with others using appropriate media,
- confidently share views and express herself/himself,
- construct logical arguments using correct technical language related to a field of learning, work/vocation, or an area of professional practice, and convey ideas, thoughts, and arguments using language that is respectful and sensitive to gender and other minority groups.

**Analytical Reasoning/Thinking:**

- evaluate the reliability and relevance of evidence;
- identify logical flaws in the arguments of others;
- analyze and synthesize data from a variety of sources; draw valid conclusions and support them with evidence and examples, and address opposing viewpoints.

**Research-Related Skills:**

- a keen sense of observation, inquiry, and capability for asking relevant/ appropriate questions,
- the ability to problematize, synthesize, and articulate issues and design research proposals,
- the ability to define problems, formulate appropriate and relevant research questions, formulate hypotheses, test hypotheses using quantitative and qualitative data, establish hypotheses, make inferences based on the analysis and interpretation of data, and predict cause-and-effect relationships,
- the capacity to develop appropriate methodology and tools for data collection,

- the appropriate use of statistical and other analytical tools and techniques,
- the ability to plan, execute and report the results of an experiment or investigation,
- the ability to acquire the understanding of basic research ethics and skills in practicing/doing ethics in the field/ in personal research work, regardless of the funding authority or field of study.

#### **Coordinating/Collaborating with Others:**

- work effectively and respectfully with diverse teams,
- facilitate cooperative or coordinated effort on the part of a group,
- act together as a group or a team in the interests of a common cause and work efficiently as a member of a team.

#### **Leadership readiness/qualities:**

- mapping out the tasks of a team or an organization and setting direction.
- formulating an inspiring vision and building a team that can help achieve the vision, motivating and inspiring team members to engage with that vision.
- using management skills to guide people to the right destination.

#### **Learning How to Learn Skills:**

- acquire new knowledge and skills, including ‘learning how to learn skills, that are necessary for pursuing learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social, and cultural objectives, and adapting to changing trades and demands of the workplace, including adapting to the changes in work processes in the context of the fourth industrial revolution, through knowledge/ skill development/reskilling,
- work independently, identify appropriate resources required for further learning,
- acquire organizational skills and time management to set self-defined goals and targets with timelines.
- inculcate a healthy attitude to be a lifelong learner,

#### **Digital and Technological Skills:**

- use ICT in a variety of learning and work situations,
- access, evaluate, and use a variety of relevant information sources, and use appropriate software for analysis of data.

#### **Multicultural competence and inclusive spirit:**

- the acquisition of knowledge of the values and beliefs of multiple cultures and a global perspective to honour diversity,
- capability to effectively engage in a multicultural group/society and interact respectfully with diverse groups,
- capability to lead a diverse team to accomplish common group tasks and goals.
- gender sensitivity and adopting a gender-neutral approach, as also empathy for the less advantaged and the differently-abled including those with learning disabilities.

#### **Value Inculcation:**

- embrace and practice constitutional, humanistic, ethical, and moral values in life, including universal human values of truth, righteous conduct, peace, love, nonviolence, scientific temper, citizenship values,

- practice responsible global citizenship required for responding to contemporary global challenges, enabling learners to become aware of and understand global issues and to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies,
- formulate a position/argument about an ethical issue from multiple perspectives
- identify ethical issues related to work, and follow ethical practices, including avoiding unethical behaviour such as fabrication, falsification or misrepresentation of data, or committing plagiarism, and adhering to intellectual property rights,
- recognize environmental and sustainability issues, and participate in actions to promote sustainable development.
- adopt an objective, unbiased, and truthful actions in all aspects of work,
- instill integrity and identify ethical issues related to work, and follow ethical practices.

#### **Autonomy, Responsibility, and Accountability:**

- apply knowledge, understanding, and/or skills with an appropriate degree of independence relevant to the level of the qualification,
- work independently, identify appropriate resources required for a project, and manage a project through to completion,
- exercise responsibility and demonstrate accountability in applying knowledge and/or skills in work and/or learning contexts appropriate for the level of the qualification, including ensuring safety and security at workplaces.

#### **Environmental Awareness and Action:**

- The graduates should be able to demonstrate the acquisition of and ability to apply the knowledge, skills, attitudes, and values required to take appropriate actions for:
- mitigating the effects of environmental degradation, climate change, and pollution,
- effective waste management, conservation of biological diversity, management of biological resources and biodiversity, forest and wildlife conservation, and sustainable development and living.

#### **Community Engagement and Service:**

- The graduates should be able to demonstrate the capability to participate in community-engaged services/ activities for promoting the well- being of society.

#### **Empathy:**

- The graduates should be able to demonstrate the ability to identify with or understand the perspective, experiences, or points of view of another individual or group, and to identify and understand other people's emotions.
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### **CURRICULAR COMPONENTS OF THE UNDERGRADUATE PROGRAMME:**

The curriculum consists of major stream courses, minor stream courses and courses from other disciplines, language courses, skill courses, and a set of courses on Environmental education, understanding India, Digital and technological solutions, Health & Wellness, Yoga education, and sports and fitness. At the end of the second semester, students can decide either to continue with the chosen major or request a change of major. The minor stream courses include

vocational courses which will help the students to equip with job- oriented skills.

### **Disciplinary/interdisciplinary major:**

The major would provide the opportunity for a student to pursue in-depth study of a particular subject or discipline. Students may be allowed to change major within the broad discipline at the end of the second semester by giving her/him sufficient time to explore interdisciplinary courses during the first year. Advanced-level disciplinary/interdisciplinary courses, a course in research methodology, and a project/dissertation will be conducted in the seventh semester. The final semester will be devoted to seminar presentation, preparation, and submission of project report/dissertation. The project work/dissertation will be on a topic in the disciplinary programme of study or an interdisciplinary topic.

### **Disciplinary/interdisciplinary minors:**

Students will have the option to choose courses from disciplinary/interdisciplinary minors and skill-based courses relating to a chosen vocational education programme. Students who take a sufficient number of courses in a discipline or an interdisciplinary area of study other than the chosen major will qualify for a minor in that discipline or in the chosen interdisciplinary area of study. A student may declare the choice of the minor and vocational stream at the end of the second semester, after exploring various courses.

### **Vocational Education and Training:**

Vocational Education and Training will form an integral part of the undergraduate programme to impart skills along with theory and practical. A minimum of 12 credits will be allotted to the 'Minor' stream relating to Vocational Education and Training and these can be related to the major or minor discipline or choice of the student. These courses will be useful to find a job for those students who exit before completing the programme.

### **Courses from Other Disciplines (Multidisciplinary):**

All UG students are required to undergo 3 introductory-level courses relating to any of the broad disciplines given below. These courses are intended to broaden the intellectual experience and form part of liberal arts and science education. Students are not allowed to choose or repeat courses already undergone at the higher secondary level (12<sup>th</sup> class) in the proposed major and minor stream under this category.

- i. **Natural and Physical Sciences:** Students can choose basic courses from disciplines such as Natural Science, for example, Biology, Botany, Zoology, Biotechnology, Biochemistry, Chemistry, Physics, Biophysics, Astronomy and Astrophysics, Earth and Environmental Sciences, etc.
- ii. **Mathematics, Statistics, and Computer Applications:** Courses under this category will facilitate the students to use and apply tools and techniques in their major and minor disciplines. The course may include training in programming software like Python among others and applications software like STATA, SPSS, Tally, etc. Basic courses under this

category will be helpful for science and social science in data analysis and the application of quantitative tools.

- iii. **Library, Information, and Media Sciences:** Courses from this category will help the students to understand the recent developments in information and media science (journalism, mass media, and communication)
- iv. **Commerce and Management:** Courses include business management, accountancy, finance, financial institutions, fintech, etc.,
- v. **Humanities and Social Sciences:** The courses relating to Social Sciences, for example, Anthropology, Communication and Media, Economics, History, Linguistics, Political Science, Psychology, Social Work, Sociology, etc. will enable students to understand the individuals and their social behavior, society, and nation. Students be introduced to survey methodology and available large-scale databases for India. The courses under humanities include, for example, Archaeology, History, Comparative Literature, Arts & Creative expressions, Creative Writing and Literature, language(s), Philosophy, etc., and interdisciplinary courses relating to humanities. The list of Courses that can include interdisciplinary subjects such as Cognitive Science, Environmental Science, Gender Studies, Global Environment & Health, International Relations, Political Economy and Development, Sustainable Development, Women's and Gender Studies, etc. will be useful to understand society.

#### **Ability Enhancement Courses (AEC): Modern Indian Language (MIL) & English language focused on language and communication skills.**

Students are required to achieve competency in a Modern Indian Language (MIL) and in the English language with special emphasis on language and communication skills. The courses aim at enabling the students to acquire and demonstrate the core linguistic skills, including critical reading and expository and academic writing skills, that help students articulate their arguments and present their thinking clearly and coherently and recognize the importance of language as a mediator of knowledge and identity. They would also enable students to acquaint themselves with the cultural and intellectual heritage of the chosen MIL and English language, as well as to provide a reflective understanding of the structure and complexity of the language/literature related to both the MIL and English language. The courses will also emphasize the development and enhancement of skills such as communication, and the ability to participate/conduct discussion and debate.

#### **Skills Enhancement Courses (SEC):**

These courses are aimed at imparting practical skills, hands-on training, soft skills, etc., to enhance the employability of students. The institution may design courses as per the students' needs and available institutional resources.

#### **Value-Added Courses (VAC) Common to All UG Students**

- ***Understanding India:*** The course aims at enabling the students to acquire and demonstrate

the knowledge and understanding of contemporary India with its historical perspective, the basic framework of the goals and policies of national development, and the constitutional obligations with special emphasis on constitutional values and fundamental rights and duties. The course would also focus on developing an understanding among student-teachers of the Indian knowledge systems, the Indian education system, and the roles and obligations of teachers to the nation in general and to the school/community/society. The course will attempt to deepen knowledge about and understanding of India's freedom struggle and of the values and ideals that it represented to develop an appreciation of the contributions made by people of all sections and regions of the country, and help learners understand and cherish the values enshrined in the Indian Constitution and to prepare them for their roles and responsibilities as effective citizens of a democratic society.

- ***Environmental science/education:*** The course seeks to equip students with the ability to apply the acquired knowledge, skills, attitudes, and values required to take appropriate actions for mitigating the effects of environmental degradation, climate change, and pollution, effective waste management, conservation of biological diversity, management of biological resources, forest and wildlife conservation, and sustainable development and living. The course will also deepen the knowledge and understanding of India's environment in its totality, its interactive processes, and its effects on the future quality of people's lives.
- ***Digital and technological solutions:*** Courses in cutting-edge areas that are fast gaining prominences, such as Artificial Intelligence (AI), 3-D machining, big data analysis, machine learning, drone technologies, and Deep learning with important applications to health, environment, and sustainable living that will be woven into undergraduate education for enhancing the employability of the youth.
- ***Health & Wellness, Yoga education, sports, and fitness:*** Course components relating to health and wellness seek to promote an optimal state of physical, emotional, intellectual, social, spiritual, and environmental well-being of a person. Sports and fitness activities will be organized outside the regular institutional working hours. Yoga education would focus on preparing the students physically and mentally for the integration of their physical, mental, and spiritual faculties, and equipping them with basic knowledge about one's personality, maintaining self-discipline and self-control, to learn to handle oneself well in all life situations. The focus of sports and fitness components of the courses will be on the improvement of physical fitness including the improvement of various components of physical and skills-related fitness like strength, speed, coordination, endurance, and flexibility; acquisition of sports skills including motor skills as well as basic movement skills relevant to a particular sport; improvement of tactical abilities; and improvement of mental abilities.

### **Summer Internship /Apprenticeship:**

A key aspect of the new UG programme is induction into actual work situations. All students will also undergo internships / Apprenticeships in a firm, industry, or organization or Training

in labs with faculty and researchers in their own or other HEIs/research institutions during the summer term. Students will be provided with opportunities for internships with local industry, business organizations, health and allied areas, local governments (such as panchayats, municipalities), Parliament or elected representatives, media organizations, artists, crafts persons, and a wide variety of organizations so that students may actively engage with the practical side of their learning and, as a by-product, further improve their employability. Students who wish to exit after the first two semesters will undergo a 4-credit work- based learning/internship during the summer term in order to get a UG Certificate.

***Community engagement and service:*** The curricular component of ‘community engagement and service’ seeks to expose students to the socio-economic issues in society so that the theoretical learning’s can be supplemented by actual life experiences to generate solutions to real-life problems. This can be part of summer term activity or part of a major or minor course depending upon the major discipline.

***Field-based learning/minor project:*** The field-based learning/minor project will attempt to provide opportunities for students to understand the different socio- economic contexts. It will aim at giving students exposure to development-related issues in rural and urban settings. It will provide opportunities for students to observe situations in rural and urban contexts, and to observe and study actual field situations regarding issues related to socioeconomic development. Students will be given opportunities to gain a first-hand understanding of the policies, regulations, organizational structures, processes, and programmes that guide the development process. They would have the opportunity to gain an understanding of the complex socio-economic problems in the community, and innovative practices required to generate solutions to the identified problems. This may be a summer term project or part of a major or minor course depending on the subject of study.

### **Research Project / Dissertation**

Students choosing a 4-Year Bachelor’s degree (Honours with Research) are required to take up research projects under the guidance of a faculty member. The students are expected to complete the Research Project in the eighth semester. The research outcomes of their project work may be published in peer-reviewed journals or may be presented in conferences /seminars or may be patented.

### **Other Activities:**

This component will include participation in activities related to National Service Scheme (NCC), National Cadet Corps (NCC), adult education/literacy initiatives, mentoring school students, and other similar activities.

**Levels of Courses:** Courses shall be coded based on the learning outcomes, level of difficulty, and academic rigor. The coding structure is as follows:



- i. **0-99: Pre-requisite courses** required to undertake an introductory course which will be a pass or fail course with no credits. It will replace the existing informal way of offering bridge courses that are conducted in some of the colleges/ universities.
- ii. **100-199: Foundation or introductory courses** that are intended for students to gain an understanding and basic knowledge about the subjects and help decide the subject or discipline of interest. These courses may also be prerequisites for courses in the major subject. These courses generally would focus on foundational theories, concepts, perspectives, principles, methods, and procedures of critical thinking in order to provide a broad basis for taking up more advanced courses. These courses seek to equip students with the general education needed for advanced study, expose students to the breadth of different fields of study; provide a foundation for specialized higher-level coursework; acquaint students with the breadth of (inter) disciplinary fields in the arts, humanities, social sciences, and natural sciences, and to the historical and contemporary assumptions and practices of vocational or professional fields; and to lay the foundation for higher- level coursework.
- iii. **200-299: Intermediate-level courses** including subject-specific courses intended to meet the credit requirements for minor or major areas of learning. These courses can be part of a major and can be pre-requisite courses for advanced-level major courses.
- iv. **300-399: Higher-level courses** which are required for majoring in a disciplinary/interdisciplinary area of study for the award of a degree.
- v. **400-499: Advanced courses** which would include lecture courses with practicum, seminar-based course, term papers, research methodology, advanced laboratory experiments/software training, research projects, hands-on-training, internship/apprenticeship projects at the undergraduate level or First year Post- graduate theoretical and practical courses.

**Note:**

- Students may be permitted to audit course(s) of their choice offered by the HEI provided they meet the pre-requisite for the course.
- Minor stream courses can be from the 3<sup>rd</sup> 300 or above level and 50% of the total credits from minors must be secured in the relevant subject/discipline and another 50% of the total credits from a minor can be earned from any discipline as per students' choice.
- Students are not allowed to take the same courses studied in the 12<sup>th</sup> class under the interdisciplinary category.
- 40% of the credits in any category may be earned through online courses approved by the Department and Institution as per the existing UGC regulations.
- VIII-Semester core major may be seminar-based with students' presentations and discussions.
- Students may be encouraged to enroll in activities such as NSS / NCC.

**Pedagogical Approaches**

The *Learning Outcomes-Based Approach* to curriculum planning and transaction requires that the pedagogical approaches are oriented towards enabling students to attain the defined learning outcomes relating to the courses within a programme. The outcome- based approach, particularly in the context of undergraduate studies, requires a significant shift from teacher-



centric to learner-centric pedagogies, and from passive to active/participatory pedagogies. Every programme of study lends itself to the well- structured and sequenced acquisition of knowledge and skills. Practical skills, including an appreciation of the link between theory and practice, will constitute an important aspect of the teaching-learning process. Teaching methods, guided by such a framework, may include lectures supported by tutorial work; practicum and field-based learning; the use of prescribed textbooks and e-learning resources and other self-study materials; field- based learning/project, open-ended project work, some of which may be team-based; activities designed to promote the development of generic/transferable and subject-specific skills; and internship and visits to field sites, and industrial or other research facilities etc.

### **Learning Assessment**

A variety of assessment methods that are appropriate to a given disciplinary/subject area and a programme of study will be used to assess progress toward the course/programme learning outcomes. Priority will be accorded to formative assessment. Evaluation will be based on continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Sessional work will consist of class tests, mid-semester examination(s), homework assignments, etc., as determined by the faculty in charge of the courses of study. Progress towards achievement of learning outcomes will be assessed using the following: time-constrained examinations; closed-book and open- book tests; problem-based assignments; practical assignment laboratory reports; observation of practical skills; individual project reports (case-study reports); team project reports; oral presentations, including seminar presentation; viva voce interviews; computerized adaptive assessment, examination on demand, modular certifications, etc.

### **EXAMINATIONS:**

- The examinations of the courses will be done as per the Examination and Evaluation Policy of GK (DU).

**Note: In case of any ambiguity, please refer to the CURRICULUM AND CREDIT FRAMEWORK FOR UNDERGRADUATE PROGRAMS-2022 sent as an attachment in email.**

### COURSE AND CREDIT DISTRIBUTION SUMMARY

Semester	Major (Core) (MJ)	Minor (MI)	Multi- Disciplinary course (MD)	Ability Enhancement Course (AE)	Value Added Course (VA)	Skill Enhancement Course (SE)	Others	Total Credit	Exit Option (With Certificate / Diploma and Degree)
I	4	4	3	4	2+2=4	3	--	22	<b>UG Certificate 44+*4= 48</b>
II	4	4	3	4	2+2=4	3	--	22	
III	4x2=8	4	3	2	2	3	--	22	<b>UG Diploma 88+*4 =92</b>
IV	4X4=16	4	--	--	--	--	2 (Community engagement/ Internship)	22	
V	4X4=16	4	--	--	--	--	2 (Internship)	22	<b>Three Year UG 132</b>
VI	4X4=16	4	--	--	--	--	2 (Project)/ 2x1(DSE)	22	
VII	4X3=12	4	--	--	--	--	6 (Research Methodology and Project) /3x2=6 (DSE)	22	<b>Four Year UG (Honours/ Honours with Research) 176</b>
VIII	4X3=12	4	--	--	--	--	12 (Dissertation)	22	
<b>Total</b>	<b>88</b>	<b>32</b>	<b>9</b>	<b>10</b>	<b>10</b>	<b>9</b>	<b>18</b>	<b>176</b>	

## **ABOUT THE PROGRAM:**

This course has been designed to provide thorough knowledge of the subject to the learners of Music. It covers all basic and detailed aspects of North Indian Classical Music with Vocal/Sitar in focus. Introduction of a comprehensive course as a major subject will be highly beneficial to enhance their knowledge and understanding of the Indian cultural heritage in general and Sitar, Tanpura, Harmonium, and Tabla playing traditions in particular. This course will also provide an authentic platform to the students to learn the aesthetics as well as technical nuances of playing the aforementioned instruments so as to make them adequately skilled performers. The syllabus thus offers benefits of detailed training in North Indian Vocal/Instrumental Music with specialisation in any one of these three stringed/wind Vocal/instruments. Add to this, the students will also learn the theoretical aspects of Indian classical music in detail so as to excel in theory as well as in practice. The combining of theoretical as well as practical modules with special thrust over Introduction to Research & Research Methodology will also help to develop the essential aptitude in a student for undertaking research in the field of Music in future.

## **PROGRAM SPECIFIC OUTCOMES (PSO):**

The Bachelor's of Arts in Music Graduate Demonstrate the competencies as described below:

- Academic Competencies- competency in fundamental musical Knowledge and skill through analytical listening.
- Singing and playing instruments like Harmonium, Tabla & Sitar.
- Competency in the application of knowledge of Music theory fundamental knowledge, analysis and critical thinking.
- Competency in the application of knowledge of music theory fundamental knowledge, analysis and critical thinking.
- Skills in performance of musical instruments and songs that exhibit effective artistic expression.
- The ability to integrate skills & knowledge acquire over the course of an undergraduate education for the purpose of effectively teaching music in the institution.
- a wide range of career options or graduate study in music.
- Integrate varied educational opportunities to create distinctive musical experiences focused on student's specific needs and interest.

**Attendance:** Students are required to have at least 75% attendance in each theory and practical papers and dissertation etc to be eligible for appearing in the examination in each semester. Any candidate who does not

fulfill this criterion will not be permitted to appear in the examination of that particular paper in which attendance is short. However, in case of serious illness or any other unavoidable circumstances the relaxation in the attendance may be granted as per the rules of Gurukula Kangri (Deemed to be University).

**Papers Distribution:** The distribution of papers and scheme of examination for each semester is provided in following table:

**Examination:** The examination will be conducted in accordance with this Deemed to be University Rules. The End semester theory examination will be conducted by the controller of examinations. The examiners for end semester practical and dissertation examination will be appointed by the controller of examinations. The cumulative test, teacher assessment and internal examination will be co-ordinated by the department. In dissertation paper, the supervisor will act as internal examiner. The Head, Department of Psychology will co-ordinate all internal and end semester practical examinations.

**Dissertation Examination:**

Mode of Evaluation of Dissertation	Dissertation Report Marks	Marks for Dissertation Viva-Voce Examination	Total Marks
Joint Evaluation by Internal and External Examiner	70	30	100

**Practical Examination:**

1. The end semester practical examination in each semester will carry 60% marks and will be jointly awarded by internal and external examiners. In each practical examination, a student will be given **One** practical to perform during examination.

### .SEMESTER-WISE STRUCTURE

SEM	SL. NO	CLASSIFICATION		PAPER CODE	PAPER TITLE	CREDITS	L	T	P	LEVEL
I	1.	Major (Theory)	MJ	BMU24-MJ101	Theory of Indian Music Vocal/Sitar	3	3			100
	2.	Major (Practical)	MJ	BMU24-MJ151	Practical (Vocal/Sitar)	1			2	
I	3.	Minor	MI	BMU24-MI101	Fundamental of Indian Music vocal/Sitar	4	4			100
I	4.	Multi-Disciplinary Course**	MDC	BMU24-MD101	MULTI-DISCIPLINARY COURSE MUSIC VOCAL/ SITAR	3	3			-
I	5.	Skill Enhancement Course	SEC	BMU24-SE101	SKILL HINDUSTANI MUSIC (VOCAL/SITAR)	3	3			-

**Note:**

*\*Only three vocational courses to be completed by the end of 6<sup>th</sup> Semester. The remaining courses will be from the category of Minor Courses*

*\*\* Students are not allowed to choose or repeat courses already undergone at the higher secondary level (12<sup>th</sup> class) in the proposed major and minor stream under the category of Multi-Disciplinary Course*

II	6.	Major (Theory)	MJ	BMU24-MJ201	: Theory of Indian music General & Biographies of musicians, musicologist Vocal/ Sitar	3	3			100
	7.	Major (Practical)	MJ	BMU24-MJ202	: Practical Hindustani Music (Vocal/Sitar)	1			2	
II	8.	Minor	MI	BPY24-MI201	Introduction of Indian Music (General) Vocal/Sitar	4	4			100
II	9.	Multi-Disciplinary Course	MDC	BMU24-MD201	Multi-Disciplinary Course Music Vocal/ Sitar	3	3			-
II	10	Skill Enhancement Course	SEC	BMU24-SE201	SKILL HINDUSTANI MUSIC VOCAL/ SITAR	3	3			-

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EXIT OPTION-I			UG CERTIFICATE		ESSENTIAL ADDITIONAL REQUIREMENT: INTERNSHIP	CREDITS: 4				
III	11	Major	MJ	BMU24-MJ301	Theory of Indian Music, Ancient Granthas & Contribution of Musicologists vocal/sitar	4	4			200
III	12	Major	MJ	BMU24-MJ302	: Practical Stage Performance Vocal/Sitar	4			8	200
III	13	Mino	MI	BMU24-MI301	Stage Performance & Comparative Study of the Components of Prescribed Ragas and Talas ---	4	4			200 & above
III	14	Multi-Disciplinary Course	MDC	BMU24-MD301	Multi-Disciplinary Course Music Vocal/ Sitar	3	3			-
III	15	Skill Enhancement Course	SEC	BMU24-SE301	SKILL HINDUSTANI MUSIC VOCAL/ SITAR	3	3			-
IV	16	Major	MJ	BMU24-MJ401	Analytical Study of Ragas and Talas Vocal/ Sitar	4	4			200
IV	17	Major	MJ	BMU24-MJ402	Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists Vocal/Sitar	4	4			200
IV	18	Major	MJ	BMU24-MJ403	Stage Performance of Prescribed Ragas Vocal/Sitar	4	4			200
IV	19	Major	MJ	BMU24-MJ404	Critical and Comparative Study of Prescribed Raagas and Talas Vocal/ Sitar	4			8	200
IV	20	Minor	MI	BMU24-MI401	Stage Performance &	4				200 & above

					<b>Comparative Study of the Components of Prescribed Ragas and Talas</b>					
IV	21	Community Engagement/ OR Internship	CE IN	BMU24-CE471 BMU24-IN471	Internship for 30 hours	2				-
<b>EXIT OPTION-II</b>			<b>UG DIPLOMA</b>		<b>ESSENTIAL ADDITIONAL REQUIREMENT: INTERNSHIP</b>	<b>CREDITS: 4</b>				
V	22	Major	MJ	BMU24-MJ501	<b>Analytical Study of Ragas and Talas Vocal/ Sitar</b>	4	4			300
V	23	Major	MJ	BMU24-MJ502	<b>: History and Theory of Indian Classical Music Vocal/Sitar</b>	4	4			300
V	24	Major	MJ	BMU24-MJ503	<b>Stage Performance of Prescribed Ragas Vocal/Sitar</b>	4	4			300
V	25	Major	MJ	BMU24-MJ504	<b>Critical and Comparative Study of Prescribed Raagas and Talas Vocal/ Sitar</b>	4			8	300
V	26	Minor	MI	BMU24-MI501	<b>Stage Performance &amp; Comparative Study of the Components of Prescribed Ragas and Talas</b>	4	4			200 & above
V	27	Internship	IN	BMU24-IN571	Internship for 30 Hours	2				-
VI	28	Major	MJ	BMU24-MJ601	<b>Analytical Study of Ragas and Talas Vocal/ Sitar</b>	4	4			300
VI	29	Major	MJ	BMU24-MJ602	<b>History and Theory of Indian Classical Music</b>	4	4			300



					Vocal/Sitar					
VI	30	Major	MJ	BMU24-MJ603	Stage Performance of Prescribed Ragas Vocal/Sitar	4	4			300
VI	31	Major	MJ	BMU24-MJ604	Critical and Comparative Study of Prescribed Raagas and Talas Vocal/ Sitar	4			8	300
VI	32	Minor	MI	BMU24-MI601	Stage Performance & Comparative Study of the Components of Prescribed Ragas and Talas Vocal/Sitar	4	4			200 & above
VI	33	Project/ OR	PR	BMU24-PR671	Project Or	2				-
		Discipline Specific Elective	DSE	BMU24-DE601	History and Theory of Indian Classical Music Vocal/ Sitar					
EXIT OPTION-III: THREE YEARS UG DEGREE										
VII	34	Major	MJ	BMU24-MJ701	Analytical Study of Ragas and Talas Vocal/ Sitar	4	4			400
VII	35	Major	MJ	BMU24-MJ702	History and Theory of Indian Classical Music Vocal/Sitar	4	4			400
VII	36	Major	MJ	BMU24-MJ703	Stage Performance of Prescribed Ragas Vocal/Sitar	4	4			400
VII	37	Major	MJ	BMU24-MJ704	Critical and Comparative Study of Prescribed Raagas and	4			8	400

					<b>Talas Vocal/ Sitar</b>					
VII	38	Minor	MI	BMU24-MI701	<b>Stage Performance &amp; Comparative Study of the Components of Prescribed Ragas and Talas Vocal/Sitar</b>	4	4			300 & above
VII	39	Research Based Project/ <b>OR</b> Major, Online Course	PR  MJO	BMU24-PR771  BMUOC-MJ701	Research Project Or Major- Online Course	2				- 400
VIII	40	Major	MJ	BMU24-MJ801	<b>Analytical Study of Ragas and Talas Vocal/ Sitar</b>	4	4			400
VIII	41	Major	MJ	BMU24-MJ802	<b>History and Theory of Indian Classical Music Vocal/Sitar</b>	4	4			400
VIII	42	Major	MJ	BMU24-MJ803	<b>Stage Performance of Prescribed Ragas Vocal/Sitar</b>	4	4			400
	43	Major	MJ	BMU24-MJ804	<b>Critical and Comparative Study of Prescribed Raagas and Talas Vocal/ Sitar</b>	4			8	400
VIII	44	Minor	MI	BMU24-MI801	<b>Stage Performance &amp; Comparative Study of the Components of Prescribed Ragas and Talas Vocal/Sitar</b>	4	4			300 & above
VIII	45	Major, Online Course	MJO	BMU24-OC801/BMU24-MJ801	Major, Online Course	2				400

**COURSE COMPLETION OPTION-I: FOUR YEAR UG HONOURS**

*Note: Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research*

<i>stream in the fourth year.</i>									
VIII	01	Major, Preferably Online Course	MJO	BMUOC-MJ801		4			400
VIII	02	Major, Preferably Online Course	MJO	BMUOC-MJ802		2			400
VIII	03	Minor, Preferably Online Course	MIO	BMUOC-MI801		4			300 & above
VIII		<i>In lieu of online courses, any offline courses from option-I of VIII semester listed above can be pursued by any or all the students.</i>	--	--	--	--	--	--	--
VIII	04	Dissertation	DI	BMU24-DI871	Dissertation	12			Research Guidance
<b>COURSE COMPLETION OPTION-II: FOUR YEAR UG HONOURS WITH RESEARCH</b>									

*Note: Separate entry may be done for practical/lab courses. The digits in the code for such paper will be 151 in the first semester and 251 in the second semester and so on.*

SEMESTER- I	COURSE TYPE: Theory (Major)	CREDIT: 03	CODE: BMU24-MJ101	COURSE TITLE: <b>Theory of Indian Music</b> <b>Vocal/Sitar</b>
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**Course learning outcome:**

1. Students get to study various musical terms and different instruments.
2. Students learn different aspects of prescribed ragas.
3. Students get the knowledge of prescribed talas

UNIT-I	<b>Introduction:</b> Dhwani, Naad, Shruti, Swara, Laya, Taal, Khali, Tali, sam,, Vibhag, Alankar, Sangeet	Lectures-10
UNIT-II	<ol style="list-style-type: none"> <li>1. Study of the following :               <ol style="list-style-type: none"> <li>(a) Thaata aur uske prakar -</li> <li>(b) Naad ki visheshta</li> </ol> </li> <li>2. Basic introduction of the following instruments Tanpura, Sitar,</li> <li>3. Detailed study of Notation system of Pt. Vishnu Narayan Bhattachande</li> <li>4. Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhattachande and Pt. Vishnu Digambar Paluskar.</li> </ol>	Lectures-12
UNIT-III	Theoretical description and analytical study of Ragas Detail study – Yaman, Bhairav Non-Detail study- Bhoopali, Kafi Basic Knowledge of Instrument Maintenance	Lectures-12
UNIT-IV	<ol style="list-style-type: none"> <li>1. Notation writing of compositions of Maseetkhani Gat/ Bada Khayal and Razakhani Gat/ Chota Khayal with Two Todas/Taans in prescribed Ragas</li> <li>2. Theoretical description and notation writing of Taals Teen Tal &amp; Dadra with Thah and Dugun Layakari.</li> </ol>	Lectures-14

**Recommended Books:**

**Recommended Books:**

1. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
- Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- I	COURSE TYPE: Practical  (Major)	CREDIT: 01	CODE:  BMU24-MJ102	COURSE TITLE: <b>Practical (Vocal/Sitar)</b>
<b>Course objectives :</b> This course is mainly practical based. Students understand the characteristics of prescribed ragas, composition and talas.				
<b>. Course objectives :</b> This course is mainly practical based. Students understand the characteristics of prescribed ragas, composition and talas.				
	<b>Course Outcomes:</b>  1. The students will learn various prescribed ragas practically. 2. The students will learn and demonstrate talas with their different layakaries			
	Detail Ragas- Yaman, Bhairav Non-Detail Ragas- Bhoopali, Kafi 1. One Vilambit (Maseetkhani) Gat /Bada Khayal and One Drut (Razakhani) Gat/ Chota Khayal with Aroh,A Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study. 2. Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari 3. Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Thaata, Kalyan, Bhairav , Kafi in Thah and Dugun Laya Knowledge of playing technique of Jhala/ Sargam Geet in Thah and Dugun Lay			
1. <b>RECOMMENDED BOOKS:</b> Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b> , Publisher: Sangeet Sadan Prakashan,Allahabad. 2. Vasant, <b>Sangeet Visharad</b> , Publisher: Sangeet Karyalaya, Hathras 3. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b> , Publisher: Sangeet Sadan, Allahabad. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b> , Publisher: Kala Prakashan, Varanasi 4. Mishra Prof. Birendra Nath, Sangeet Prabandh Publisher : Kala Prakashan, Varanasi 5. Mishra Dr. Prem Kishor, The Innovaitive & Preevalent Ragas and Talas Publisher: LUMINOUS BOOKS INDIA Varanasi.				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- I	COURSE TYPE: Practical (Minor)	CREDIT: 04	CODE : BMU24-MI101	COURSE TITLE: <b>Fundamental of Indian Music vocal/Sitar</b>
<b>Course learning outcome:</b> 1. Students get to study various musical terms and different instruments. 2. Students learn different aspects of prescribed ragas. 3. Students get the knowledge of prescribed talas				
UNIT-I	<b>Introduction:</b> Dhwani, Naad, Swara, Laya, Taal, Khali, Tali, sam,, Vibhag, Alankar,Sangeet			Lectures-15
UNIT-II	Study of the following : (a) Thaataur uske prakar -  Basic introduction of the following instruments Tanpura, Sitar, Detailed study of Notation system of Pt. Vishnu Narayan Bhatkhande Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande			Lectures-15
UNIT-III	Theoretical description and analytical study of Ragas Detail study – Yaman, Non-Detail study- Bhoopali,			Lectures-15
UNIT-IV	Notation writing of compositions of MaseetkhaniGat/ Bada Khayal and Razakhani Gat/ Chota Khayal withTwo Todas/Taans in prescribed Ragas Theoretical description and notation writing of Taals TeenTal & Dadra withThah and Dugun Layakari.			Lectures-15
<b>RecommendedBooks:</b> 1.Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b> , Publisher: Sangeet Sadan Prakashan,Allahabad. 2. Mishra Prof. Birendra Nath, Sangeet Prabandh Publisher : Kala Prakashan, Varanasi 3. Kumar Ashok Yaman, Sangeet Ratnawali Publisher Abhishek Publicaion Chandigarh New Delhi. 4. Mishra Dr. Prem Kishor, The Innovaitive & Preevalent Ragas and Talas Publisher: LUMINOUS BOOKS INDIA Varanasi.				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- I	COURSE TYPE: Theory (Multi-Disciplinary Course)	CREDIT: 03	CODE: <b>BMU24-MD101</b>	COURSE TITLE: MULTI-DISCIPLINARY COURSE MUSIC VOCAL/ SITAR
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#### Course Outcomes:

- Students will get the knowledge of musical terms, i.e. Saptak , Sangeet , Swar , Alankar etc.
- They will know the Biographies of prescribed musicians.
- Students will learn about various ragas.

UNITI	<b>Introduction:</b> Dhwani, Naad, Swara, Laya, Taal, Khali, Tali, sam,, Vibhag, Alankar,Sangeet	Lectures-10
UNITII	Study of the following : (b) Thaataur uske prakar -  Basic introduction of the following instruments Tanpura, Sitar, Detailed study of Notation system of Pt. Vishnu Narayan Bhattacharya Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhattacharya	Lectures-11
UNITIII	Theoretical description and analytical study of Ragas Detail Yaman,Bhairav  Theoretical description and notation writing of Taals TeenTal & Dadra withThah and Dugun Layakari	Lectures-12
UNITIV	1. Essay on the following Topics : (a) Music and Culture (b) Music and Psychology	Lectures-12

#### RecommendedBooks:

- Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan,Allahabad.
- Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
- Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
- Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
- Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.

#### COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						



SEMESTER- I	COURSE TYPE: Practical  (Skill)	CREDIT: 03	CODE:  BMU24-SE101	COURSE TITLE: SKILL HINDUSTANI MUSIC  (VOCAL/SITAR)
<b>Learning Outcomes</b>  1. . The students will learn to play prescribed talas on Tabla. 2. They will get knowledge of recording techniques. 3. They will attend musical festivals which will enhance their listening skills				
UNITI	Ability to play thekas of following Talas on Tabla Teental, Kaherwa			Lectures-10
UNITII	Instrument Maintainance and Replacement of the Musical Strings			Lectures-11
UNITIII	1. Knowledge of Recording techniques.			Lectures-12
UNITIV	Attending classical concerts. Music festivals and making the report Review of the same			Lectures-12

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- I	COURSE TYPE: Theory (Major)	CREDIT: 03	CODE: <b>BMU24-MJ201</b>	COURSE TITLE: <b>Theory of Indian music General &amp; Biographies of musicians, musicologist Vocal/ Sitar</b>
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**Course learning outcome :**

1. Students get the knowledge about various musical term i.e. Mela, Raga, Lakshan, Shruti, Alankar etc.
2. Students get to learn and demonstrate different prescribed Ragas.
3. Students learn to understand prescribed Talas

UNIT-I	<b>Introduction:</b> Ashray Raga, Raga, lakshana, Saptak, Gamak, Vadi-Samvadi-Anuvadi-Vivadi, Vakra Swara, Varjit-Swara.	Lectures -10
UNIT-II	Study of the following : (a) Raga ki Jati Audav, Shadav, Sampuran (b) Bhartiya Sangeet ka Itihas  Basic introduction of the following Instruments Tabla, Harmonium Biography and contribution in Indian Music of Pt. Ravi Shankar, Tansen	Lectures-11
UNIT-III	Theoretical description and analytical study of Ragas Detail study – Jaunpuri, Malkauns Non-Detail study- Durga, Desh	Lectures-12
UNIT-IV	Notation writing of compositions of Maseetkhani Gat/ Bada Khayal and Razakhani Gat/ Chota Khayal with Two Todas/Taans in prescribed Ragas Theoretical description and notation writing of Taals Ektal & Keharwa with Thah and Dugun Layakari.	Lectures-12

**BOOKS RECOMMENDED:**

1. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- II	COURSE TYPE: Practical (Major)	CREDIT: 01	CODE: <b>BMU24-MJ202</b>	COURSE TITLE: <b>Practical Hindustani Music (Vocal/Sitar)</b>
<b>Course objectives :</b> This course is mainly practical based. Students understand the characteristics of prescribed Ragas and composition ,as well as Talas.				
<b>Course learning outcome :</b> 1. The students will learn various prescribed Ragas practically. The students learn and demonstrate prescribed Talas in different layakaries				
Detail Ragas- Jaunpuri, Malkauns Non-Detail Ragas- Durga, Desh 1. One Vilambit (Maseetkhani) Gat /Bada Khayal and One Drut (Razakhani) Gat/ Chota Khayal with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study. 2. Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari 3. Knowledge of playing of three basic Alankars of one, two and three swars inthe prescribed Thaata, Asawari,Khamaj,Bhairavi in Thah and Dugun Laya Basic knowledge of strings, its attributes and tuning				
<b>RECOMMENDED BOOKS:</b>  1. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b> , Publisher: Sangeet Sadan Prakashan,Allahabad. 2. Vasant, <b>Sangeet Visharad</b> , Publisher: Sangeet Karyalaya, Hathras 3. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b> , Publisher: Sangeet Sadan, Allahabad. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b> , Publisher: Kala Prakashan, Varanasi 4. Mishra Prof. Birendra Nath, Sangeet Prabandh Publisher : Kala Prakashan, Varanasi 5. Mishra Dr. Prem Kishor, The Innovaitive & Preevalent Ragas and Talas Publisher: LUMINOUS BOOKS INDIA Varanasi.				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- II	COURSE TYPE: Practical (Minor)	CREDIT: 04	CODE: <b>BMU24-MI201</b>	COURSE TITLE: Introduction of Indian Music (General) Vocal/Sitar
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**Course learning outcome :**

1. Students get the knowledge about various musical Term Raga , Lakshan , Shruti, Alankar etc.
2. Students get to learn and demonstrate different prescribed Ragas.  
Students learn to understand prescribed Talas

UNIT-I	<b>Introduction:</b> Ashray Raga, Raga, lakshana, Saptak, Gamak, Vadi-Samvadi-Anuvadi-Vivadi, Vakra Swara, Varjit-Swara	Lectures-15
UNIT-II	Study of the following : (c) Raga ki Jati Audav, Shadav, Sampuran (d) Bhartiya Sangeet ka Itihash  Basic introduction of the following Instruments Tabla, Harmonium Biography and contribution in Indian Music of Pt. Ravi Shankar, Tansen	Lectures-15
UNIT-III	Theoretical description and analytical study of Ragas Detail study – Jaunpuri, Non-Detail study- Desh	Lectures-15
UNIT-IV	Notation writing of compositions of MaseetkhaniGat/ Bada Khayal and Razakhani Gat/ Chota Khayal withTwo Todas/Taans in prescribed Ragas Theoretical description and notation writing of Taals Ektal & Kehrwa withThah and Dugun Layakari.	Lectures-15

**RECOMMENDED BOOKS:**

1. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- II	COURSE TYPE: Theory (Multi- Disciplinary Course)	CREDIT: 03	CODE: <b>BMU24-MD201</b>	COURSE TITLE: Multi- Disciplinary Course Music Vocal/ Sitar
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**Course learning outcome:**

1. The students will get to know different musical terms and biographies of great Musicians .
2. They will learn introduction and illustrations of prescribed ragas.
3. Students will learn Talas with their divisions
4. They will get to learn correlated topics of Indian music.

UNIT-I	<b>Introduction:</b> Ashray Raga, Raga, lakshana, Saptak, Gamak, Vadi-Samvadi-Anuvadi-Vivadi, Vakra Swara, Varjit-Swara.	Lectures-15
UNIT-II	Study of the following : (a) Raga ki Jati (b) Audav, Shadav, Sampuran Basic introduction of the following Instruments Tabla, Harmonium Biography and contribution in Indian Music of Pt. Ravi Shankar, Tansen	Lectures-15
UNIT-III	Theoretical description and analytical study of Ragas Detail study – Jaunpuri, Non-Detail study- Desh	Lectures-15
UNIT-IV	1. Essays on the following topics : • Music in Human Life Folk and Classical Music	Lectures-15

**Books Recommended:**

1. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- II	COURSE TYPE: Practical (Skill)	CREDIT: 03	CODE: <b>BMU24-SE201</b>	COURSE TITLE: SKILL HINDUSTANI MUSIC VOCAL/ SITAR
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**Course learning outcome :**

1. Students will get the knowledge of contemporary classical music performers.
2. They will get to know basic techniques of Harmonium and Tabla playing.

UNITI	1. PowerPoint Presentation by the students on the Contemporary Classical Music Performance.	Lectures -10
UNITII	Basic Technique of Harmonium and Tabla Playing	Lectures-11
UNITIII	Visit to All India Radio Doordarshan	Lectures-12
UNITIV	Attending classical concerts. Music festivals and making the report Review of the same	Lectures-12

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- III	COURSE TYPE: THEORY  (Major)	CREDIT: 04	CODE:  <b>BMU24-MJ301</b>	COURSE TITLE: <b>Theory of Indian Music, Ancient Granthas &amp; Contribution of Musicologists vocal/sitar</b>
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**Course objectives :**

1. It is to give the students an understanding of musical styles and terms and study of different Ragas with notation.
2. Students will also learn about musical Granthas as well as life and contribution of different musicians.

UNIT-I	General discussion and definition of the following - (a) Khyal, Maseet Khani-Razakhani Gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody	Lectures -15
UNIT-II	Writing of Bhatkhande Swarlipi Paddhati. (c) Writing of Talas & Compositions in Notation. (d) Detailed study of Ragas (Raga-Marū Bihag, Bihag, Non-Detailed : Malkauns, Vrindavani Sarang, Kafi (e) Essay, Shastriya Sangeet (Classical Music) & Sugam Sangeet (Light Music)	Lectures-15
UNIT-III	a) Vedic Music - Samvedic Sangeet, Swara, Vadya, Bhakti, Vikar (b) General study of Natyashastra, Sangeet Ratnakar	Lectures-15
UNIT-IV	Life & Contribution of the following - Pt. V.D. Palushkar, S.M. Tagore, Captt. William Willar	Lectures-15

**Course learning outcome :**

1. Students get the knowledge of different musical terms, BhatKhande notation system, writing of Talas and composition.
2. They will get knowledge about Vedic music and study of Nataya Shastra and Sangeet Ratnakar.

Students gain knowledge about Ragas prescribed and comparative study of Ragas. As well as gain knowledge about life and contribution of different musicians towards music

1. **Recommended Books:** Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- III	COURSE TYPE: Practical (Major)	CREDIT: 04	CODE: BMU24-MJ302	COURSE TITLE: Practical Stage Performance Vocal/Sitar
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**Course objectives :**

This course is mainly practical based. Students understand the characteristic of prescribed Ragas and compositions. As well as understand the layakaries of prescribed Talas.

**Course learning outcome :**

1. The students will learn various prescribed Ragas practically.  
The students learn to demonstrate prescribed Talas in different layakaries

Detail Raag - Bihag, Bheempalasi

Non-detail : Vrindawani Sarang, Khamaj

**Vocal Music/Instrumental Music**

1. One Vilambit Khyal Maseetkhani Gat in any one of the given Ragas.
2. Madhyalaya Khyal/Razakhani gat in all the Ragas.
3. Dhrupad/Dhamar in any of the Ragas or Drut Gat in any Tala other than Teentaal.
4. Ability to recite the Thekas of Chautala Dhamar. Roopak

Vocal - Playing of Tanpura is compulsory

Basic Knowledge of Playing Harmonium

**Books Recommended**

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

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						



SEMESTER-III	COURSE TYPE: Practical (Minor)	CREDIT: 04	CODE: BMU24-MJ301	COURSE TITLE: <b>Stage Performance &amp; Comparative Study of the Components of Prescribed Ragas and Talas</b>
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**Course objectives :**

It is to give the students an understanding of musical styles and terms and study of different Ragas with notation. Students will also learn about musical Granthas as well as life and contribution of different musicians.

UNIT-I	1. Detail Ragas- Yaman, Bhairav Non-Detail Ragas- Bhoopali, Kafi	Lectures -15
UNIT-II	2. One Vilambit (Maseetkhani) Gat /Bada Khayal and One Drut (Razakhani) Gat/ Chota Khayal with Aroh,A Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.	Lectures-15
UNIT-III	3. Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari	Lectures-15
UNIT-IV	4. Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Thaata, Kalyan, Bhairav, Kafi in Thah and Dugun Laya 5. Knowledge of playing technique of Jhala/ Sargam Geet in Thah and Dugun Laya.	Lectures-15

1. **Recommended Books:** Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.  
Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
4. Mishra Prof. Birendra Nath, Sangeet Prabandh Publisher : Kala Prakashan, Varanasi
5. Mishra Dr. Prem Kishor, The Innovative & Prevalent Ragas and Talas Publisher: LUMINOUS BOOKS INDIA Varanasi.

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-III	COURSE TYPE: Theory (MDC)	CREDIT: 02	CODE: <b>BMU24-MD301</b>	COURSE TITLE: : Multi-Disciplinary Course Music Vocal/ Sitar
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**Course Objective :**

This course comprise of skill enhancement. In this course students get to learn play Thekas on table. They will learn recording techniques as well as they will attend different musical concert and festivals. It will enhance their listening skills.

UNIT-I	General discussion and study of the following terms - Swar, Saptak, Alankar, Taal, Raga, Aroha, Avaroha, Pakad, Naad, Dhwani	Lectures-10
UNIT-II	Introduction of the following Ragasll with illustrations : Bhairav, Yaman, Hameer. 4. Introduction of the following Talas with their divisions : Teental, Dadra, Rupak	Lectures-11
UNIT-III	Biographies of the following Musicians - Tansen, Pt Vishnu Narayan Bhatkhande, Pt. Ravi Shankar, Tyagraja	Lectures-12
UNIT-IV	Essay on the following Topics : (a) Music and Culture (b) Music and Psychology	Lectures-12

- **BOOKS RECOMMENDED:** Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
- Patwardhan, V. R. - Rag Vigyan Part I-IV
- Thakur, O.N.- Sangeetanjali Part I-IV
- Jha, Ramashray- Abhinav Geetanjali Part I-V
- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
- Srivastava, S.C. –Raag Parichay- Part 2
- Tak, T.S. –Subodh Sangeet Shastra Part 1
- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape,S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-IV	COURSE TYPE: Practical (SEC)	CREDIT: 03	CODE: <b>BMU24-SE301</b>	COURSE TITLE: SKILL HINDUSTANI MUSIC VOCAL/ SITAR
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**LEARNING OUTCOMES:**

1. Establish an understanding of the nature of statistics and data
2. Developing an ability to demonstrate the organization of raw scores and graphical representation of data
3. Learn the normal probability curve and its relevance in statistical reasoning
4. Developing skills in calculating descriptive statistics and correlation methods

UNIT-I	. Ability to play Thekas of following Talas on Tabla Teental, Kaherwa.  . Understanding various parts of Tanpura, Sitar and the technique of tuning it	Lectures -15
UNIT-II	. Knowledge of Recording techniques	Lectures-15
UNIT-III	. Attending classical concerts. Music festivals and making the report Review of the same.	Lectures-15
UNIT-IV	Field visit to Doordarshan, All India Radio, National Archives, Sangeet Natak Academy or other such institution relevant to the study of documentation of Music material and thereafter submission of report based on this visit	Lectures-15

**Books Recommended**

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-IV	COURSE TYPE: Theory (Major)	CREDIT: 04	CODE: BMU24-MJ401	COURSE TITLE: <b>Analytical Study of Ragas and Talas Vocal/ Sitar</b>
<ul style="list-style-type: none"><li>• <b>LEARNING OUTCOMES:</b> Ability to notate all ragas and talas in the Bhatkhande Notation systems</li><li>• Ability to notate the prescribed ragas and Talas in the Paluskarnotation system</li><li>• Have thorough understanding of all prescribed ragas through an in-depth descriptive study of the prescribed ragas</li><li>• Have thorough understanding of all prescribed ragas through an in-depth comparative study of similar ragas</li><li>• Ability to notate all the prescribed talas in different layas and layakar</li></ul>				
UNIT-I	<b>Knowledge of Notation</b> Ability to write the short Alaap and Jhalain prescribed ragas Ahir Bhairav &Puriya Dhanshri			Lectures -15
UNIT-II	<b>Notation of Slow Composition</b> Ability to write the notation of Vilambit Composition/Gat with 6 Taans / Todas in the prescribed Detailed Raagas– Ahir Bhairav &Puriya Dhanshri			Lectures-15
UNIT-III	<b>Notation of Fast Composition</b> Writing on Fast composition along with 6 taans/Todas and Jhalas to Teental in a raga prescribed in the syllabus- Ahir Bhairav, Puriya Dhanshri , Desh, , Marva			Lectures-15
UNIT-IV	<b>Notation in Other Talas</b> Writing one composition in a taal other than teental in any non -detail raag prescribed in the syllabus (10/12/14 beats)-Desh, Purvi <b>Notation of Talas</b> Thah, Dugun, Tigun, Chaugun of Prescribed Talas- Jhap taal Ek Taal and Chautal <b>Knowledge of Theoretical Description of Raaga</b> <ul style="list-style-type: none"><li>• Ability to write theoretical description of all Raagas prescribed in syllabus. Ahir Bhairav, Puriya Dhanshri, Desh, Purvi</li></ul> <b>Comparative Study of Similar Raagas</b> Similarities and Differences of Similar Ragas prescribed in the syllabusPuriya-Marva, Desh- Vrindavani Sarang, Ahir Bhairav-Bhairav			Lectures-15
<ul style="list-style-type: none"><li>• <b>Books Recommended:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>• Thakur, O.N.- Sangeetanjali Part I-IV</li><li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>• Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>• Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>• Srivastava, S.C. –Raag Parichay- Part 2</li><li>• Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>• Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>• Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music</li><li>• Pranjape,S.C.- Sangeet Bodh</li></ul>				

- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

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SEMESTER-IV	COURSE TYPE: Theory (Major)	CREDIT: 04	CODE: BMU24-MJ402	COURSE TITLE: <b>Theory of Indian Music, Medieval Granthas &amp; Contribution of Musicians &amp; Musicologists Vocal/Sitar</b>
<ul style="list-style-type: none"><li><b>LEARNING OUTCOMES:</b> A thorough understanding of Bhatkhande and Paluskar Notation systems through an in-depth comparative study</li><li>Knowledge of the Historical Evolution of Indian Classical Music from 8-13 centuries AD</li><li>Deeper understanding of some more advanced concepts as well as terms and terminologies of Indian Classical Music and the Hindustani and Carnatic Systems of Music through a comparative overview</li><li>Knowledge of the Biography, Musical Contribution and playing styles of great stalwarts of Instrumental Music in India and the music described in Religious and other Texts</li><li>Structural and Historical knowledge of various Indian classical musical instruments</li></ul>				
UNIT-I	General discussion & definition of the following : (a) Alap-Jor-Jhala, Thumri, Dadra, Tappa, Jamjama, Sandhi Prakash Raga, Parmelpraveshak Raga			Lectures -15
UNIT-II	Essay on Raga ka Samay Siddhant			Lectures-15
UNIT-III	Study of Following Granthas : Sangeet Parijat, Swamel Kalanidhi, Chaturdandi Prakashika			Lectures-15
UNIT-IV		Life & Contribution of the following - Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan, Annapurna Devi		Lectures-15
<ul style="list-style-type: none"><li><b>Books Recommended:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>Thakur, O.N.- SangeetanjaliPartI-IV</li><li>Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>Srivastava, S.C. –Raag Parichay- Part 2</li><li>Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>Roychoudhury, Bimala Kant- Dictionary of Indian Classical Music</li><li>Pranjape,S.C.- Sangeet Bodh</li><li>Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li><li>Andrews, A -Introduction to Music Fundamentals</li><li>Bandhopadhyaya, S.-Sangeet Rahasya</li><li>Bennett, Roy , Cambridge- Music dictionary</li><li>Ranade, Ashok D. - Music and Musicians of Hindoostan</li><li>Sambamurthy P. - South Indian Music Book No. I-V</li><li>Mehta R.C- Gharana Traditions</li><li>Chaubey Susheel- Hindustani Sangeet keGharane</li></ul>				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- IV	COURSE TYPE: Practical (Major)	CREDIT: 04	CODE: <b>BMU24-MJ403</b>	COURSE TITLE: <b>Stage Performance of Prescribed Ragas Vocal/Sitar</b>
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**Learning Outcomes:**

- The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills.
- The students will be able to identify and recite basic Ragas and Talas
- The students will gain the knowledge of singing Light Music composition
- The students will be able to sing basic Gayan Shailis

UNIT-I	Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1  Candidate may plan her performance in following manner			Lectures-15
UNIT-II	<b>Classical Vocal Music:-</b> (i) Khayal-Bada and Chota Khayal with elaborations. Tarana is optional			Lectures-15
UNIT-III	<b>Classical Instrumental Music:-</b> (ii) Alap. Jod, Jhala, Maseethkhani/Vilambit & Razakhani/Drut Gat with elaborations			Lectures-15
UNIT-IV		<b>Semi Classic Music:-</b> (i) A short piece of classical Music/Thumri/Bhajan/Dhun (ii) One composition in a Taal other Jhap Taal. (Chautaal, Ektaal)		Lectures-15

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						



SEMESTER- IV	COURSE TYPE: Practical  (Major)	CREDIT: 04	CODE:  BMU24-MJ404	COURSE TITLE: <b>Critical and Comparative Study of Prescribed Raagas and Talas Vocal/ Sitar</b>
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**Course Outcomes:**

The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills.

- The students will be able to identify and recite basic Ragas and Talas
- The students will gain the knowledge of singing Light Music composition
- The students will be able to sing basic Gayan Shailis

**LIST OF TESTS AND EXPERIMENTS:** Any Five of the following preferably both test and experiment

**NOTE:** A student will be given ONE practical to perform during the examination.

UNIT-I	<b>Knowledge of Raagas(Detail)</b> <ul style="list-style-type: none"> <li>• Ability to demonstrate Raagas Ahir Bhairav &amp; Puriya Dhanashri with Alaap, . Aroh, Aroh Avarah, Pakad (Chalan) and Vilambit Composition/Gat with 6Taans/Todas. Ability to demonstrate Raag Ahir Bhairav &amp; Puriya Dhanashri with Drut Composition/Gat with 6Taans&amp;Todas.and Jhala</li> </ul>	Lectures-15
UNIT-II	<b>Knowledge of Raagas(Non-Detail)</b> <ul style="list-style-type: none"> <li>• Ability to demonstrate Raag Desh, Purvi&amp; with Aroh, Avaroh, Pakad and Chalan, short Alaap and Drut Composition/Gat with 6Taans &amp;Todasand short Jhala Ability to perform any one Raag in any Taal other than Teentaal (10 &amp; 12 Beats) from the Raag of non-details studies.</li> </ul>	Lectures-15
UNIT-III	<b>Knowledge of Taal</b> Recitation of Taal Jhap , Ek Taal& Chautal with Thah, Dugun, Tigun&Chaugun	Lectures-15
UNIT-IV	<b>Comparative Study of Raag &amp; Taal</b> <ul style="list-style-type: none"> <li>• Ability to perform Chalan of similar Raag of prescribed Raaga- Puriya-Marva, Desh-Vrindavani Sarang, Ahir Bhairav-Bhairav</li> </ul>	Lectures-15

- **BOOKS RECOMMENDED:** Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
- Patwardhan, V. R. - Rag Vigyan Part I-IV
- Thakur, O.N.- SangeetanjaliPartI-IV
- Jha, Ramashray- Abhinav Geetanjali Part I-V
- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
- Srivastava, S.C. –Raag Parichay- Part 2
- Tak, T.S. –Subodh Sangeet Shastra Part 1

- Srivastava, G.C.- Taal Parichay Parts 1-4

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- IV	COURSE TYPE: Practical  (Minor)	CREDIT: 04	CODE :  BMU24-MI401	COURSE TITLE: <b>Stage Performance &amp; Comparative Study of the Components of Prescribed Ragas and Talas -IV</b>
LEARNING OUTCOMES:				
UNIT-I	<b>Practice of Advanced Alankars:</b>  Practice of advanced technique with 5 difficult Alankars in different Thaata and Saptak			Lecture-15
UNIT-II	<b>Knowledge of Raag:</b>  • Ability to demonstrate Raga Bhimpalasi , with short Alaap (Chalan) Drut Compositions/Gats with 4 Taans /Toda and Jhala.			Lecture-15
UNIT-III	<b>Knowledge of Taal:</b>  Recitation of Taal Jhaptaal and Chartal with Thah, Dugun, Tigan & Chaugun			Lecture-15
UNIT-IV	<b>Comparative Study of Raag &amp; Taal :</b>  Ability to perform Chalan of similar Raag of prescribed Raaga- Bhimpalasi- Bageshri			Lecture-15
<b>Books Recommended:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV • Patwardhan, V. R. - Rag Vigyan Part I-IV • Thakur, O.N.- Sangeetanjali Part I-IV • Jha, Ramashray- Abhinav Geetanjali Part I-V • Mishra, L.M.- Bharatiya Sangeet Vadya • Yaman, Ashok Kumar- Sangeet Ratnavali • Srivastava, S.C. –Raag Parichay- Part 2 • Tak, T.S. –Subodh Sangeet Shastra Part 1 • Srivastava, G.C.- Taal Parichay Parts 1-4 • Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music • Pranjape,S.C.- Sangeet Bodh • Thakur, J.S.- Bhartiya Sangeet Ka Itihas • Andrews, A - Introduction to Music Fundamentals • Bandhopadhyaya, S.-Sangeet Rahasya • Bennett, Roy , Cambridge- Music dictionary • Ranade, Ashok D. - Music and Musicians of Hindustan				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- IV	COURSE TYPE: <b>Internship</b>	CREDIT: 02	CODE: <b>BMU24-IN471</b>	COURSE TITLE: <b>Internship</b>
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**NOTE:** A course requiring students to participate in a professional activity or work experience, or cooperative education activity with an entity external to the education institution, normally under the supervision of an expert of the given external entity. A key aspect of the internship is induction into actual work situations. Internships involve working with local industry, government or private organizations, business organizations, artists, crafts persons, and similar entities to provide opportunities for students to actively engage in on-site experiential learning.

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

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SEMESTER-V	COURSE TYPE: Theory (Major)	CREDIT: 04 Theory	CODE: <b>BMU24-MJ501</b>	COURSE TITLE: <b>Analytical Study of Ragas and Talas Vocal/Sitar</b>
<b>Learning Outcomes:</b> <ul style="list-style-type: none"> <li>The course has been designed to provide a comprehensive knowledge of the subject which will enhance the understanding of students about Indian culture, heritage and the traditions of Instrumental Music.</li> <li>This course offers the students an opportunity to learn the aesthetics and technical nuances of instrumental music. The syllabus offers benefits of detailed training in North Indian Classical music in theory and practice.</li> </ul> <p>The combining of theoretical and practical modules will also help to develop the analytical capacity which is essential for the field of music</p>				
UNIT-I	<b>Knowledge of Notation</b>	Ability to write the short Alaap and Jhala in prescribed ragas		Lectures-15
UNIT-II	<b>Notation of Slow Composition</b>	<p>Ability to write the notation of Vilambit Composition/Gat with 6 Taans / Todas in the prescribed Detailed Darbari, Asawari,</p> <p>. Writing on Fast composition along with 6 taans/Todas set to Teental in a raga prescribed in the syllabus- Darbari, Asawari, Adana, Basant</p>		Lectures-15
UNIT-III		<p><b>Notation in Other Talas</b> Writing one composition in a taal other than teental in any non -detail raag prescribed in the Asawari, Adana, Basant</p> <p>syllabus (10 and 12beats)- <b>Notation of Talas</b> Thah, Dugun, Tigun, Chaugun of Prescribed Talas- Sooltal and Pancham Sawari</p> <p><b>Knowledge of Paluskar Notation System</b></p> <ul style="list-style-type: none"> <li>Ability to write one composition in any ragas and talas prescribed in the syllabus in Paluskar Notation system- Shree, PuriyaDhanashri(Teental/10 and 12 beatsAsawari, Adana, Basant) Darbari,</li> </ul>		Lectures-15
UNIT-IV		<p><b>Knowledge of Theoretical Description of Raaga</b></p> <ul style="list-style-type: none"> <li>Ability to write theoretical description of all Raagas prescribed in syllabus. Asawari, Adana, Basant darbari,</li> </ul> <p>- <b>Comparative Study of Similar Raagas</b></p>		Lectures-15

		Similarities and Differences of Similar Ragas prescribed in the syllabus Darbari, Adana, Poorvi, Jaunpuri	
<ul style="list-style-type: none"> <li>• <b>BOOKS RECOMMENDED:</b> Mishra, L.M.- Bharatiya Sangeet Vadya</li> <li>• Yaman, Ashok Kumar- Sangeet Ratnavali</li> <li>• Srivastava, S.C. –Raag Parichay- Part 2</li> <li>• Tak, T.S. –Subodh Sangeet Shastra Part 1</li> <li>• Srivastava, G.C.- Taal Parichay Parts 1-4</li> <li>• Roychoudhury, Bimala Kant- Dictionary of Indian Classical Music</li> <li>• Pranjape, S.C.- Sangeet Bodh</li> <li>• Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li> <li>• Andrews, A -Introduction to Music Fundamentals</li> <li>• Bandhopadhyaya, S.-Sangeet Rahasya</li> <li>• Bennett, Roy , Cambridge- Music dictionary</li> <li>• Ranade, Ashok D. - Music and Musicians of Hindoostan</li> <li>• Sambamurthy P. - South Indian Music Book No. I-V</li> <li>• Mehta R.C- Gharana Traditions</li> <li>• Chaubey Susheel- Hindustani Sangeet ke Gharane</li> <li>• Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li> <li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li> <li>• Thakur, O.N.- Sangeetanjali Part I-IV</li> <li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li> </ul>			

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- V	COURSE TYPE: Theory (Major)	CREDIT: 04	CODE: BMU24-MJ502	COURSE TITLE: <b>History and Theory of Indian Classical Music Vocal/Sitar</b>
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- **Learning Outcomes:** Knowledge of the Historical Evolution of Indian Classical Music from 13 century AD to present times
- Deeper understanding of some more advanced concepts as well as terms and terminologies of Indian Classical Music
- Have a detailed understanding of the Thaata-Raag Concept
- Knowledge of the four-fold classification of Musical Instruments in detail

Greater Awareness and understanding of various aspects pertaining to music, its training and ways to achieve excellence in performing skills, as well as articulation of ones own ideas, observations and learnings through essay writing on relevant subjects

UNIT-I	<b>Historical Evolution of Indian Music</b> 15th Century AD- present times	Lectures-15
UNIT-II	<b>Musical texts</b> <ul style="list-style-type: none"> <li>- Brihaddeshi</li> <li>- Sangeet Parijat</li> </ul> <b>Concept</b> <ul style="list-style-type: none"> <li>• Sarna Chatushtai</li> <li>• Swar Prastar</li> </ul>	Lectures-15
UNIT-III	<b>Thaat and Raag</b> <ul style="list-style-type: none"> <li>• Comparative study of the Charactersitics of Thaata and Raag</li> <li>• Process of creating 32 Thaats from one North Indian Saptak</li> <li>• Process of creation of 484 Raags from one Thaata</li> </ul>	Lectures-15
UNIT-IV	<b>Shruti-Swar System (Ancient, Medieval, Modern</b>  <b>Essay on General topics related to Music (500 words</b>	Lectures-15

**BOOKS RECOMMENDED:** V.N.Bhatkhande : Kramik Pustak Malika Part I – VI

- Omkar Nath Thakur: Sangeetanjali Part I – IV
- Dr. Tej Singh Tak: Subodh Sangeet Shastra
- Prof. Mangala Kapoor: Sangeet Mangalya
- Shree Harischandra Srivastava: Raga Parichay I – IV
- Basant : Sangeet Vishaarad Suggestive E- Resources:
- MOOC Material

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						



SEMESTER-V	COURSE TYPE: Practical (Major)	CREDIT: 04	CODE: BMU24-MJ503	COURSE TITLE: <b>Stage Performance of Prescribed Ragas Vocal/Sitar</b>
<ul style="list-style-type: none"><li>• <b>Learning Outcomes</b> Advanced techniques of playing own instrument and to be able to apply them appropriately for an aesthetic outcome</li><li>• Better coordination of left and right hand movements and complex patterns and techniques of both hands and well blowing techniques in case of Flute</li><li>• Recognize the nuances of the various Ragas prescribed in the syllabus</li><li>• Have in depth understanding of the prescribed ragas through a comparative study of similar ragas</li><li>• Understand and recite the prescribed talas in different layakaries</li></ul>				
UNIT-I	Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1  Candidate may plan her performance in following manner			Lectures -15
UNIT-II	<b>Classical Vocal Music:-</b>  (i) Khayal-Bada and Chota Khayal with elaborations. Tarana is optional			Lectures-15
UNIT-III	<b>Classical Instrumental Music:-</b>  (ii) Alap. Jod, Jhala, Maseethkhani/Vilambit & Razakhani/Drut Gat with elaborations			Lectures-15
UNIT-IV	<b>Semi Classic Music:-</b>  (i) A short piece of classic music/Thumri/Bhajan/Dhun  (ii) One composition in a Taal other Jhap Taal. (Chautaal, Ektaal)			Lectures-15
<b>BOOKS RECOMMENDED:</b> <ul style="list-style-type: none"><li>• Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>• Thakur, O.N.- Sangeetanjali Part I-IV</li><li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>• Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>• Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>• Srivastava, S.C. –Raag Parichay- Part 2</li><li>• Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>• Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>• Roychoudhury, Bimala Kant- Dictionary of Indian Classical Music</li><li>• Pranjape,S.C.- Sangeet Bodh</li><li>• Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li><li>• Andrews, A -Introduction to Music Fundamentals</li><li>• Bandhopadhyaya, S.-Sangeet Rahasya</li><li>• Bennett, Roy , Cambridge- Music dictionary</li><li>• Ranade, Ashok D. - Music and Musicians of Hindoostan</li><li>• Sambamurthy P. - South Indian Music Book No. I-V</li><li>• Mehta R.C- Gharana Traditions</li></ul> <b>Chaubey Susheel- Hindustani Sangeet ke Gharane</b>				

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:						
	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- V	COURSE TYPE: Practical (Major)	CREDIT : 04	CODE: BMU24-MJ504	COURSE TITLE: <b>Critical and Comparative study of Components of Prescribed Ragas and Talas Vocal/Sitar</b>
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**NOTE:** A student will be given ONE practical to perform during the examination.

**Course Outcomes:**

- Advanced techniques of playing own instrument and to be able to apply them appropriately for an aesthetic outcome
  - Better coordination of left and right hand movements and complex patterns and techniques of both hands and well blowing techniques in case of Flute
  - Recognize the nuances of the various Ragas prescribed in the syllabus
  - Have in depth understanding of the prescribed ragas through a comparative
  - study of similar ragas
- Understand and recite the prescribed talas in different layakaries

UNIT-I	<b>Knowledge of Raagas(Detail)</b>	Ability to demonstrate Raagas Ahir Bhairav &Puriya with Alaap, Aroh, Avarah, Pakad (Chalan) and Vilambit Composition/Gat with 6Taans/Todas. Ability to demonstrate Raag Darbari, Asawari with Drut Composition/Gat with 6Taans&Todas.and Jhala	Lectures -15	
UNIT-II	<b>Knowledge of Raagas(Non-Detail)</b>	Ability to demonstrate Raag with Aroh, Avaroh, Pakad and Chalan, short Alaap and Drut Composition/Gat with 6Taans &Todasand short Jhala  Ability to perform any one Raag,Adana, Basant in any Taal other than Teentaal (10 & 12 Beats) from the Raag of non-details studies.	Lectures-15	
UNIT-III	<b>Knowledge of Taal</b>	Recitation of Taal Jhap , Ek Taal& Chautal with Thah, Dugun, Tigun&Chaugun	Lectures-15	
UNIT-IV	<b>Comparative Study of Raag &amp; Taal</b>	<ul style="list-style-type: none"> <li>• Ability to perform Chalan of similar Raag of prescribed Raaga-Asawari, Darbari,</li> </ul>	Lectures-15	

		Basant, Adana		
<ul style="list-style-type: none"> <li>• <b>RECOMMENDED BOOKS:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li> <li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li> <li>• Thakur, O.N.- Sangeetanjali Part I-IV</li> <li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li> <li>• Mishra, L.M.- Bharatiya Sangeet Vadya</li> <li>• Yaman, Ashok Kumar- Sangeet Ratnavali</li> <li>• Srivastava, S.C. –Raag Parichay- Part 2</li> <li>• Tak, T.S. –Subodh Sangeet Shastra Part 1</li> <li>• Srivastava, G.C.- Taal Parichay Parts 1-4</li> <li>• Roychoudhury, Bimala Kant- Dictionary of Indian Classical Music</li> <li>• Pranjape,S.C.- Sangeet Bodh</li> </ul>				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-V	COURSE TYPE: Practical  (Minor)	CREDIT: 04	CODE:  <b>BMU24-MI501</b>	COURSE TITLE: Performance of choice Raga and other genre/ Ragas of the prescribed course with analytical and comparative study of the prescribed Ragas and Talas
<b>Learning Outcomes:</b> <ul style="list-style-type: none"><li>● The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills.</li><li>● The students will be able to identify and recite basic Ragas and Talas</li><li>● The students will gain the knowledge of singing Light Music composition</li><li>● The students will be able to sing basic Gayan Shailis</li></ul>				
UNIT-I	<b>Raga – Bhairav, Allhiya Bilawal, (Madhya Laya Bandish In both the Ragas)</b>			Lectures-15
UNIT-II	<b>Ability to recite the thekas and dugun, Taal : Laykaari of Tala : Ektala, Chartala Ability to recite the thekas in Thah and dugun, layakari</b>			Lectures-15
UNIT-III	<b>Any composition of light music</b>			Lectures-15
UNIT-IV	<b>Viva-Voce :Raga and Tala Identification</b>			Lectures-15
<ul style="list-style-type: none"><li>● <b>BOOKS RECOMMENDED:</b> : Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>● Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>● Thakur, O.N.- Sangeetanjali Part I-IV</li><li>● Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>● Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>● Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>● Srivastava, S.C. –Raag Parichay- Part 2</li><li>● Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>● Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>● Roychoudhury, Bimala Kant- Dictionary of Indian Classical Music</li></ul>				

- Pranjape,S.C.- Sangeet Bodh

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- IV	COURSE TYPE: Internship	CREDIT: 02	CODE: <b>BMU24-IN571</b>	COURSE TITLE: <b>Internship</b>
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**NOTE:** . A course requiring students to participate in a professional activity or work experience, or cooperative education activity with an entity external to the education institution, normally under the supervision of an expert of the given external entity. A key aspect of the internship is induction into actual work situations. Internships involve working with local industry, government or private organizations, business organizations, artists, crafts persons, and similar entities to provide opportunities for students to actively engage in on-site experiential learning.

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VI	COURSE TYPE: Theory  (Major)	CREDIT: 04	CODE:  BMU24-MJ601	COURSE TITLE: <b>Analytical study of Ragas and Talas Vocal/Sitar</b>
<ul style="list-style-type: none"><li>• <b>Learning Outcomes:</b> The students will be able to compose &amp; notate Alap, Jod, Jhalain the prescribed Raga.</li><li>• The students will know the description of the Ragas and Talas from the prescribed syllabus.</li><li>• The students will be able to identify and notate the Talas with their prescribed Laykari.</li><li>• The students will be able to notate Bandishes/Gats or compositions with Aalap and Tans/Todas in the Detailed andnon detailed Ragas.</li></ul> They will be able to notate Compositions in Taals other than Teental and be able to read and understand prescribed ragas and talas in the Paluskar Notation system				
UNIT-I	<b>Knowledge of Notation</b> <ul style="list-style-type: none"><li>• Ability to write the short Alaap and Jhala in prescribed ragas</li></ul> <b>Notation of Slow Composition</b> Ability to write the notation of Vilambit Composition/Gat with 6 Taans / Todas in the prescribed Detailed Raagas –Todi, Marwa, Shir <b>Notation of Fast Composition</b> <ul style="list-style-type: none"><li>• Writing on Fast composition along with 6 taans/Todas set to Teental in a ragaprescribed in the syllabus-Raagas Todi, Marwa, Shir</li></ul> Raagas Bhoopal Todi, Marwa Sohani, Shri Lalita,			Lectures -15
UNIT-II	<b>Notation in Other Talas</b> Writing one composition in a taal other than teental in any non -detail raag prescribed in the syllabus (11 Beats and Dhamar Taal)- Raagas Bhoopal Todi, Marwa Sohani, Shri Lalita,			Lectures-15
UNIT-III	<b>Knowledge of Theoretical Description of Raaga</b> <ul style="list-style-type: none"><li>• Ability to write theoretical description of all Raagas prescribed in syllabus.</li></ul> -Raagas Todi, Marwa, Shri <b>Comparative Study of Similar Raagas</b> Similarities and Differences of Similar Ragas prescribed in the syllabusGujri Todi-Bhoopal Todi, Marwa Sohani, Shri Lalti			Lectures-15
UNIT-IV	<b>Knowledge of Paluskar Notation System</b>  Ability to write one composition in any ragas and talas prescribed in the syllabus in Paluskar Notation system- Todi, Marwa, Shri, (Teental/ and rupak)  <b>Notation of Talas</b>  Thah, Dugun, Tigun, Chaugunand Aad of Prescribed Talas- Teen Taal, Rupak Taal			Lectures-15
<ul style="list-style-type: none"><li>• <b>Recommended Books:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>• Thakur, O.N.- Sangeetanjali Part I-IV</li><li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>• Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>• Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>• Srivastava, S.C. –Raag Parichay- Part 2</li><li>• Tak. T.S. –Subodh Sangeet Shastra Part 1</li></ul>				

- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary of Indian Classical Music
- Pranjape, S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V
- Mehta R.C- Gharana Traditions

Chaubey Susheel- Hindustani Sangeet keGharane

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						



SEMESTER- VI	COURSE TYPE: Theory  (Major)	CREDIT: 04	CODE:  BMU24-MJ602	COURSE TITLE: <b>History and Theory of Indian Classical Music Vocal/Sitar</b>
<ul style="list-style-type: none"><li><b>Learning Outcomes:</b> The students will be able to gather an in-depth knowledge about the various aspects of the Indian Classical Music i.e. - Its History, theoretical concepts, terminologies, various musical forms, life sketches of eminent musicians &amp; other technical aspects.</li></ul>				
UNIT-I	Basic knowledge of the percussion instruments used in Classical Music - Tabla, Pakhawaj, Dholak			Lectures -15
UNIT-II	1 . Study of uttarakhand Lok Geet  2. Definition of Shuddha Chayalag, Sankirna Raag, Ashray Raag  . 3. Definition of Lakshan Geet, Chaiti, Kajri, Bhajan and Ghazal			Lectures-15
UNIT-III	General discussions on the "Gharana Parampara" of Hindustani Music (Vocal/Instrumental)			Lectures-15
UNIT-IV	Essays on the following topics : <ul style="list-style-type: none"><li>Classical Music and Film Music</li><li>Music and Aesthetics</li></ul> Music & Nature			Lectures-15
<b>BOOKS RECOMMENDED:</b> • V.N.Bhatkhande : Kramik Pustak Malika Part I – VI • Omkar Nath Thakur: Sangeetanjali Part I – IV • Dr. Tej Singh Tak: Subodh Sangeet Shastra • Prof. Mangala Kapoor: Sangeet Mangalya • Shree Harischandra Srivastava: Raga Parichay I – IV • Basant : Sangeet Vishaarad Suggestive <b>E- Resources:</b> • MOOC Material				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VI	COURSE TYPE: Practical  (Major)	CREDIT: 04	CODE:  BMU24-MJ603	COURSE TITLE: <b>Stage Performance of Prescribed Ragas Vocal/Sitar</b>
<p><b>learning Outcomes:</b> The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills</p> <ul style="list-style-type: none"><li>• The students will be able to identify and recite the basic Ragas and Talas with its layakaris</li><li>• The students will be able to identify and recite basic Talas</li><li>• The students will get acquainted with Indian Folk Music</li></ul>				
UNIT-I		Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1  Candidate may plan her performance in following manner	Lectures -15	
UNIT-II		<b>Classical Vocal Music:-</b>  (i) Khayal-Bada and Chota Khayal with elaborations. Tarana is optional	Lectures-15	
UNIT-III		<b>Classical Instrumental Music:-</b>  (ii) Alap. Jod, Jhala, Maseethkhani/Vilambit & Razakhani/Drut Gat with elaborations	Lectures-15	
UNIT-IV		<b>Semi Classic Music:-</b>  (i) A short piece of classic music/Thumri/Bhajan/Dhun  (ii) One composition in a Taal other Jhap Taal. (Chautaal, Ektaal)	Lectures-15	
<ul style="list-style-type: none"><li>• <b>BOOKS RECOMMENDED:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>• Thakur, O.N.- Sangeetanjali Part I-IV</li><li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>• Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>• Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>• Srivastava, S.C. –Raag Parichay- Part 2</li><li>• Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>• Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>• Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music</li><li>• Pranjape,S.C.- Sangeet Bodh</li><li>• Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li><li>• Andrews, A -Introduction to Music Fundamentals</li><li>• Bandhopadhyaya, S.-Sangeet Rahasya</li><li>• Bennett, Roy , Cambridge- Music dictionary</li><li>• Ranade, Ashok D. - Music and Musicians of Hindoostan</li><li>• Sambamurthy P. - South Indian Music Book No. I-V</li><li>• Mehta R.C- Gharana Traditions</li></ul> <p>Chaubey Susheel- Hindustani Sangeet ke Gharane</p>				

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:						
	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VI	COURSE TYPE: Practical (Major)	CREDIT : 04	CODE: <b>BMU24- MJ604</b>	COURSE TITLE: <b>Critical and Comparative study of Components of Prescribed Ragas and Talas Vocal/Sitar</b>
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**NOTE:** A student will be given ONE practical to perform during the examination.

- **Course Outcomes:** The students will be able to gather an in-depth knowledge about the various aspects of the Indian Classical Music
- The students will be able to compose & play Alap, Jod, Jhalain the prescribed Raga and know the description of the Ragas and Talas from the prescribed syllabus.
- The students will be able to identify and recite the Talas with their prescribed Laykari.
- The students will be able to play Bandishes/Gats or compositions with Aalap and Tans/Todas in the Detailed and Non Detailed Ragas.

They will be able to play Compositions in Taals other than Teental and also read and understand prescribed ragas and talas in the Paluskar Notation system

**LIST OF TESTS AND EXPERIMENTS:** Any five of the following:

UNIT-I	<b>Knowledge of Raagas(Detail)</b>	Ability to demonstrate Raagas Ahir Bhairav &Puriya with Alaap, Aroh, Avarah, Pakad (Chalan) and Vilambit Composition/Gat with 6Taans/Todas. Ability to demonstrate Raag Todi, Marwa,& Shirwith Drut Composition/Gat with 6Taans&Todas.and Jhala	Lectures -15
UNIT-II	<b>Knowledge of Raagas(Non-Detail)</b>	Ability to demonstrate Raag Desh, Purvi& Vrindavani Sarang with Aroh, Avaroh, Pakad and Chalan, short Alaap and Drut Composition/Gat with 6Taans &Todasand short Jhala Ability to perform any one Raag in any Taal other than Teentaal (12 & 7 Beats) from the Raag of non-details studies.	Lectures-15
UNIT-III	<b>Knowledge of Taal</b>	Recitation of Taal Jhap , Ek Taal& Rupak with Thah, Dugun, Tigun&Chaugun	Lectures-15

UNIT-IV	<b>Comparative Study of Raag &amp; Taal</b>	<ul style="list-style-type: none"> <li>Ability to perform Chalan of similar Raag of prescribed Raaga-Bhopali Todi, Marwa Sohani, Shri Lalti</li> </ul>	Lectures-15
<ul style="list-style-type: none"> <li><b>RECOMMENDED BOOKS:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li> <li>Patwardhan, V. R. - Rag Vigyan Part I-IV</li> <li>Thakur, O.N.- SangeetanjaliPartI-IV</li> <li>Jha, Ramashray- Abhinav Geetanjali Part I-V</li> <li>Mishra, L.M.- Bharatiya Sangeet Vadya</li> <li>Yaman, Ashok Kumar- Sangeet Ratnavali</li> <li>Srivastava, S.C. –Raag Parichay- Part 2</li> <li>Tak, T.S. –Subodh Sangeet Shastra Part 1</li> <li>Srivastava, G.C.- Taal Parichay Parts 1-4</li> <li>Roychoudhury, Bimala Kant- Dictionary of Indian Classical Music</li> <li>Pranjape,S.C.- Sangeet Bodh</li> <li>Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li> <li>Andrews, A -Introduction to Music Fundamentals</li> <li>Bandhopadhyaya, S.-Sangeet Rahasya</li> <li>Bennett, Roy , Cambridge- Music dictionary</li> <li>Ranade, Ashok D. - Music and Musicians of Hindoostan</li> <li>Sambamurthy P. - South Indian Music Book No. I-V</li> <li>Mehta R.C- Gharana Traditions</li> </ul> <p>Chaubey Susheel- Hindustani Sangeet ke Gharane</p>			

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-VI	COURSE TYPE: Practical (Minor)	CREDIT: 04	CODE: <b>BMU24-MI601</b>	COURSE TITLE: Performance of choice Raga and other genre/ Ragas of the prescribed course with analytical and comparative study of the prescribed Ragas and Talas VOCAL/SITAR
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**Learning Outcomes:**

- The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills.
- The students will be able to sing and get the command on Shuddh and Vikrit Notes of Indian Classical Music .
- The students will be able to identify and recite basic Ragas and Talas.
- The students will be able to perform Madhya laya Khayal bandish only

UNIT-I	<b>RagaDurga, Kalavati, (Madhya Laya Bandish In both the Ragas)</b>	Lectures -15
UNIT-II	<b>Ability to recite the thekas and dugun, Taal : Laykaari of Tala : Ektala, Rupak Ability to recite the thekas in Thah and dugun, layakari</b>	Lectures-15
UNIT-III	<b>Any composition of light music</b>	Lectures-15
UNIT-IV	<b>Viva-Voce :Raga and Tala Identification</b>	Lectures-15

**Recommended Books:**

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VI	COURSE TYPE: Project	CREDIT: 02	CODE: <b>BMU24-PR671</b>	COURSE TITLE: <b>Project</b>
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The Discipline specific course is offered in the **B.A. sixth Semester**. Student can opt research project in lieu of Discipline specific course (DSC) in this semester with the permission of HOD and concerned teacher. Students, those opting for research project in the sixth semester will be required to present the written consent of the supervisor along with tentative title within the stipulated period. If student fails to get the supervisor's consent then they will be required to opt theory paper in lieu of research project.

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VI	COURSE TYPE: Theory (DSC)	CREDIT: 02	CODE : <b>BPY24-DE601</b>	COURSE TITLE: <b>History and Theory of Indian Classical Music Vocal/ Sitar</b>
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#### LEARNING OUTCOMES:

The course seeks to have the following outcomes for the students-

- Knowledge of the structural specifications and evolution of some more Indian classical stringed and wind instruments and names of the famous musicians playing these instruments
- In -depth study of two significant musical texts of the Indian Music tradition- The Natyashastra and The Sangeet Ratnakar and an understanding of the musical concepts described in these texts
- Deeper conceptual knowledge of Shuddha and VikritSwaras based on the views of ancient and medieval scholars on

UNIT-I		<b>Musical Texts</b> Sangeet Darpan Raag Vibhodh	Lectures -06
UNIT-II		<b>Definitions of Musical Terms</b> <ul style="list-style-type: none"> <li>• Nayak – Nayaki</li> <li>• Gayak-Gayaki</li> </ul>	Lectures-08
UNIT-III		Biographies of the following Musicians- Hari Prasad , S M Subhulakshmi	Lectures-08
UNIT-IV		Essays on the following topics : <ul style="list-style-type: none"> <li>• Music in Human Life</li> <li>Folk and Classical Music</li> </ul>	Lectures-08

#### Books Recommended:

- Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
- Patwardhan, V. R. - Rag Vigyan Part I-IV
- Thakur, O.N.- Sangeetanjali Part I-IV
- Jha, Ramashray- Abhinav Geetanjali Part I-V
- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
- Srivastava, S.C. –Raag Parichay- Part 2
- Tak, T.S. –Subodh Sangeet Shastra Part 1
- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape,S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V
- Mehta R.C- Gharana Traditions
- Chaudhary Susheel- Hindustani Sangeet ke Gharane



**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-VII	COURSE TYPE: Theory  (Major)	CREDIT: 04	CODE:  BMU24-MJ701	COURSE TITLE: <b>Analytical Study of Ragas and Talas Vocal/Sitar</b>
<ul style="list-style-type: none"><li>LEARNING OUTCOMES: The students will be able to compose &amp; notate Alap, Jod, Jhalain the prescribed Raga.</li><li>The students will know the description of the Ragas and Talas from the prescribed syllabus.</li><li>The students will be able to identify and notate the Talas with their prescribed Laykari.</li><li>The students will be able to notate Bandishes/Gats or compositions with Aalap and Tans/Todas in the Detailed andnon-detailed Ragas.</li></ul> <p>They will be able to notate Compositions in Taals other than Teental and be able to read and understand prescribed ragas and talas in the Paluskar Notation system</p>				
UNIT-I	<b>Knowledge of Notation</b> <ul style="list-style-type: none"><li>Ability to write the short Alaap and Jhala in prescribed ragas.</li></ul> <b>Notation of Slow Composition</b> <p>Ability to write the notation of Vilambit Composition/Gat with 6 Taans / Todas in the prescribed Detailed Raagas :- Lalit, Miya Malhar, Madhuvanti</p> <b>Notation of Fast Composition</b> <p>Writing on Fast composition along with 6 taans/Todas set to Teental in a raga prescribed in the syllabus-Raagas:- Lalit, Miya Malhar, Madhuvanti, Megh, Shyam Kalyan, Kedar</p> <b>Notation in Other Talas</b> <p>Writing one composition in a taal other than teental in any non -detail raag prescribed in the Megh, Shyam Kalyan, Kedar</p> syllabus (12beats and 10 beats)-			
UNIT-II	<b>Knowledge of Theoretical Description of Raaga</b> <ul style="list-style-type: none"><li>Ability to write theoretical description of all Raagas prescribed in syllabus.</li></ul> <p>-Raagas Lalit, Miya Malhar, Madhuvanti, Megh, Shyam Kalyan, Kedar</p> <b>Comparative Study of Similar Raagas</b> <p>Similarities and Differences of Similar Ragas prescribed in the syllabus Lalti-Basant, Shyam Kalyan- Shuddha Sarang, Kedar- Kamod</p>			
UNIT-III	<b>Knowledge of Paluskar Notation System</b> <p>Ability to write one composition in any ragas and talas prescribed in the syllabus in Paluskar Notation system- RaagasBilaskhani Todi, Jhinjhoti, Jog, Kedar, Gorakh Kalyan, Bhairavi, AbhogiKanhara, Gaud Sarang (Teental/12and 10beats</p>			
UNIT-IV	<b>Notation of Talas</b> <p>Thah, Dugun, Tigun, Chaugun and Aad of Prescribed Talas- Chutaal, Jhaptaal</p>			
<b>Books Recommended:</b> <ul style="list-style-type: none"><li>Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>Thakur, O.N.- Sangeetanjali Part I-IV</li><li>Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>Srivastava, S.C. –Raag Parichay- Part 2</li><li>Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>Srivastava, G.C.- Taal Parichay Parts 1-4</li></ul>				

- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape, S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy, Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V
- Mehta R.C- Gharana Traditions

Chaubey Susheel- Hindustani Sangeet ke Gharane

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-VII	COURSE TYPE: Theory (Major)	CREDIT: 04	CODE: BMU24-MJ702	COURSE TITLE: <b>History and Theory of Indian Classical Music Vocal/Sitar</b>
<b>Learning Outcomes:</b> The following outcome shall be achieved on the completion of the course- <ul style="list-style-type: none"> <li>• The students will be able to gather an in-depth knowledge about the various aspects of the Indian Classical Music</li> <li>• Knowledge about the various concepts in Ancient History of music</li> <li>• Knowledge about different gharanas or schools of Instrumental music,</li> <li>• Understanding Theoretical concepts and terminologies,</li> <li>• Thorough Knowledge of various musical forms including those of the Karnatic Music system,</li> <li>• Knowledge of Biographies of eminent musicologists</li> </ul> Development of overall awareness and analytical thinking as well the ability to connect the dots and articulate their thoughts on various aspects of music that will be evident in the way they write the essays on general topics relating to				
UNIT-I	1. Definition of Shuddh Chayalag, Sankirn Raga, Alapti, variety of Gamak according to Sangeet Ratnakar. 2. Classifications of Instruments (Tat, Sushir, Avanadhh, and Ghan) 3. Merits and Demerits of Vocalists.			Lectures -15
UNIT-II	(i) Vedic Period. (a) Rig Veda (b) Saam Veda (c) Yajurveda (d) Atharva Veda (ii) Post Vedic Period (a) Puran (b) Ramayana (c) Mahabharata (iii) Natyashashtra			Lectures-15
UNIT-III	<b>Different Vocal forms of Karnatik Music</b> <ul style="list-style-type: none"> <li>• Geetam</li> <li>• Varnam</li> <li>• Kirtan</li> <li>• Kriti</li> <li>• Tillana</li> <li>• Jawali</li> </ul>			Lectures-15
UNIT-IV	<b>Biographical studies of Indian Musicologists</b> <ol style="list-style-type: none"> <li>Essay Hriday Narayan Dev.</li> <li>Girija Devi</li> <li>Mushtaq Ali Khan</li> <li>Inayat Khan</li> </ol> Any general essay related to Music. (500 words)			Lectures-15

- **BOOKS RECOMMENDED:** Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
- Patwardhan, V. R. - Rag Vigyan Part I-IV
- Thakur, O.N.- Sangeetanjali Part I-IV
- Jha, Ramashray- Abhinav Geetanjali Part I-V
- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
- Srivastava, S.C. –Raag Parichay- Part 2
- Tak, T.S. –Subodh Sangeet Shastra Part 1
- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape, S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VII	COURSE TYPE: Practical  (Major)	CREDIT: 04	CODE:  BMU24-MJ703	COURSE TITLE: <b>Stage Performance of Prescribed Ragas Vocal/Sitar</b>
<b>LEARNING OUTCOMES:</b>  The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills  <ul style="list-style-type: none"><li>• The students will be able to identify and recite the basic Ragas and Talas with its layakaris</li><li>• The students will be able to identify and recite basic Talas</li><li>• The students will get acquainted with Indian Folk Music</li></ul>				
UNIT-I	Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1  Candidate may plan her performance in following manner			Lectures -15
UNIT-II	<b>Classical Vocal Music:-</b>  (i) Khayal-Bada and Chota Khayal with elaborations. Tarana is optional			Lectures-15
UNIT-III	<b>Classical Instrumental Music:-</b>  (ii) Alap, Jod, Jhala, Maseethkhani/Vilambit & Razakhani/Drut Gat with elaborations			Lectures-15
UNIT-IV	<b>Semi Classic Music:-</b>  (i) A short piece of classic music/Thumri/Bhajan/Dhun  (ii) One composition in a Taal other Jhap Taal. (Chautaal, Ektaal)			Lectures-15
<b>Books Recommended:</b> <ul style="list-style-type: none"><li>• Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>• Thakur, O.N.- Sangeetanjali Part I-IV</li><li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>• Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>• Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>• Srivastava, S.C. –Raag Parichay- Part 2</li><li>• Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>• Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>• Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music</li><li>• Pranjape, S.C.- Sangeet Bodh</li><li>• Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li><li>• Andrews, A -Introduction to Music Fundamentals</li><li>• Bandhopadhyaya, S.-Sangeet Rahasya</li><li>• Bennett, Roy, Cambridge- Music dictionary</li><li>• Ranade, Ashok D. - Music and Musicians of Hindoostan</li><li>• Sambamurthy P. - South Indian Music Book No. I-V</li></ul>				

1.

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VII	COURSE TYPE: Practical (Major)	CREDIT : 04	CODE: BMU24-MJ704	COURSE TITLE: <b>Critical and Comparative study of Components of Prescribed Ragas and Talas Vocal/Sitar</b>
<p><b>Course Outcomes:</b> The following outcome shall be achieved on the completion of the course-</p> <ul style="list-style-type: none"> <li>• The students will be able to gather an in-depth knowledge about the various aspects of the Indian Classical Music</li> <li>• Knowledge about the various concepts in Ancient History of music</li> <li>• Knowledge about different gharanas or schools of Instrumental music,</li> <li>• Understanding Theoretical concepts and terminologies,</li> <li>• Thorough Knowledge of various musical forms including those of the Karnatic Music system,</li> <li>• Knowledge of Biographies of eminent musicologists</li> </ul> <p>Development of overall awareness and analytical thinking as well the ability to connect the articulate their thoughts on various aspects of music that will be evident in the way they write the essays on general topics relating to the field of music.</p> <p>1.</p>				
<p><b>LIST OF TESTS AND EXPERIMENTS:</b> Any two of the following, preferably one test and one experiment</p> <p><b>NOTE:</b> A student will be given ONE practical to performance during the examination.</p>				
UNIT-I	<b>Knowledge of Raagas(Detail)</b>	<p>Ability to demonstrate Raagas Ahir Bhairav &amp;Puriya with Alaap, Aroh, Avarah, Pakad (Chalan) and Vilambit Composition/Gat with 6Taans/Todas.</p> <p>1. Ability to demonstrate Raag Lalit, Miya Malhar, Madhuvanti with Drut Megh, Shyam Kalyan, Kedar</p> <p>Composition/Gat with 6Taans&amp;Todas.and Jhala</p>		Lectures -15
UNIT-II	<b>Knowledge of Raagas(Non-Detail)</b>	<p>1. Ability to demonstrate Raag Megh, Shyam Kalyan, Kedar</p> <p>with Aroh, Avaroh, Pakad and Chalan, short Alaap and Drut Composition/Gat</p>		Lectures-15



		with 6Taans &Todasand short Jhala Ability to perform any one Raag in any Taal other than Teentaal (10 & 12 Beats) from the Raag of non-details studies.		
UNIT-III	<b>Knowledge of Taal</b>	Recitation of Taal Jhap , Ek Taal& Chautal with Thah, Dugun, Tigun&Chaugun	Lectures-15	
UNIT-IV	<b>Comparative Study of Raag &amp; Taal</b>	Ability to perform Chalan of similar Raag of prescribed Raags Lalti-Basant, Shyam Kalyan- Shuddha Sarang, Kedar- Kamod	Lectures-15	

- **RECOMMENDED BOOKS:** Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
- Patwardhan, V. R. - Rag Vigyan Part I-IV
- Thakur, O.N.- Sangeetanjali Part I-IV
- Jha, Ramashray- Abhinav Geetanjali Part I-V
- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
- Srivastava, S.C. –Raag Parichay- Part 2
- Tak, T.S. –Subodh Sangeet Shastra Part 1
- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape,S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

<b>Semester-VII</b>	<b>Course Type:</b> Practical (Minor)	<b>Credit:</b> 04	<b>Code:</b> BMU24- MI701	<b>Course Title:</b> Performance of choice Raga and other genre/ Ragas of the prescribed course with analytical and comparative study of the prescribed Ragas and Talas VOCAL/SITAR
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**Learning Outcomes:** The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills.

- The students will be able to sing and get the command on Shuddh and Vikrit Notes of Indian Classical Music .
- The students will be able to identify and recite basic Ragas and Talas.
- The students will be able to perform Madhya laya Khayal bandish only

UNIT-I	<b>Raags Miya Malhar, Ahir Bharirav (Madhya Laya Bandish In both the Ragas)</b>	Lectures -15
UNIT-II	<b>Ability to recite the thekas and dugun, Taal : Laykaari of Tala : Damar taal sool tala Ability to recite the thekas in Thah and dugun, layakari</b>	Lectures-15
UNIT-III	<b>Any composition of light music</b>	Lectures-15
UNIT-IV	<b>Viva-Voce :Raga and Tala Identification</b>	Lectures-15

- **BOOKS RECOMMENDED:** Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
- Patwardhan, V. R. - Rag Vigyan Part I-IV
- Thakur, O.N.- Sangeetanjali Part I-IV
- Jha, Ramashray- Abhinav Geetanjali Part I-V
- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
- Srivastava, S.C. –Raag Parichay- Part 2
- Tak, T.S. –Subodh Sangeet Shastra Part 1
- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape, S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
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CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-VII	COURSE TYPE: Project	CREDIT: 02	CODE: <b>BMU24-PR771</b>	COURSE TITLE: <b>Project</b>
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**\*\* The specific course is offered in the B.A. seventh Semester. Student can opt research project in lieu of Major-Online Course (OC) in this semester with the permission of HOD and concerned teacher. Students, those opting for research project in the seventh semester will be required to present the written consent of the supervisor along with tentative title within the stipulated period. If student fails to get the supervisor's consent, then they will be required to opt major online course theory paper in lieu of research project.**

Or

**BMUOC-MJ701: Major-Online course**

SEMESTER-VII	COURSE TYPE: Theory (Major)	CREDIT: 02	CODE: <b>BMUOC-MJ701</b>	COURSE TITLE: <b>SWAYAM Course</b>
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Note (1): students can opt similar paper to .....**name of paper** ..... (BMUOC-MJ701) form **SWAYAM COURSE** of equivalent or more credit

Note (2): For SWAYAM courses the student will be required to seek written permission from the HoD

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SEMESTER-VIII	COURSE TYPE: Theory  (Major)	CREDIT: 04	CODE:  BMU24-MJ801	COURSE TITLE: <b>Analytical Study of Ragas and Talas Vocal/Sitar</b>
COURSE OUTCOMES:				
UNIT-I	<b>Knowledge of Notation</b> <ul style="list-style-type: none"><li>Ability to write the short Alaap and Jhala in prescribed ragas</li></ul> <b>Notation of Slow Composition</b> <p>Ability to write the notation of Vilambit Composition/Gat with 6 Taans / Todas in the prescribed Detailed Raagas – Gujarati Todi, Rageshi, Multani,</p> <b>Notation of Fast Composition</b> <p>Writing on Fast composition along with 6 taans/Todas set to Teental in a raga prescribed in the syllabus- Gujarati Todi, Rageshi, Multani,Hamir, kamod, jaijaiwant</p> <b>Notation in Other Talas</b> <p>Writing one composition in a taal other than teental in any non -detail raag prescribed in the syllabus (12 beats and 14beats)- Sarang</p>			Lectures -15
UNIT-II	<b>Knowledge of Theoretical Description of Raaga</b> <ul style="list-style-type: none"><li>Ability to write theoretical description of all Raagas prescribed in syllabus. -Raagas Gujarati Todi, Rageshi, Multani,Hamir, kamod, jaijaiwant</li></ul> <b>Comparative Study of Similar Raagas</b> <p>Similarities and Differences of Similar Ragas prescribed in the syllabus Gujarati Todi Todi, Rageshi Bageshre Multani Maduwanti Hamir kamod, jaijaiwant</p>			Lectures-15
UNIT-III	<b>Knowledge of Paluskar Notation System</b> <p>Ability to write one composition in any ragas and talas prescribed in the syllabus in Paluskar Notation system Gujarati Todi, Rageshi, Multani,Hamir, kamod, jaijaiwant</p> <p>- (Teental/12 and 14beats</p>			Lectures-15
UNIT-IV	<b>Notation of Talas</b> <p>Thah, Dugun, Tigun, Chaugunand Aad of Prescribed Talas- Chutaal, Dhamar</p>			Lectures-15
<ul style="list-style-type: none"><li><b>Books Recommended:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>Thakur, O.N.- Sangeetanjali Part I-IV</li><li>Jha, Ramashray- Abhinav Geetanjali Part I-V</li></ul>				

- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
- Srivastava, S.C. –Raag Parichay- Part 2
- Tak, T.S. –Subodh Sangeet Shastra Part 1
- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape, S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
- Andrews, A -Introduction to Music Fundamentals
- Bandhopadhyaya, S.-Sangeet Rahasya
- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VIII	COURSE TYPE: Theory  (Major)	CREDIT: 04	CODE:  BMU24-MJ802	COURSE TITLE: <b>History and Theory of Indian Classical Music Vocal/Sitar</b>
<b>Learning Outcomes:</b> 1. Choose appropriate parametric and non-parametric statistical techniques for data analysis 2. Demonstrate skills of calculating various parametric and non-parametric statistics 3. Understanding the concepts of Advanced Correlation 4. Information about Data entry and Processing through SPSS				
UNIT-I	1. Definition Of Nibaddha/Anibaddh Gaan, Chand, Laya, Rasa and Taal  Ragalap, Rupakalap, Alpati, Ragalapti, Rupakalapti, Autonomy and Heteronomy			Lectures -15
UNIT-II	2. Comparative study of Hindustani and Karnatik Swar, Taal and raga system. 3. Merits and Demerits of Instrumentalists.  Brief study of different types of western notation system			Lectures-15
UNIT-III	4. Biography& Musical contribution following musicians. a. Ustad Alauddin Khan b. Annapurna Devi c. Siddheshwari Devi d. Shobha Gurtu			Lectures-15
UNIT-IV	1. Project Work:-  Any Topic from Indian Music			Lectures-15
<ul style="list-style-type: none"><li>• <b>BOOKS RECOMMENDED:</b> Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>• Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>• Thakur, O.N.- Sangeetanjali Part I-IV</li><li>• Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>• Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>•Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>•Srivastava, S.C. –Raag Parichay- Part 2</li><li>• Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>• Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>• Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music</li><li>• Pranjape,S.C.- Sangeet Bodh</li><li>• Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li><li>• Andrews, A -Introduction to Music Fundamentals</li><li>• Bandhopadhyaya, S.-Sangeet Rahasya</li><li>• Bennett, Roy , Cambridge- Music dictionary</li><li>• Ranade, Ashok D. - Music and Musicians of Hindoostan</li><li>• Sambamurthy P. - South Indian Music Book No. I-V</li></ul>				

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER-VIII	COURSE TYPE: Practical (Major)	CREDIT: 04	CODE: BMU24-MJ803	COURSE TITLE: <b>Stage Performance of Prescribed Ragas Vocal/Sitar</b>
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**LEARNING OUTCOMES:**

UNIT-I	Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1 Candidate may plan her performance in following manner	Lectures -15
UNIT-II	<b>Classical Vocal Music:-</b> (i) Khayal-Bada and Chota Khayal with elaborations. Tarana is optional	Lectures-15
UNIT-III	<b>Classical Instrumental Music:-</b> (ii) Alap. Jod, Jhala, Maseethkhani/Vilambit & Razakhani/Drut Gat with elaborations	Lectures-15
UNIT-IV	<b>Semi Classic Music:-</b> (i) A short piece of classic music/Thumri/Bhajan/Dhun (ii) One composition in a Taal other Jhap Taal. (Chautaal, Ektaal)	Lectures-15

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

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SEMESTER-SSVIII	COURSE TYPE: Practical (Major)	CREDIT: 04	CODE: BMU24-MJ804	COURSE TITLE: <b>Critical and Comparative study of Components of Prescribed Ragas and Talas Vocal/Sitar</b>
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**Learning Outcomes:**

The following outcome shall be achieved on the completion of the course-

- The students will be able to gather an in-depth knowledge about the various aspects of the Indian Classical Music
- Knowledge about the various concepts in Ancient History of music
- Knowledge about different gharanas or schools of Instrumental music,
- Understanding Theoretical concepts and terminologies,
- Thorough Knowledge of various musical forms including those of the Karnatic Music system,
- Knowledge of Biographies of eminent musicologists

Development of overall awareness and analytical thinking as well the ability to connect the dots and articulate their thoughts on various aspects of music that will be evident in the way they write the essays on general topics relating to the field of music.



UNIT-I	<b>Knowledge of Raagas(Detail)</b>	Ability to demonstrate Raagas Ahir Bhairav & Puriya with Alaap, Aroh, Avarah, Pakad (Chalan) and Vilambit Gujar Todi, Rageshi, Multani, Composition/Gat with 6Taans/Todas. Ability to demonstrate Raag with Drut Composition/Gat with 6Taans&Todas.and Jhala	Lectures -15
UNIT-II	<b>Knowledge of Raagas(Non-Detail)</b>	Ability to demonstrate Raag Hamir, kamod, jaijaiwant with Aroh, Avaroh, Pakad and Chalan, short Alaap and Drut Composition/Gat with 6Taans &Todasand short Jhala Ability to perform any one Raag in any Taal other than Teentaal (10 & 12 Beats) from the Raag of non-details studies.	Lectures-15
UNIT-III	<b>Knowledge of Taal</b>	Recitation of Taal Jhap , Chutaal Taal& Dhamar I with Thah, Dugun, Tigun&Chaugun	Lectures-15
UNIT-IV	<b>Comparative Study of Raag &amp; Taal</b>	<ul style="list-style-type: none"> <li>Ability to perform Chalan of similar Raag of prescribed Raaga- Todi Gujar Todi, Hameer, Kamod, Multni Madhuvanti</li> </ul>	Lectures-15

- **BOOKS RECOMMENDED:** : Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
- Patwardhan, V. R. - Rag Vigyan Part I-IV
- Thakur, O.N.- Sangeetanjali Part I-IV
- Jha, Ramashray- Abhinav Geetanjali Part I-V
- Mishra, L.M.- Bharatiya Sangeet Vadya
- Yaman, Ashok Kumar- Sangeet Ratnavali
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- Tak, T.S. –Subodh Sangeet Shastra Part 1
- Srivastava, G.C.- Taal Parichay Parts 1-4
- Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music
- Pranjape, S.C.- Sangeet Bodh
- Thakur, J.S.- Bhartiya Sangeet Ka Itihas
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**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VIII	COURSE TYPE: Practical  (Minor)	CREDIT: 04	CODE :  <b>BMU24-MI801</b>	COURSE TITLE : Performance of choice Raga and other genre/ Ragas of the prescribed course with analytical and comparative study of the prescribed Ragas and Talas VOCAL/SITAR
<b>LEARNING OUTCOMES:</b>  . The students will be able to gain Fundamental and Important knowledge on various aspects of the Indian Classical Music and its performance skills. ● The students will be able to sing and get the command on Shuddh and Vikrit Notes of Indian Classical Music .  ● The students will be able to identify and recite basic Ragas and Talas.  ● The students will be able to perform Madhya laya Khayal bandish only				
UNIT-I	<b>Raga – Bihag, Kamod, Jaijaiwant(Madhya Laya Bandish In both the Ragas</b>			Lectures -15
UNIT-II	<b>Ability to recite the thekas and dugun,</b>  <b>Taal : Laykaari of Tala : Kadarwa, Rupak, tilwada</b> <b>Ability to recite the thekas in Thah and dugun, layakari</b>			Lectures-15
UNIT-III	<b>Any composition of light music</b>			Lectures-15
UNIT-IV	<b>Viva-Voce :Raga and Tala Identification</b>			Lectures-15
<b>Books Recommended:</b> <ul style="list-style-type: none"><li>● : Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV</li><li>● Patwardhan, V. R. - Rag Vigyan Part I-IV</li><li>● Thakur, O.N.- Sangeetanjali Part I-IV</li><li>● Jha, Ramashray- Abhinav Geetanjali Part I-V</li><li>● Mishra, L.M.- Bharatiya Sangeet Vadya</li><li>●Yaman, Ashok Kumar- Sangeet Ratnavali</li><li>●Srivastava, S.C. –Raag Parichay- Part 2</li><li>● Tak, T.S. –Subodh Sangeet Shastra Part 1</li><li>● Srivastava, G.C.- Taal Parichay Parts 1-4</li><li>● Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music</li><li>● Pranjape,S.C.- Sangeet Bodh</li><li>● Thakur, J.S.- Bhartiya Sangeet Ka Itihas</li><li>● Andrews, A -Introduction to Music Fundamentals</li><li>● Bandhopadhyaya, S.-Sangeet Rahasya</li></ul>				

- Bennett, Roy , Cambridge- Music dictionary
- Ranade, Ashok D. - Music and Musicians of Hindoostan
- Sambamurthy P. - South Indian Music Book No. I-V

**COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
Average						

SEMESTER- VIII	COURSE TYPE: Theory (Major Online)	CREDIT: 02	CODE: <b>BMU24- OC801/BMU24- 801</b>	COURSE TITLE: <b>SWAYAM Course/ History and Theory of Indian Classical Music Vocal/Sitar</b>
<p>Note (1): students can opt similar paper to .....name of paper ..... (BMU24-OC801) form SWAYAM COURSE of equivalent or more credit</p> <p>Note (2): For SWAYAM courses the student will be required to seek written permission from the HoD</p>				

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• **Different Gharanas of Vocal/ Instrumental Music** Gwalior, Agra, Vishnupur, indoor  
**Comparative study of Musical forms of Karnatic and Hindustani System :**

- RaagamTalam Pallavi – Dhrupad
- Kriti – Khayal
- Javali – Thumri

- Tillana – Tarana

**Definition of the following Musicial Terms:**

- Upaswar
- Kutapa and its different types

Kaku and its varieties

**Essay on Topics of Current Relevance in Music (500 Words)**

**4-YEAR UG DEGREE (HONOURS WITH RESEARCH):**

*Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the University. The research project/dissertation will be in the major discipline. The students who secure required credits, including 12 credits from a research project/dissertation, are awarded UG Degree (Honours with Research).*

**Dissertation Examination: BPY24-DI871: Dissertation (12 Credits)**

SEMESTER- VIII	COURSE TYPE: Dissertation	CREDIT: 12	CODE: BMU24- DI871	COURSE TITLE: Dissertation
Mode of Evaluation of Dissertation	Dissertation Report Marks	Marks for Dissertation Viva-Voce Examination	Total Marks	
Joint Evaluation by Internal and External Examiner	60	40	100	

BPYOC-MJ801: Major-Online course (4 Credits)

SEMESTER- VIII	COURSE TYPE: Theory  (Major Online)	CREDIT: 04	CODE:  BMUOC- MJ801/BMU24- MJ801	COURSE TITLE: <b>SWAYAM Course/ Analytical Study of Ragas and Talas Vocal/Sitar</b>
<p>Note (1): students can opt similar paper to .....name of paper ..... (BMUOC-MJ801) form SWAYAM COURSE of equivalent or more credit</p> <p>Note (2): For SWAYAM courses the student will be required to seek written permission from the HoD</p>				

**Knowledge of Notation**

- Ability to write the short Alaap and Jhala in prescribed ragas

**Notation of Slow Composition**

Ability to write the notation of Vilambit Composition/Gat with 6 Taans / Todas in the prescribed Detailed Raagas – Gujarati Todi, Rageshi, Multani,

**Notation of Fast Composition**

Writing on Fast composition along with 6 taans/Todas set to Teental in a raga prescribed in the syllabus- Gujarati Todi, Rageshi, Multani, Hamir, kamod, jaijaiwant

**Notation in Other Talas**

Writing one composition in a taal other than teental in any non -detail raag prescribed in the syllabus (12 beats and 14beats)- Sarang

**Knowledge of Theoretical Description of Raaga**

- Ability to write theoretical description of all Raagas prescribed in syllabus.
- Raagas Gujarati Todi, Rageshi, Multani, Hamir, kamod, jaijaiwant

**Comparative Study of Similar Raagas**

Similarities and Differences of Similar Ragas prescribed in the syllabus Gujarati Todi Todi, Rageshi Bageshre Multani Maduwanti Hamir kamod, jaijaiwant

**Knowledge of Paluskar Notation System**

Ability to write one composition in any ragas and talas prescribed in the syllabus in Paluskar Notation system Gujarati Todi, Rageshi, Multani, Hamir, kamod, jaijaiwant  
- (Teental/12 and 14beats)

**Notation of Talas**

Thah, Dugun, Tigun, Chaugunand Aad of Prescribed Talas- Chutaal, Dhamar

BPYOC-MJ802: Major-Online course (2 Credits)

SEMESTER- VIII	COURSE TYPE: Practical  (Major)	CREDIT: 02	CODE:  BMUOC- MJ802/BMU24- MJ802	COURSE TITLE: <b>SWAYAM Course/:</b> <b>Stage Performance of</b> <b>Prescribed Ragas Vocal/Sitar</b>
<p>Note (1): students can opt similar paper to .....name of paper ..... (BMUOC-MJ802) form <b>SWAYAM COURSE</b> of equivalent or more credit</p> <p>Note (2): For SWAYAM courses the student will be required to seek written permission from the HoD</p>				

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1

Candidate may plan her performance in following manner

**Classical Vocal Music:-**

- (i) Khayal-Bada and Chota Khayal with elaborations. Tarana is optional

**Classical Instrumental Music:-**

- (ii) Alap. Jod, Jhala, Maseethkhani/Vilambit & Razakhani/Drut Gat with elaborations

**Semi Classic Music:-**

- (i) A short piece of classic music/Thumri/Bhajan/Dhun
- (ii) One composition in a Taal other Jhap Taal. (Chautaal, Ektaal)



BPYOC-MI801: Minor-Online course (4 Credits)

SEMESTER- VIII	COURSE TYPE: Theory  (Minor)	CREDIT: 04	CODE:  <b>BMUOC-MI801</b>	COURSE TITLE: <b>SWAYAM Course/:</b> Performance of choice Raga and other genre/ Ragas of the prescribed course with analytical and comparative study of the prescribed Ragas and Talas VOCAL/SITAR
<p>Note (1): students can opt similar paper to .....name of paper ..... (BMUOC-MI801) form <b>SWAYAM COURSE</b> of equivalent or more credit</p> <p>Note (2): For SWAYAM courses the student will be required to seek written permission from the HoD</p>				

<b>Raga – Bihag, Kamod, Jaijaiwant (Madhya Laya Bandish In both the Ragas</b>
<p><b>Ability to recite the thekas and dugun,</b></p> <p><b>Taal : Laykaari of Tala : Kadarwa, Rupak, tilwada</b></p> <p><b>Ability to recite the thekas in Thah and dugun, layakari</b></p>
<b>Any composition of light music</b>
<b>Viva-Voce :Raga and Tala Identification</b>