



## **Bachelor of Arts (Honours) Music under CBCS**

### **PATNA UNIVERSITY, PATNA**

**Programme Code:**

#### **Programme Outcomes**

**At the completion of the programme, students will attain the ability to:**

**PO1:** Basic Historical and fundamental knowledge in the field of music.

**PO2:** Knowledge of different types of Ragas.

**PO3:** Performance improvement and enhance practical skill.

**PO4:** Improvement in Stage Presentation.

#### **Programme Specific Outcomes**

**At the completion of the programme, students will attain the ability to:**

**PSO1:** Prepares Students for academics

**PSO2:** Prepares Students for archival collection

**PSO3:** Prepare students for Artistic productions

**PSO4:** Introduces students to systematic investigation into the sources and materials to arrive at new conclusions in Musicology and Classical Music.

## Course Structure

### Semester – I

Sl. No.	Name of the Course	Type of Course	L-T-P	Credit	Marks
1	Fundamentals of Music (Th)	CC-1 (Th)	6-1-0	6	100
2	Practical Paper-I	CC-2 (P)	0-0-6	6	100
3	English Communication/MIL	AECC-1	2-1-0	2	100
4	Generic Elective- 1	GE- 1	6-1-0	6	100
<b>Total Credit - 20</b>					

### Semester – II

Sl. No.	Name of the Course	Type of Course	L-T-P	Credit	Marks
1	Applied Theory – I (Th)	CC-3 (Th)	6-1-0	6	100
2	Practical Paper-II (P)	CC-4 (P)	0-0-6	6	100
3	Environmental Science	AECC-2	2-1-0	2	100
4	Generic Elective- 2	GE- 2	6-1-0	6	100
<b>Total Credit - 20</b>					

### Semester – III

Sl. No.	Name of the Course	Type of Course	L-T-P	Credit	Marks
1	Principle of Music-I (Th)	CC-5 (Th)	6-1-0	6	100
2	Applied Theory-II (Th)	CC-6 (Th)	6-1-0	6	100
3	Practical Paper-III (P)	CC-7 (P)	0-0-6	6	100
4	Skill Enhancement Course-1	SEC- 1	2-1-0	2	100
5	Generic Elective- 3	GE- 3	6-1-0	6	100
<b>Total Credit - 26</b>					

**Semester – IV**

Sl. No.	Name of the Course	Type of Course	L-T-P	Credit	Marks
1	Principle of Music-II (Th)	CC-8 (Th)	6-1-0	6	100
2	Applied Theory-III (Th)	CC-9(Th)	6-1-0	6	100
3	Practical Paper-IV (P)	CC-10(P)	0-0-6	6	100
4	Skill Enhancement Course-2	SEC- 2	2-1-0	2	100
5	Generic Elective-4	GE- 4	6-1-0	6	100
<b>Total Credit - 26</b>					

**Semester – V**

Sl. No.	Name of the Course	Type of Course	L-T-P	Credit	Marks
1	Principle of Music-III (Th)	CC-11 (Th)	6-1-0	6	100
2	Practical Paper-V (P)	CC-12 (P)	6-1-0	6	100
3	Discipline Specific Elective-1	DSE- 1	6-1-0	6	100
4	Discipline Specific Elective-2	DSE- 2	6-1-0	6	100
<b>Total Credit - 24</b>					

**Semester – VI**

Sl. No.	Name of the Course	Type of Course	L-T-P	Credit	Marks
1	Applied Theory-IV (Th)	CC-13 (Th)	6-1-0	6	100
2	Practical Paper-VI (P)	CC-14 (P)	0-0-6	6	100
3	Discipline Specific Elective- 3	DSE- 3	6-1-0	6	100
4	Discipline Specific Elective- 4 (Dissertation /Project)	DSE- 4	0-0-6	6	100
<b>Total Credit - 24</b>					

**Total Credits – 140****\*L/T/P: number of classes per week****DSE/GE may either carry 6 credit, i.e., Theory (4 credit) + Practical (2 credit) format****Or****Consolidated (6 credit) for Theory only**

**Discipline Specific Elective Course (DSE):**

Course name	L-T-P
1. Fundamentals of Music I (Theory + Practical) 2. Fundamentals of Music II (Theory + Practical)	

**Generic Elective (GE):**

For Music Students		For Other Students	
Course name	L-T-P	Course name	L-T-P
1. GE 1. Tabla 2. GE 2. Harmonium 3. GE 3. String Instruments (Sitar/ Sarod/ Guitar) 4. GE 4. Folk Music		1. GE 1. Tabla 2. GE 2. Harmonium 3. GE 3. String Instruments (Sitar/ Sarod/ Guitar) 4. GE 4. Folk Music	

**Skill Enhancement courses (SEC):**

<ul style="list-style-type: none"><li>• SEC-I : Interdisciplinary Relation of Music</li><li>• SEC-II : Tuning of Musical Instruments</li></ul>
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## SEMESTER – I

### **CC1 : Fundamentals of Music**

#### Course Outcomes

After the completion of the course, the students will be able to:

- CO1:** Basic knowledge of Music and their terms.
- CO2:** Knowledge of some great musicians
- CO3:** Knowledge of some Basic Ragas
- CO4:** Knowledge of some basic practical writings.

<b>CC1 : Fundamentals of Music (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Definition of Some technical terms: Nad, Swara, Saptak, Purvanga, Uttaranga, Vadi, Samvadi, Anuvadi, Varn. 2. Definition of Raga, Thata, Meend, Sut, Ghasit, Kirtan, Jam Jama, Khatka, Murki & their Characteristics.	12
2	1. General Knowledge of the Biographies and the contributions of the following Musicians – Amir Khusro, Swami Haridas, Tansen, Nayak Gopal, Jaidev, Tyagraj & Ramchatur Malik.	12
3	1. Knowledge of Some basic Ragas:- Yaman, Durga, Bhupali, and Kafi. 2. Knowledge of Some basic Talas:- Teentaal, Ektaal and Dadra.	12
4	1. Knowledge of writing notations of Songs (Bandish/Gats) of unit 3 Ragas. 2. Knowledge of writing notations of the Talas in different layakaries (Thah, Digun, Tigun & Chougun) of the unit 3 Talas.	12
5	1. General Knowledge of the Musical Compositions – Dhrupad, Dhamar, Khyal, Tarana, Tappa, Thumri, Hori, Chaturanga, Geet, Bhajan & Ghazal.	12
	<b>TOTAL</b>	<b>60</b>

#### **Reading List :**

1. 'Raga Parichay' (Part 1 & 2) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava

### **CC2 : Practical Paper –I**

#### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of presentation of ragas.
- CO2:** Knowledge of laya (rhythm).
- CO3:** Knowledge of Practical aspects in some Talas.
- CO4:** Knowledge of light music.

<b>CC2 : Practical Paper –I (6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	Demonstration of any one Raga with vilambit khyal and Drut Khyal- Yaman, Durga, Bhupali and Kafi.	
2	Demonstration of one Tarana.	
3	Demonstration of Talas in different Layakaris- Teental, Ektaal and Dadra.	

4	Demonstration of Bhajan \Ghazal \Geet.	
	<b>TOTAL</b>	

**Reading List :**

1. 'Raga Parichay' (Part 1 & 2) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava

**SEMESTER- II**

**CC3 : Applied Theory –I**

**Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Knowledge of writing notation.  
**CO2:** Knowledge of writing basic Taals.  
**CO3:** Knowledge of comparative Ragas and Taals.  
**CO4:** Knowledge of musical terms.

<b>CC3 : Applied Theory –I (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Detail Study of following Ragas:- Jounpuri, Malkouns, & Shuddha Kalyan.	12
2	1. Knowledge of writing Notation of one vilambit and one Chota Khyal of unit 1 Ragas. 2. Knowledge of writing Notation of dhrupad (in different layakaries).	12
3	1. Knowledge of writing Talas – Choutaal, Jhaptaal and Keherwa in different layakaries (Thah, Dugan, Tigun and Chougun).	12
4	1. Comparative Study of Ragas (Mentioned in Unit1) 2. Comparative Study of Talas (Mentioned in Unit3)	12
5	1. Knowledge of Some Practical Terms: Khyal, Bandish, Aalap, Taan, Boltaan, Laya, Matra, Vibhag, Taali, Khali, Sam, etc.	12
	<b>TOTAL</b>	<b>60</b>

**Reading List :**

1. 'Raga Parichay' (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava

**CC4 : Practical Paper-2**

**Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Knowledge of presentation of ragas (Vilambit and Drut).  
**CO2:** Practical Knowledge of Dhrupad and Dhamar.  
**CO3:** Knowledge of Practical aspects in some Talas.  
**CO4:** Knowledge of light music.

<b>CC4 : Practical Paper-2 (6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	Demonstration of any one Raga with vilambit khyal and drut khyal-Jounpuri, Malkouns, and Shuddha Kalyan.	
2	Demonstration of Dhrupad on any Raga from the above Raga.(in different layakaries)	
3	Demonstration of Dhamar on any one Ragas from the above in different layakaries.	
4	Demonstration of Talas in different layakaries- Choutaal, Jhaptaal and Keherwa.	
5	Light Composition of Bhajan \ Geet.	
	<b>TOTAL</b>	

**Reading List :**

1. 'Raga Parichay' (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava

**SEMESTER – III**

**CC5 : Principle of Music –I**

**Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Basic knowledge of Sound.  
**CO2:** Basic Knowledge of Rabindra & Karnatak Sangeet.  
**CO3:** Knowledge of various Indian Folk Songs.  
**CO4:** Knowledge of some important musical Granthas.

<b>CC5 : Principle of Music –I (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Study of the following technical terms: kutup, vrinda Vaggeykar, Gandharva, Gayak & Nayak. 2. Merits and Demerits of Vaggeykar and Gayak\ Vada, Shikshakar, Anukar, as Prescribed in Sangeet Ratnakar.	12
2	1. Elementary Study of medium Sound, musical sound and Noise. 2. Study of Vibratory motion, frequency, pitch, magnitude and timber\quality duration. 3. Study of Interval, scale , Octave, major tone, minor tone and semi tone & value of each of the three tones.	12
3	1. General Knowledge of Rabindra Sangeet. 2. General Knowledge of Karnatik Sangeet (Varnam, Kriti, Javali, Padam).	12
4	1. General Knowledge of various folk songs as kajri, Baul, Chaiti, Bhatiali mand, Garba, lavni, Hori, etc.	12
5	1. Knowledge of the following Granthas:- a) Natya Shashtra b) Sangeet Ratnakar	12
	<b>TOTAL</b>	<b>60</b>

**Reading List :**

1. 'Raga Parichay' (Part 1, 2, 3 & 4) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeet Shashtra Darpan' (Part 1 & 2) – Shanti Govardhan
4. Sangeet Visharad – Vasant

## CC6 : Applied Theory –II

### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of some detailed Ragas.  
**CO2:** Knowledge of writing notations of Dhrupad-Dhamar.  
**CO3:** Knowledge of comparative studies in Ragas & Talas.  
**CO4:** Knowledge of Taals in different layakaries (rhythm).

CC6 : Applied Theory –II (Theory: 6 credits)		
Unit	Topics to be covered	No. of Lectures
1	1. Detail Study of following Ragas:- Bihag, Deshkar, Hameer, Multani	12
2	1. Knowledge of writing notation of vilambit and chota kheyal of unit 1 ragas.	12
3	1. Knowledge of writing Talas – Dhamar, Rupak and sultaal in different layakaris( Thah, Dugun, Tigun, Chougun, Dedhgun (3/2).	12
4	1. Knowledge of writing notation of dhrupad \dhamar in different layakaries.	12
5	1. Comparative study of unit 1 Ragas. 2. Comparative study of unit 3 Talas.	12
	<b>TOTAL</b>	60

### **Reading List :**

1. ‘Raga Parichay’ (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. ‘Raga Shashtra’ (Part 1 & 2) – Dr. Geeta Banerjee
3. ‘Sangeetanjali’ (Part 1 – 7) – Pt. Omkarnath Thakur
4. ‘Tala Parichay’ (Part 1) – Girish Chandra Srivastava

## CC7 : Practical Paper –III

### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of presentation of ragas (Vilambit and Drut).  
**CO2:** Practical Knowledge of Dhrupad and Dhamar.  
**CO3:** Knowledge of Practical aspects in some Talas.  
**CO4:** Knowledge of some new music styles like Tarana and Trivat.

CC7 : Practical Paper –III (6 credits)		
Unit	Topics to be covered	No. of Lectures
1	Demonstration of any one raga with vilambit and drut kheyal - Bihag, Deshkar, Hameer, Multani.	
2	Demonstration of one Tarana \ Trivat.	
3	Demonstration of Talas in different layakaris- Dhamar, Rupak and Sultaal.	
4	Demonstration of Dhrupad \Dhamar in different layakaris in above ragas.	
5	General questions asked by examiner.	
	<b>TOTAL</b>	

**Reading List:**

1. 'Raga Parichay' (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeetanjali' (Part 1 – 7) – Pt. Omkarnath Thakur
4. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava

**SEMESTER – IV****CC8 : Principle of Music II****Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Knowledge of principle aspects of Indian Music.  
**CO2:** Contributions of some great writers and their Granthas.  
**CO3:** Essay writing ability in various topics.  
**CO4:** Elementary knowledge of some musical terms and their features.

<b>CC8 : Principle of Music II (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	<ol style="list-style-type: none"> <li>1. Definition of shruti its characteristics, Samvad, vivad, and their relation with shruties.</li> <li>2. Introduction to chatuh-Sarana as stated by Bharat &amp; Sarangdev</li> <li>3. Method of placing the shuddha &amp; vikrit swaras on veena by Ahobal &amp; Pt. Shrinivas. &amp; their classifications.</li> </ol>	12
2	<ol style="list-style-type: none"> <li>1. Gram- Raga, Desi Raga Vargikaran</li> <li>2. Raga- Ragini Vargikaran</li> <li>3. Thata Raga Vargikaran</li> <li>4. Mela Raga Vargikaran</li> <li>5. Ragang Raga Vargikaran.</li> </ol>	12
3	<ol style="list-style-type: none"> <li>1. Elementary Knowledge of – Gramas, Murchhanas, Jatis, and their Characteristics &amp; varieties.</li> </ol>	12
4	<ol style="list-style-type: none"> <li>1. Contributions of the following Granthakars &amp; Introduction of Granthas:-               <ol style="list-style-type: none"> <li>a) Matang- Vrihaddeshi</li> <li>b) Abhinav Gupt- Abhinav Bharti</li> <li>c) Maharana Kumbha – Sangeet Raj.</li> </ol> </li> </ol>	12
5	Essay on any of the following topics:- <ol style="list-style-type: none"> <li>1. Guru shishya Parampara vs Institutional System of music teaching.</li> <li>2. Music &amp; Literature</li> <li>3. Role of music in the Development of the Personality.</li> </ol>	12
	<b>TOTAL</b>	<b>60</b>

**Reading List :**

1. 'Raga Parichay' (Part 1, 2, 3 & 4) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeet Shashtra Darpan' (Part 1 & 2) – Shanti Govardhan
4. 'Sangeet Visharad' – Vasant
5. 'Subodh Sangeet Shashtra' (Part-2) – Dr. Tej Singh Tak

## CC9 : Applied Theory-III

### Course Outcomes

After the completion of the course, the student will have to:

- CO1:** Knowledge of some detailed and non-detailed ragas.  
**CO2:** Comparative Knowledge of Ragas & Talas.  
**CO3:** Knowledge of writing notations of various forms of music (like Dhrupad, Dhamar, khyal, etc.)  
**CO4:** Knowledge of writing Tala in different layakaries/ tempo.

CC9 : Applied Theory-III (Theory: 6 credits)		
Unit	Topics to be covered	No. of Lectures
1	1. Detail study of the following Ragas – Kedar, Ramkali, and Bhimpalasi.	12
2	1. Knowledge of writing notation of vilambit and chota khyal of unit 1 Ragas.	12
3	1. Knowledge of writing Talas – Tivra, Tilwara and Jhumra, in different layakaries (thah, digun, derhgun(3/2), tigun and chougun).	12
4	1. Comparative study of unit 1 Ragas. 2. Comparative study of unit 3 Talas.	12
5	1. Study of Non-detail Ragas – Jajiwanti, Kalingara, Gaud Malhar and Vrindavani Sarang.	12
	<b>TOTAL</b>	60

### Reading List :

1. 'Raga Parichay' (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeetanjali' (Part 1 – 7) – Pt. Omkarnath Thakur
4. 'Tala Parichay' (Part 1 & 2) – Girish Chandra Srivastava

## CC10 : Practical Paper –IV

### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of presentation of ragas (Vilambit and Drut), Dhrupad and Dhamar (with layakari).  
**CO2:** Ability of self-composition.  
**CO3:** Knowledge of Practical aspects in some Talas.  
**CO4:** Knowledge of different layakaries with practical aspects (in ragas & talas).

CC10 : Practical Paper –IV (6 credits)		
Unit	Topics to be covered	No. of Lectures
1	Demonstration of any of the following ragas with vilambit & drut kheyal- Kedar, Ramkali, Bhimpalasi.	
2	Demonstration of Trivat	
3	Demonstration of Dhrupad \ Dhamar in different layakaries in above ragas.	
4	Demonstration of Talas in different layakaries - Tivra, Tilwara and Jhumra.	
5	Light Composition.	
6	General question asked by Examiner.	
	<b>TOTAL</b>	

**Reading List :**

1. 'Raga Parichay' (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeetanjali' (Part 1 – 7) – Pt. Omkarnath Thakur
4. 'Tala Parichay' (Part 1 & 2) – Girish Chandra Srivastava

**SEMESTER – V****CC11 : Principle of Music III****Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Knowledge of some elementary terms related to music.  
**CO2:** Knowledge of Indian Gharanas.  
**CO3:** Biography of some musicians.  
**CO4:** Knowledge of some important Indian Granthas.

<b>CC11 : Principle of Music III (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Elementary Knowledge of Nibaddha- Anibaddha, Alapti, (Ragalap & Rupkalap) – definition and Varieties.	
2	1. Knowledge of Gwalior, Agra, Kirana, Patiyala & Jaipur Gharana & their history. 2. Senia Gharana of Instrumental Music. 3. Development of Gayaki and Gatakari styles of Instrumental Music. History and development of the Musical Instrument offered (Only for the Student of Instrumental Music).	
3	1. Biographies & Contributions of following Musicians:- a) Sadarang – Adarang. b) Haddu- Hassu Khar c) Hirabai Barodkar d) Nikhil Banerjee e) Alauddin Khan f) Pt. Ravi Shankar.	
4	1. Contributions of the following Granthakars and Introduction of Granths:- a) Ramamatya- Swar Mela Kalanidhi b) Venkatmukhi- Chaturdandi Prakashika	
5	1. Essay on any of the following topics:- a) Role of music in Nation Integration. b) Place of music in fine arts c) Importance of music in General Education. d) Role of music in multi- media.	
	<b>TOTAL</b>	

**Reading List :**

1. 'Raga Parichay' (Part 1, 2, 3 & 4) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeet Visharad' – Vasant
4. 'Nibandh Sangeet' – Laxminarayan Garg

## CC12 : Practical Paper-V

### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of presentation of ragas (Vilambit and Drut), Dhrupad and Dhamar (with layakari).  
**CO2:** Ability of self-composition.  
**CO3:** Knowledge of Practical aspects in some Talas.  
**CO4:** Knowledge of different layakarities with practical aspects (in ragas & talas).

CC12 : Practical Paper-V (6 credits)		
Unit	Topics to be covered	No. of Lectures
1	Demonstration of any one of the following ragas (vilambit & drut kheyal):- Pooriya dhanashri, Chayanat and Todi.	
2	Dhrupads \Dhamar in above ragas.	
3	Demonstration of Tarara \ Trivat.	
4	Light Composition.	
5	General question asked by Examiners.	
	<b>TOTAL</b>	

### Reading List :

1. 'Raga Parichay' (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeetanjali' (Part 1 – 5) – Pt. Omkarnath Thakur
4. 'Tala Parichay' (Part 1 & 2) – Girish Chandra Srivastava

## SEMESTER – VI

## CC13 : Applied Theory IV

### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of some detailed and non-detailed ragas.  
**CO2:** Comparative Knowledge of Ragas & Talas.  
**CO3:** Knowledge of writing notations of various forms of music (like Dhrupad, Dhamar, khyal, etc.)  
**CO4:** Knowledge of writing Tala in different layakarities/ tempo.

CC13 : Applied Theory IV (Theory: 6 credits)		
Unit	Topics to be covered	No. of Lectures
1	1. Detail study of the following ragas:- Rageshri, Puriya, and Miya Malhar. 2. Detail Study of ragas mentioned in cc-12	
2	1. Knowledge of writing notation of vilambit and chota kheyal in above ragas and also the ragas of CC.12. 2. Comparative study of the above ragas.	
3	1. Knowledge of writing Talas – Punjabi Taal, Jat taal, and Brahma Taal- in different layakarities (Thah, dedhgun, dugun, tigung, & chougun). 2. Knowledge of writing Talas in different layakarities of CC-12 talas.	
4	1. Knowledge of writing Dhrupad notation with different layakarities. 2. Knowledge of writing Dhamar notation with different layakarities.	
5	1. Study of Non-detail Ragas:- Lalit, Bahar, Vibhas, Basant.	
	<b>TOTAL</b>	

**Reading List:**

1. 'Raga Parichay' (Part 1, 2 & 3) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Sangeetanjali' (Part 1 – 5) – Pt. Omkarnath Thakur
4. 'Tala Parichay' (Part 1 & 2) – Girish Chandra Srivastava

**CC14 : Practical Paper VI****Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Ability of composing Khyal style of Indian music.  
**CO2:** Improvement in Stage Presentation.  
**CO3:** Enhance analytical, evaluation and research skill.

<b>CC14 : Practical Paper VI (6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	Stage Demonstration. (from the ragas of cc13).	
2	Project & Viva voce.	
3	Self- Composition of Chota Kheyal.	
	<b>TOTAL</b>	

**Reading List :****SEMESTER – I****GE1 : Tabla****Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Knowledge of basic and elementary terms.  
**CO2:** Knowledge of Historical development of Tabla.  
**CO3:** Knowledge of Tabla Gharanas.  
**CO4:** Knowledge of different layakaries (tempo).

<b>GE1 : Tabla (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Origin and brief history of Tabla. 2. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag. 3. Basic Bols (varnas) of Tabla. 4. Theka of Teentala with Thah, Dugun, Chaugun. 5. Elementary knowledge of Kaharwa and Dadra Talas.	15
2	1. Origin and history of Gharanas of Tabla in brief. 2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar. 3. Brief knowledge of notation writing in Bhatkhande Paddhati. 4. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun. 5. Playing knowledge of Ektala and Rupak in barabar ki laya. 6. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.	15

3	<ol style="list-style-type: none"> <li>Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi</li> <li>Study of writing in notation of tihai in following talas (two in each) 1) Teental 2) Jhaptal 3) Ektal 4) Rupak</li> <li>Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar</li> <li>Write in notation Kayada and rela with four paltas in teental</li> <li>Practice of Thekas along with two simple tihai in Chartala and Sooltala.</li> <li>Four theka ke prakars in Roopak and Jhaptala.</li> <li>Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.</li> </ol>	15
4	<p><b>Project Work</b></p> <p>Project based upon actual Field work related to music. Topic chosen in consultation with the teacher, at the commencement of the Semester IV.</p>	15
	<b>TOTAL</b>	60

**Reading List :**

- 'Taal Parichay' (Part 1, 2 & 3) – Girish Chandra Srivastava
- 'Taal Prakash' – Bhagwat Sharan Sharma
- 'Tabla Prakash' – B L Yadav
- 'Theory & Practice of Tabla' – S. Naimpalli
- 'The Art of Tabla Rhythm' – Sudhir Kumar Saxena

**SEMESTER – II**

**GE2 : Harmonium**

**Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Elementary Knowledge of technical terms of Harmonium.  
**CO2:** Knowledge of its parts in detail.  
**CO3:** Knowledge of some renowned Harmonium Artists.  
**CO4:** Ability to play harmonium properly.

<b>GE2 : Harmonium (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	<ol style="list-style-type: none"> <li>Elementary knowledge of Shuddha and vikrit swaras and octaves.</li> <li>Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.</li> <li>Elementary knowledge of handling the instrument.</li> <li>Elementary knowledge of finger technique and sound production.</li> <li>Ability to play 10 paltas in shuddha swaras.</li> </ol>	15
2	<ol style="list-style-type: none"> <li>Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad (a) Yaman, (b) Bhairav</li> <li>Brief history of harmonium.</li> <li>Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.</li> <li>15 General alankars with finger techniques in above mentioned ragas</li> <li>One dhun in raga khamaj.</li> </ol>	15
3	<ol style="list-style-type: none"> <li>Structural details of Harmonium with sketch.</li> <li>Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad: (a) Bilwal, (b) Bihag</li> <li>Ability to play two fast compositions with atleast 10 taans in above ragas.</li> <li>Knowledge of 10 thaats and ability to play them on harmonium from different keys.</li> <li>Biography of some great harmonium players with their contributions. (a) Bhaiyajee Ganpat Rao (b) Pt. Appasaheb Jalgaonkar</li> </ol>	15
4	<b>Project Work</b>	15

	1. Prepare life sketch of anyone from the above mentioned great Harmonium players. 2. Prepare sketch of Harmonium with their parts.	
	<b>TOTAL</b>	60

**Reading List :**

1. 'Samvadini Sadhna' – Tulsidas Borkar
2. 'Harmonium : Vividh Aayam' – Dr. Vinay Mishra (Akanksha Publication)
- 3.

**SEMESTER – III**

**GE3 : String Instruments (Sitar/ Sarod/ Guitar)**

**Course Outcomes**

**After the completion of the course, the student will be able to:**

- CO1:** Elementary Knowledge of technical terms of String Instruments.  
**CO2:** Knowledge of its parts in detail.  
**CO3:** Knowledge of some renowned Indian Instrumental (String) Artists.  
**CO4:** Ability to play String Instruments properly.

<b>GE3 : String Instruments (Sitar/ Sarod/ Guitar)</b> (Theory: 6 credits)		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Basic strokes of sitar/Sarod/guitar. 2. (a) 5 Alankars based on Talas (b) 5 Alankars based on stroke patterns. 3. Razakhani/Drut Gat in all the prescribed ragas with atleast five Tanas & Jhala. <b>Prescribed Ragas</b> – Alhaiya Bilawal, Yaman, Bhairav	15
2	1. Ability to play basic technique of sitar/sarod/guitar – Meend, Kan, Gamak, Krintan etc. 2. One Masitkhani Gat with Layakari in Tanas. 3. Razakhani Gat in all the prescribed ragas with toda/tanas and jhala. <b>Prescribed Ragas</b> – Bhupali, Vrindavani Sarang, Jaunpuri.	15
3	1. Two Maseetkhani Gats with Todas/ Tanas in any two prescribed Ragas 2. Razakhani Gat with Tana and Jhala in all the prescribed Ragas. 3. Ability to play Alaap with techniques in any one raga. 4. Biography of some great string players (sitar/sarod/guitar) with their contributions. 5. Detailed study of the prescribed Ragas for Viva-Voce. <b>Prescribed Ragas</b> – Malkaus, Desh, Bhimpalasi	15
4	<b>Project Work</b> Project based upon actual Field work related to music. Topic chosen in consultation with the teacher, at the commencement of the Semester IV.	15
	<b>TOTAL</b>	60

**Reading List :**

1. 'Bhartiya Sangeet ke Pramukh Tantri Vadya : Sitar evam Sarod' – Alka Nagpal, Sapna Goyal
2. 'Sitar Darpan' – Anjali Sharma
3. 'Sitar ke Sarokar' – Dr. Dipika Waliya
4. 'The Origin and Development of the Sarod' – Avijit Ghosh

## SEMESTER – IV

### **GE4: Folk Music**

#### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Elementary knowledge of the basic terms.
- CO2:** Knowledge of Origin and historical development of Folk Music and ballads.
- CO3:** Knowledge of different regional folk songs, dances and instruments.
- CO4:** Knowledge of biographies of some renowned folk artists.

<b>GE4: Folk Music (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	<ol style="list-style-type: none"><li>1. Knowledge of the following terms: Lok, Lok Sahitya, Lok Geet, Lok Gatha (Ballad), etc.</li><li>2. Origin of Folk Music.</li><li>3. Characteristics of Folk Music.</li><li>4. Types of folk Music.</li><li>5. Ability to sing own regional folk song.</li></ol>	15
2	<ol style="list-style-type: none"><li>1. Knowledge of the following terms: Naad, Swar, Saptak, Alankar, Laya, Taal, etc.</li><li>2. Origin and Development of Folk Dance.</li><li>3. Origin and Development of Folk Instruments.</li><li>4. Detail study of Folk Songs and Folk Dances of Bihar.</li><li>5. Knowledge of other regional folk songs like, Folk song of Punjab, Gujarat, Rajasthan, West Bengal, Maharashtra, etc.</li></ol>	15
3	<ol style="list-style-type: none"><li>1. Analytical study of Folk Ballads/ Folk Tales.</li><li>2. Folk Ballads/ Folk Tales of Bihar.</li><li>3. Importance of Folk Ballads/ Folk Tales.</li><li>4. Biography of the following folk singers: Smt. Sharda Sinha, Smt. Vindhya Vasini Devi.</li><li>5. Ability to write notation of any regional folk songs.</li></ol>	15
4	<b>Project Work</b> Project based upon actual Field work related to music. Topic chosen in consultation with the teacher, at the commencement of the Semester IV.	15
	<b>TOTAL</b>	60

#### **Reading List :**

1. 'Lokgeeto mein Prakriti' – Dr. Shanti Jain
2. 'Lok Geeto ke sandarbh aur Aayam' – Dr. Shanti Jain
3. 'Lok Katha Vigyan' – Shri Chandra Jain

### Discipline Specific Elective (DSE)

## SEMESTER – V

### **DSE : Fundamentals of Music-I**

#### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of basic musical terms.
- CO2:** Knowledge of some great Indian musicians.
- CO3:** Knowledge of some Ragas and Talas.
- CO4:** Knowledge of writing notations of given ragas and talas.

<b>DSE : Fundamentals of Music-I</b> (Theory: 6 credits)		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Knowledge of the following basic terms: Naad, Swar, Saptak, Shruti, Raga, Bandish, Sthayi, Antara, Vadi-Samvadi, Vivadi, Purvang-Uttarang, Thaata, Nyasa, Laya, Taal, Matra, Tali, Khali, Vibhag, etc. 2. Definition of the following terms : Meed, Sut, Ghaseet, Khatka, Murki, Gamak and their characteristics.	
2	1. General Knowledge of the biography of the following musicians: Tansen, Swami Haridas, Gopal Nayak, Tyagraj. 2. Knowledge of the following Granthas: Natya Shashtra, Sangeet Ratnakar.	
3	1. Knowledge of some basic Ragas : Yaman, Kafi, Bhairav, Bhupali. 2. Knowledge of some basic Talas : Teentaal, Dadra, Keherwa.	
4	1. Knowledge of writing notations of Songs (Bandish/Gats) of unit 3 Ragas. 2. Knowledge of writing notations of the Talas in different layakaries (Thah, Digun, Tigon & Chougun) of the unit 3 Talas.	
5	1. General knowledge of some musical compositions – Khayal, Dhrupad, Dhamar, Tarana, Chaturang and their features. 2. General study of Indian Folk Music, Folk Dances and Folk Instruments.	
	<b>TOTAL</b>	

#### Reading List :

1. 'Raga Parichay' (Part 1 & 2) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava
4. 'Sangeet Visharad' - Vasant

### **DSE : Practical**

#### Course Outcomes

After the completion of the course, the student will be able to:

- CO1:** Knowledge of presentation of ragas.  
**CO2:** Knowledge of laya (rhythm).  
**CO3:** Knowledge of Practical aspects in some Talas.  
**CO4:** Knowledge of light music.

<b>DSE : Practical</b> (6 credits)		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	Demonstration of any one Raga - Yaman, Kafi, Bhairav, Bhupali.	
2	Demonstration of any one Tala - Teentaal, Dadra, Keherwa (in different layakaries).	
3	Demonstration of light music – Bhajan, Gazal or Geet.	
4	General questions asked by examiner.	
	<b>TOTAL</b>	

#### Reading List :

1. 'Raga Parichay' (Part 1 & 2) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava

## SEMESTER – VI

### **DSE : Fundamentals of Music-II**

#### Course Outcomes

**After the completion of the course, the student will be able to:**

- CO1:** Knowledge of Historical Development of Indian Music.
- CO2:** Biographies of some great Musicians.
- CO3:** Knowledge of some Ragas & Taals.
- CO4:** Basic knowledge of Indian Instruments.

<b>DSE : Fundamentals of Music-II (Theory: 6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of Lectures</b>
1	1. Brief History of Indian Music : a. Ancient Period b. Medieval Period c. Modern Period 2. Elementary knowledge of the following terms: Murchhana, Gram, Jaati and their varieties and characteristics.	12
2	1. General Knowledge of the biography of the following musicians: Sadarang-Adarang, V. D. Paluskar, V. N. Bhatkhande, Pt. Ravi Shankar. 2. General knowledge of some musical compositions – Thumri, Tappa, Hori, Kajari, Chaiti.	12
3	1. Knowledge of some basic Ragas : Durga, Bihag, Bageshri, Bhairavi. 2. Knowledge of some basic Talas : Ektaal, Rupak, Jhaptaal.	12
4	1. Knowledge of writing notations of Songs (Bandish\Gats) of unit 3 Ragas. 2. Knowledge of writing notations of the Talas in different layakaries (Thah, Digun, Tigun & Chougun) of the unit 3 Talas.	12
5	1. Basic Knowledge of some instruments – Tabla, Harmonium, Sitar, Sarod, Veena, Pakhawaj, Bansuri, etc. 2. Origin and development of own instrument.	12
	<b>TOTAL</b>	<b>60</b>

#### **Reading List :**

1. 'Raga Parichay' (Part 1 & 2) – Pt. Harishchandra Srivastava
2. 'Raga Shashtra' (Part 1 & 2) – Dr. Geeta Banerjee
3. 'Tala Parichay' (Part 1) – Girish Chandra Srivastava
4. 'Sangeet Visharad' - Vasant

### **DSE : Practical**

#### Course Outcomes

**After the completion of the course, the student will be able to:**

- CO1:** Knowledge of presentation of ragas.
- CO2:** Knowledge of laya (rhythm).
- CO3:** Knowledge of Practical aspects in some Talas.
- CO4:** Knowledge of light and folk music.

<b>DSE : Practical (6 credits)</b>		
<b>Unit</b>	<b>Topics to be covered</b>	<b>No. of hours</b>
1	Demonstration of any one Raga - Durga, Bihag, Bageshri, Bhairavi.	
2	Demonstration of any one Tala - Ektaal, Rupak, Jhaptaal (in different layakaries).	
3	Demonstration of light music – Bhajan, Gazal or Geet.	
4	Demonstration of any regional folk song.	
5	General questions asked by examiner.	
	<b>TOTAL</b>	