



Nehru Gram Bharati (Deemed to be University)
Prayagraj, Uttar Pradesh , INDIA

Syllabus
[NHEQF 4.5 to 6.0]
[As per NEP-2020 Regulations]

B.A./B.A. (Honours)/B.A.(Honours with Research)
in
Music

[Department of Performing Arts]

[Effective From 2025-26 Onwards]

Introduction of the Programme:

[a] Introduction:

The NEP-2020 offers an opportunity to effect a paradigm shift from a teacher-centric to a student-centric higher education system in India. It is based on Outcome Based Education, where the Graduate Attributes are first kept in mind to reverse-design the Programs, Courses and Supplementary activities to attain the graduate attributes and learning outcomes. The learning outcomes-based curriculum framework for a degree in B.A. (Honours/Honours with Research) in Music is intended to provide a comprehensive foundation to the subject and to help students develop the ability to successfully continue with further studies and research in the subject while they are equipped with required skills at various stages. The framework is designed to equip students with valuable cognitive abilities and skills so that they are successful in meeting diverse needs of professional careers in a developing and knowledge-based society. The curriculum framework takes into account the need to maintain globally competitive standards of achievement in terms of the knowledge and skills, as well as to develop spirit of enquiry, problem solving skills and human and professional values which foster rational and critical thinking in students.

[b] Graduate Attributes:

Type of learning outcomes	The Learning Outcomes Descriptors
Learning outcomes that are specific to disciplinary/interdisciplinary areas of learning	Disciplinary/ interdisciplinary Knowledge & Skills
Generic learning outcomes	<i>Critical Thinking & problem-solving Capacity</i>
	<i>Creativity</i>
	<i>Communication Skills:</i> The graduates should be able to demonstrate the skills that enable them to: <ul style="list-style-type: none">• 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,• convey ideas, thoughts, and arguments using language that is respectful and sensitive to gender and other minority groups.
	<i>Analytical reasoning/thinking:</i> The graduates should be able to demonstrate the capability to: <ul style="list-style-type: none">• 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 addressing opposing viewpoints.

Research-related skills: The graduates should be able to demonstrate:

- 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 of 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: The graduates should be able to demonstrate the ability to:

- 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: The graduates should be able to demonstrate the capability for:

- 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: The graduates should be able to demonstrate the ability to:

- 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: The graduates should be able to demonstrate the capability to:

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

- **National & International Perspective considering the current perspective of a Global Village.**

Value inculcation: The graduates should be able to demonstrate the acquisition of knowledge and attitude that are required to:

- 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

	<p>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,</p> <ul style="list-style-type: none"> • 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.
	<p>Autonomy, responsibility, and accountability: The graduates should be able to demonstrate the ability to:</p> <ul style="list-style-type: none"> • 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,
	<p>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:</p> <ul style="list-style-type: none"> • 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.
	<p>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.</p>
	<p>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.</p>

[c] Flexibility:

The programmes are flexible enough to allow liberty to students in designing them according to their requirements. The Learner is given freedom of choice in selecting disciplines. Students may select his/her own stream. He/She may select three major disciplines from his/her own stream or two major disciplines from his own stream and one major discipline from any other stream. Along with major disciplines, a student can select minor disciplines from other streams, languages, generic electives, ability enhancement courses, Vocational/Skill Enhancement Courses (SEC) and Value added Courses including Extra Curricular activities.

Multiple Entry & Exit Options:

ENTRY & EXIT OPTIONS	Credits Required
<p>Certificate upon the Successful Completion of the First Year (Two Semesters) of the multidisciplinary Four-year Undergraduate Programme.</p> <p>+ 04 Credit Mandatory Internship in Case of Exit.</p>	44
<p>Diploma upon the Successful Completion of the Second Year (Four Semesters) of the multidisciplinary Four-year Undergraduate Programme. .</p> <p>+ 04 Credit Mandatory Internship in Case of Exit.</p> <p>For Entry to NHEQF Level 5.0, must have completed the NHEQF 4.5 Level of Four Year Undergraduate Programme as per NEP-2020.</p>	84
<p>Basic Bachelor Degree at the Successful Completion of the Third Year (Six Semesters) of the multidisciplinary Four-year Undergraduate Programme.</p>	120

For Entry to NHEQF Level 5.5, must have completed the NHEQF 5.0 Level of Four Year Undergraduate Programme as per NEP-2020.	
Bachelor Degree with Honours/Honours with Research in a Discipline at the Successful Completion of the Fourth Year (Eight Semesters) of the multidisciplinary Four-year Undergraduate Programme. For Entry to NHEQF Level 6.0, must have completed the NHEQF 5.5 Level of Four Year Undergraduate Programme as per NEP-2020.	160

Programme Educational Objectives (PEOs):

Program Outcomes (POS):

- PO1. This course provides the basic ideas and concepts of Music Vocal, through this programme students will get knowledge about Indian Classical music.
- PO2. The course intends to orient the learner with the approaches to the discipline of Music Vocal.
- PO3. Through this course, the students will get to know the different Ragas, Taals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, study of regional music, styles of Ravindra Sangeet and carnatic Sangeet along with the biographies of some distinguish artist and scholars of Indian Music. Students will also get acquainted with the musical stage performance.
- PO4. Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music. Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture.
- PO5. This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

Program Specific Outcomes (PSOs):

At the end of program following outcomes are expected from students:

- PSO1. Learn about the fundamental aspects of Indian Music.
- PSO2. Learn about the historical development of Indian Music and cultural development of India.
- PSO3. Students will be able to get acquainted with basic Ragas and basic Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform.
- PSO4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.

Department of Performing Arts

B.A.(Honours/Honours with Research) in Music

SYLLABUS STRUCTURE OVER-All (Based on NEP – 2020)

B.A./B.A. (Honours)/B.A.(Honours with Research) in MUSIC
[As Per NEP-2020]
[w.e.f. 2025-26]

B.A./B.A. (Honours/Honours with Research) in Music										
Year	Semester	Nomenclature of the Courses/Title	Com/Ele.	Credit	Credit Distribution			Teaching Hours		
					L	T	P	L	T	P
First Year	I	Introduction of Indian Music	Compulsory	4	2	0	2	30	0	60
		Introduction to IKS : Music	Compulsory	2	2	0	0	30	0	0
		Minor Course for Other Discipline: FOLK SONGS OF UTTAR PRADESH	POOL B	3	3	0	0	45	0	0
		AEC: COMMUNICATION SKILLS & PERSONALITY DEVELOPMENT	Compulsory	2	2	0	0	30	0	0
		SEC : Paper-I	POOL C	3	1	0	2	15	0	60
		VAC : Understanding India or POOL D	POOL D	2	2	0	0	30	0	0
		Other Major	Pool A	4	4	0	0	60	0	0
		Total Semester Credits		20						
	II	History of Indian Music (Major-I)	Compulsory	5	2	0	3	30	0	90
		Minor Paper From other discipline: PERFORMANCE OF FOLK MUSIC	POOL B	3	2	0	0	30	0	0
		AEC: Critical Thinking & Problem Solving	Compulsory	2	2	0	0	30	0	0
		SEC : Paper-II of Sem-I	POOL C	3	1	0	2	15	0	60
		VAC: Indian Constitution or POOL D	POOL D	2	1	1	0	15	15	0
		Other Major (Continued)	Compulsory	5	5	0	0	75	0	0
		Total Semester Credits		20						
Exit Option : Certificate in Field of Learning/discipline										
Second Year	III	Contribution of Ancient, Medual & Modern Scholars of Music	Compulsory	4	2	0	2	30	0	60
		Applied IKS-I: Music	Compulsory	2	2	2	0	30	30	0
		Minor Paper for other discipline: CO-RELATION OF HINDUSTANI MUSIC WITH FOLK MUSIC	POOL B	3	2	0	0	30	0	0
		AEC: Soft Skills	Compulsory	2	2	0	0	30	0	0
		SEC : Paper-I (Other than Sem-I)	POOL C	3	1	0	2	15	0	60
		VAC: Indian Heritage and Culture/NSS/NCC	POOL D	2	1	1	0	15	15	0
		Other Major (Continued)	Compulsory	4	4	0	0	60	0	0
		Total Semester Credits		20						
	IV	Notation System, Scales (Major-I)	Compulsory	5	3	0	2	45	0	60
		Minor Paper for other discipline: BHAJAN & GAZAL	POOL B	3	2	0	0	30	0	0
		AEC: Content Writing & Editing	compulsory	2	2	0	0	30	0	0
		SEC: Paper-II of Sem-III	POOL C	3	1	0	2	15	0	60
		VAC: Food Nutrition & Hygiene Or POOL D	POOL D	2	1	1	0	15	15	0
		Other Major (Continued)	Compulsory	5	5	0	0	75	0	0
		Total Semester Credits		20						
Exit Option : Diploma in Field of Learning/discipline										
Third Year	V	Fundamental Definitions of Indian & Western Music Styles (Major-I)	Compulsory	4	2	0	2	30	0	60
		Applied IKS-II : Music (Major-I)	Compulsory	2	2	0	0	30	0	0
		Minor Course for students of other discipline: SUFI & QAWALI	POOL B	3	3	0	0	45	0	0
		AEC: Team Building & Leadership	Compulsory	2	2	0	0	30	0	0

Fourth Year		Note: Choose any one Paper i. Patriotic Songs ii. Devotional Songs	Elective	3	3	0	0	45	0	0
		VAC : Environmental Science and sustainability or POOL D	POOL D	2	2	0	0	30	0	0
		Other Major (Continued)	Compulsory	4	4	0	0	60	0	0
		Total Semester Credits		20						
	VI	Study of Gharanas, Ravindra Sangeet & Carnatic Music	Compulsory	5	3	0	2	45	0	60
		Note: Choose any one Paper (Major-I) i. Introduction to Indian Musical Instruments	Elective	3	3	0	0	45	0	0
		ii. Role of Music in Indian Culture								
		Minor Paper From other discipline: FILM SANGEET	POOL B	3	3	0	0	45	0	0
		Internship/Apprenticeship (Major-I)	Compulsory	4	0	0	4	0	0	120
		Other Major (Continued)	Pool Elective	5	5	0	0	75	0	0
		Total Semester Credits		20						
	Exit Option : Basic UG degree in Field of Learning/discipline									
	VII	Study of Indian Music	Compulsory	5	3	0	2	45	0	60
		Research Methodology (Hons. with Research) /Global Rhythmic Concepts (Honours)	Compulsory	4	4	0	0	60	0	0
		Note: Choose any Two Paper (4+4) i. Sohar ii. Kajari iii. Chaithi	Elective	8	8	0	0	120	0	0
		Minor Paper From other discipline: THUMARI & TAPPA	Pool Elective	3	3	0	0	45	0	0
		Total Semester Credits		20						
	VIII	Science of Music	Compulsory	5	3	0	2	45	0	60
		Note: Choose any One papers: i. Gazal ii. Bhajan iii. Thumari	Elective	3	3	0	0	45	0	0
		Dissertation/Research Project & Viva Voce (Hons. with Research) or Stage Performance based Viva Voce (Honours)	Compulsory	12	0	0	12	0	0	360
		Total Semester Credits		20						
Completion : UG (Hons./Hons. with Research) degree in Field of Learning/discipline										
		Total Credits		160						

AEC Ability Enhancement Course

VAC Value Added Course

SEC Skill Enhancement Course

IKS Indian Knowledge System

Note: Column. No. 6 & 7 is expected to be filled by the departments based on requirement of Course.

Department of Performing Arts
B.A.(Honours/Honours with Research) in Music
SYLLABUS (Based on NEP – 2020)
Session 2025-26

YEAR	SEMESTER	Course TITLE	Course Code	MAJOR / MINOR	COM /EL	(L)	(T)	(P)	TOTAL CREDIT	TEACHING HOURS
1 ST	I ST	Introduction to Indian Music	MUS-23101	Major	COM	02	00	02	04	90
		Introduction to IKS: Education	MUSIKS-2301	Major	COM	02	00	00	02	30
		Minor Course: FOLK SONGS OF UTTAR PRADESH	MMUS01	Minor	POOL ELE	03	00	00	03	45
	II ND	History & Indian Music	MUS-23102	Major	COM	02	01	02	05	105 (30+15+60)
		Minor Course: PERFORMANCE OF FOLK MUSIC	MMUS02	Minor	POOL ELE	03	00	00	03	45
2 ND	III RD	Contribution of Ancient, Medieval & Modern Scholars of Music	MUS-23103	Major	COM	02	00	02	04	90
		Applied IKS-I: Music	MUSIKS-2302	Major	COM	02	01	00	03	45 (30+15)
		Minor Paper for other discipline: CO-RELATION OF HINDUSTANI MUSIC WITH FOLK MUSIC	MMUS03	Minor	POOL ELE	03	00	00	03	45
	IV TH	Notation System, Scales & Time Signatures	MUS-23104	Major	COM	02	01	02	05	105 (30+15+90)

		Minor Paper for other discipline: BHAJAN & GAZAL	MMUS04	Minor	POOL ELE	03	00	00	03	45
3 RD	V TH	Fundament Definition of Indian & Westen Music Styles	MUS-23105	Major	COM	02	00	02	04	90
		Applied IKS-2: MUSIC	MUSIKS-2303	Major	COM	03	00	00	03	45
		Minor Paper From other discipline: SUFI & QUAWALI	MMUS05	Minor	POOL ELE	03	00	00	03	45
		Note: Choose any one Course i. Patriotic Songs ii. Devotional Songs	MUS-23106A/MUS-23106B	Major	ELE	01	00	02	03	15+60
	VI TH	Study of Gharanas, Rabindra Sangeet & Carnatic Music	MUS-23107	Major	COM	02	01	02	05	105
		Note: Choose any one Course i. Introduction to Indian Musical Instruments ii. Role of Music in Indian Culture	MUS-23108A/MUS-108B	Major	ELE	03	00	00	03	45
		Internship/Apprenticeship	MUS-23109	Major	COM	00	00	04	04	120
		Minor Paper From other discipline: FILM SANGEET	MMUS06	Minor	POOL ELE	03	00	00	03	45
4 TH	VII TH	Study of South Indian Music	MUS-23110	Major	COM	03	00	02	05	105

		Research Methodology/Global Rhythmic Concepts	MUS-23111A/MUS-23111B	Major	COM	04	00	00	04	60
		Note: Choose any Two Paper (4+4) i. Shohar ii. Kajari iii. Chaiti	MUS-23112A/ MUS-23112B/ MUS-23112C	Major	ELE	04	-	04	08	180
		Minor Paper From other discipline: THUMARI & TAPPA	MMUS07	Minor	POOL ELE	03	00	00	03	45
	VIII TH	Science of Music	MUS-23113	Major	COM	03	00	02	05	105 (45+60)
		Note: Choose any One papers: i. Gazal ii. Bhazan iii. Thumri	MUS-23114A/ MUS-23114B/ MUS-23114C	Major	Ele	03	00	00	03	45
		Dissertation/Research Project Vivo Voce/Stage Performance & Viva Voce	MUS-23115A/MUS-23115B	Major	COM	-	-	12	12	360

B.A./B.A. (Honours/Honours with Research) in Music

SEMESTER-I

Programme: B.A./B.A./B.A. (Honours/Honours with Research) in Music		Year: B.A. 1st Year	Semester: Ist
Pedagogy:			
Course Code: MUS-23101		Course/Paper Title: Introduction to Indian Music	
Course Outcomes: On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
Credit (L+T+P): 2+0+2		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60 (30T + 30P)		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+60			
Unit	Topic		No. of Lectures
I	Definition of Music, Sound (Dhwani) and its origin, Andolan and its types. Naad and its quality, Shruti, Swar and its kinds and sign, Vibration and Frequency, Sahayak Naad.		6
II	10 Thats of Bhatkhande Ji, Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi. Gamak, Meend, knowledge of Taanpoora and its parts.		6
III	Brief knowledge of the Concept of Raga, Gram, Moorchhna, Definition of Swar and Shruti, Relationship between Swar and Shruti.		6
IV	Writing of Taals in notation with Dugun laykari and notations of Bandish from the Ragas of course		6
V	Comparative study of Ragas and Taals of course, Identification of Ragas by given Swar Samooh.		6
	Suggested Readings:		
	1. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Sharma, Dr. Swatantra, Paschchatya Swarlipi & Bhartiya Sangeet , Publisher: Anubhav Prakashan, Prayagraj.		
	<u>Suggested continuous Evaluation Methods –</u>		
	Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

[Practicals]

B.A./B.A. (Honours/Honours with Research) in Music		Year: B.A. 1 st Year	Semester: I st
Pedagogy:			
Course Code: MUS-23101		Course/Paper Title: Practical on MUS-23101 [Practicals]	
Course Outcomes:			
On the successful completion of Introduction to Indian Music, students will develop a strong foundation on the basic understanding of the Indian Music.			
Credit (L+T+P): 0+0+2		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60 (30T+30P]		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+60			
List of Practicals			Practical Hrs.
I	Swara and Alankar <ul style="list-style-type: none">• Identification and practice of basic swaras (notes) in Indian music.• Exercises in swara patterns and scales.• Introduction to simple alankar (ornamental) patterns.• Practical singing of swara and alankar patterns.		12
II	Introduction to Ragas <ul style="list-style-type: none">• Introduction to the concept of ragas in Indian music; Raag Yamen; Raag Bhopali• Practice of a few fundamental ragas and their arohana-avarohana (ascending-descending scales).• Learning to differentiate between different ragas.• Practical singing of swara patterns in the context of ragas.		12
III	Tala and Rhythm <ul style="list-style-type: none">• Introduction to tala (rhythmic cycle) and laya (tempo) in Indian music.• Learning basic tala patterns (e.g., Teentaal, Dadra).• Exercises in clapping and playing tala on percussion instruments (e.g., tabla).• Practical application of rhythm in singing and clapping tala.		12
IV	Bhajans and Devotional Songs (12 hours) <ul style="list-style-type: none">• Practical singing of popular devotional songs and bhajans.• Learning the art of expression and devotion in singing.• Emphasis on correct pronunciation and emotion in singing.• Group singing of bhajans and devotional songs.		12
V	Musical Composition (12 hours) <ul style="list-style-type: none">• Introduction to basic musical composition in Indian music.• Exercises in creating simple musical compositions.• Students compose and perform their musical pieces.• Group composition and performance of a short musical piece.		12
Suggested Readings:			
	1. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		

	6. Sharma, Dr. Swatantra, Paschatya Swarlipi & Bhartiya Sangeet , Publisher: Anubhav Prakashan, Prayagraj.
	<u>Suggested continuous Evaluation Methods –</u>
	Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks

Programme: B.A. (Honours/Honours with Research) in Music		Year: B.A. 1 st Year	Semester: I st
Pedagogy:			
Course Code: MUSIKS – 2301		Course/Paper Title:	Introduction to Indian Knowledge System
Course Outcomes: After completing this course, the students will be able to -			
CO 1: explain the the foundational Concepts & Principles of IKS.			
CO 2: explain the historical development and evolution of Indian Intellectual traditions.			
CO 3: explain the knowledge key texts, thinkers, and schools of thought within the IKS.			
CO 4: analyze the interdisciplinary nature of Indian knowledge, integrating philosophy, spirituality, science, arts, and literature though the study of IKS.			
CO 5: explain the holistic and multidimensional nature of Indian Thought.			
Credit: 02+0+0		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60		Minimum Passing Marks: 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Indian Knowledge System <ul style="list-style-type: none">• Definition, Concepts and Scope of IKS• IKS based approache on Indian Knowledge System & Role of Guru (teacher)• Understanding the concepts of dharma, karma, and the four purusharthas (goals of life)		06
II	Vedic Knowledge and Philosophy <ul style="list-style-type: none">• Study of the Vedas, including the Rigveda, Yajurveda, Samaveda, and Atharvaveda• Introduction to Upanishads and their metaphysical and philosophical teachings• Analysis of the six orthodox (astika) schools of Indian philosophy (e.g., Nyaya, Vaisheshika, Yoga, Samkhya, Mimamsa, and Vedanta)		06
III	Unit 3: Spiritual and Mystical Traditions <ul style="list-style-type: none">• Exploration of Hindu spiritual traditions, including Bhakti, Karma, Jnana, and Raja Yoga• Study of Advaita Vedanta and its nondualistic philosophy• Introduction to other spiritual paths like Tantra and Sufism in the Indian context		06
IV	Scientific and Technological Advancements <ul style="list-style-type: none">• Examination of ancient Indian contributions to mathematics, astronomy, and medicine• Study of scientific treatises such as Aryabhatiya, Sushruta Samhita, and Charaka Samhita		06

V	<ul style="list-style-type: none"> • Exploration of the Indian concept of time, measurement, and cosmology Indian Arts, Literature, and Aesthetics <ul style="list-style-type: none"> • Analysis of Indian classical music, dance, and theater traditions • Study of classical Sanskrit literature, including the works of Kalidasa and Valmiki • Understanding the concept of rasa (aesthetic experience) and its manifestations in Indian arts • Modern Interpretation and Contemporary Relevance 	06
Suggested Readings:		
<ul style="list-style-type: none"> • "Indian Philosophy: A Very Short Introduction" by Sue Hamilton • "A History of Indian Philosophy" by Surendranath Dasgupta • "Indian Philosophy: A Critical Survey" by Chandradhar Sharma • "India: A History" by John Keay • "The Wonder That Was India" by A.L. Basham • "Ancient India" by R.S. Sharma • "The Oxford History of India" edited by Percival Spear • "A History of Indian Literature" (multiple volumes) by Sisir Kumar Das • "Indian English Literature" by M. K. Naik • "The Norton Anthology of World Literature: India, Pakistan, and Bangladesh" edited by Sarah Lawall • "Indian Art" by Partha Mitter • "The Art and Architecture of the Indian Subcontinent" by J.C. Harle • "Indian Architecture: Buddhist and Hindu Period" by Percy Brown • "The Crest of the Peacock: Non-European Roots of Mathematics" by George Gheverghese Joseph • "Indian Science and Technology in the Eighteenth Century" by Dharampal • "Raga Mala: The Autobiography of Ravi Shankar" by Ravi Shankar • "The Ragas of North India" by Walter Kaufmann • "The Complete Book of Ayurvedic Home Remedies" by Vasant Lad • "Ayurveda: The Science of Self-Healing" by Vasant Lad • "The Heart of Yoga: Developing a Personal Practice" by T.K.V. Desikachar • "The Yoga Sutras of Patanjali" translated by Swami Satchidananda 		
<u>Suggested continuous Evaluation Methods –</u>		
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>		

Minor Course: For Students of other Discipline/Subject

Programme : B.A./B.A. (Honours)/B.A. (Honours with Research) in Music		Year: B.A. Ist Year	Semester: I
Pedagogy:			
Course Code: MMUS01 (For Students of other Discipline or Subject)		Course/Paper Title: Folk songs of Uttar Pradesh - I	
Course Outcome CO1. Students will be able to define folk music and explain its characteristics, cultural significance, and how it differs from classical music. They will understand the oral tradition and the community-based nature of folk music in Uttar Pradesh. CO2. Students will identify and describe the key folk music traditions from different regions of Uttar Pradesh such as Awadh, Braj, Bhojpur, Bundelkhand, and Rohilkhand. They will also analyze how regional dialects and cultural contexts influence folk expressions. CO3. Students will differentiate among various folk genres like seasonal, ceremonial, devotional, festive, and occupational songs. They will understand the social and ritual contexts in which these songs are performed.			

CO4. Students will identify traditional folk instruments and understand the common rhythmic patterns and performance formats. They will also learn the cultural nuances of stage presentation including costume, gestures, and interaction styles.

CO5. Students will acquire hands-on skills by learning and performing selected folk songs from various genres. They will develop basic accompaniment techniques and enhance their collaborative and solo performance abilities.

Credit: 3+0+0

Paper (Core Compulsory / Elective): Elective (minor)

Max. Marks : 40+60

Min. Passing Marks : 35

Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0

Units:	Topics:	No. of Lectures
I	Introduction to Folk Music of Uttar Pradesh <ul style="list-style-type: none"> Definition and nature of folk music Importance of folk music in social and cultural life Classification: oral tradition, community-based performance Distinction between classical and folk music 	6
II	Regional Folk Styles and Forms <ul style="list-style-type: none"> Overview of major folk music regions in UP: Awadh, Braj, Bhojpur, Bundelkhand, Rohilkhand Distinctive styles and themes in each region Dialects and folk expressions 	6
III	Folk Genres and Their Contexts <ul style="list-style-type: none"> Seasonal Songs: Kajri, Chaiti, Hori, Phagua Ceremonial Songs: Sohar (childbirth), Banna-Banni (wedding), Bidai Devotional Songs: Bhajans, Kirtans, Ramayan recitations Festive/Occupational Songs: Holi, Teej, Mela songs, agricultural songs 	6
IV	Instruments and Performance Practice <ul style="list-style-type: none"> Folk instruments: Dholak, Manjira, Ektara, Nagariya, Jhanjh Folk performance formats: solo, duet, group Rhythmic patterns: Dadra, Keharwa, Deepchandi Stage presentation: dress, mood, call-response patterns 	6
V	Practical – Learning & Presentation <ul style="list-style-type: none"> Learning and performance of 3 folk songs: 1 Seasonal (Kajri, Chaiti, Hori) 1 Ceremonial (Sohar or Bidai) 1 Devotional (Bhajan/Kirtan in regional dialect) Accompaniment with basic instruments or clapping Group/solo presentation during internal assessment 	6

Suggested Readings:

- “Uttar Pradesh Ke Lok Sangeet” – Dr. Shanti Swarup Bajpai
 - “Bhojpuri Lok Sangeet” – Dr. Krishna Dev Upadhyay
 - “Awadhi Lokgeet” – Dr. Rajnikant Shukla
 - “Sangeet Mein Lok Tatva” – Dr. Premalata Sharma
 - Audio archives – All India Radio, Sangeet Natak Akademi recordings
 - Documentaries and field recordings of UP folk traditions (IGNCA, YouTube archive)
1. <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
 2. https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA
 3. <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAAQEy-IWp9FCbSB3>
 4. https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst
 5. <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
 6. <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&pp=0gcJCWMEOCosWNin>

This course can be opted as an elective by the students of other discipline.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subjects)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

SEMESTER-II

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B A. First year	Semester: II
Pedagogy:			
Course Code : MUS-23102		Course/Paper Title : History & Indian Music	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes: CO1: Students will have a foundational understanding of the ancient musical traditions in India. CO2: Students will understand the developments in Indian music during the medieval period. CO3: Students will differentiate between North and South Indian music and appreciate their unique characteristics. CO4: Students will have insights into the evolution of Indian music in the modern and contemporary periods. CO5: Students will understand the global reach and influence of Indian music.			
Credits: 2+1+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+15+60			
Units:	Topics:		No. of Lecture
I	Prescribed Ragas: 1. Jaijaiwanti 2. Gaudsarang 3. Non Details: Deshkar, Khamaj		6
II	Writing of any one of the Chota Kayal (Dhrut) or Vilambit Khayal in Pandit V.N. Bhatkhandey notation system from the prescribed ragas with few Tanas.		6
III	Detailed study of the following styles of singing:Dhrupad, Dhamar, Tappa, Thumri, Chaturang, Tarana; Gram and Moorchana; History of Indian Music during , Ancient, Medieval period; Origin of Bhatkhandey Notation system its development, merits and demerits.		6
IV	Classification of Ragas during ancient period.		6
V	Writing of below mentioned Talas with full definitions giving single and double laykaries in Pandit V.N. Bhatkhandey notation system:- (i) Teevra (ii) Rupak (iii) Jhaptaal (iv) Kaherva (including previous Talas)		6

Suggested Readings: <ol style="list-style-type: none"> 1. "A History of Indian Music" by Swami Prajnanananda This comprehensive book provides an overview of the historical development of Indian music, covering classical, folk, and devotional traditions. 2. "Indian Classical Music: The Roots and the Evolution" by Deepak S. Raja This book delves into the history and evolution of Indian classical music, focusing on both Hindustani and Carnatic traditions. 3. "The Music of India" by Reginald Massey Reginald Massey's book offers an insightful exploration of the various music traditions in India, including classical and folk music. 4. "Music in the Sky: The Life, Art and Teachings of the 17th Karmapa Ogyen Trinley Dorje" by Michele Martin This book provides an in-depth look at the music and spirituality of the 17th Karmapa, offering a unique perspective on the role of music in Indian culture. 5. "Ragas and Raginis: A Pictorial & Iconographic Study of Indian Musical Modes" by Sunrita Sen Focusing on the visual aspects of Indian music, this book explores the visual representation of ragas and raginis in Indian art. 6. "History of Indian Music" by Sambamoorthy P. A classic work on the history of Indian music, this book covers the evolution of music in India from ancient times to the modern era. 7. "The Ragas of Northern Indian Music" by Alain Danielou While the author is not Indian, this book is a well-regarded resource for studying the ragas of Northern Indian music, which is a significant part of Indian classical music. <p>Karamik Pustak Malika- V.N. BhatkhandePart II & III</p>		
Suggested continuous Evaluation methods-		
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>		

[Practicals]

Programme: B.A./B.A. (Honours/Honours with Research) in Music	Year : B A. First year	Semester: II
Pedagogy:		
Course Code : MUS-23102	Course/Paper Title: Stage Performace & Viva-voce on MUS-23102	
Course Outcome- After completing this course, the students will be able to-		
Course Outcomes: The focus of this paper is that the student will be acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic age.		
Credits: 0+0+2	Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)	Min. Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 0+0+60		
List of Practicals		Practical Hrs.
(I) Prescribed Ragas: a. Jaijaiwanti b. Gaudsarang c. Non Details: Deshkar, Khamaj		60

<p>(II) Vocal Music - One Vilambit (Bada Khayal) and Chota Khayals (Dhrut) in the above mentioned Ragas with good combination of Alapand Tanas.</p> <p>(III) Prescribed Talas:</p> <p>a. (i) Teevra (ii) Rupak (iii) Jhaptaal (iv) Kaherva (including previous semesters Talas)</p> <p>Knowledge of the above mentioned Talas in single and double laykaries with elaborated descriptions.</p> <p>(IV) One Tarana or Dhun in any one of the prescribed ragas.</p>	
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. "A History of Indian Music" by Swami Prajnanananda This comprehensive book provides an overview of the historical development of Indian music, covering classical, folk, and devotional traditions. 2. "Indian Classical Music: The Roots and the Evolution" by Deepak S. Raja This book delves into the history and evolution of Indian classical music, focusing on both Hindustani and Carnatic traditions. 3. "The Music of India" by Reginald Massey Reginald Massey's book offers an insightful exploration of the various music traditions in India, including classical and folk music. 4. "Music in the Sky: The Life, Art and Teachings of the 17th Karmapa Ogyen Trinley Dorje" by Michele Martin This book provides an in-depth look at the music and spirituality of the 17th Karmapa, offering a unique perspective on the role of music in Indian culture. 5. "Ragas and Raginis: A Pictorial & Iconographic Study of Indian Musical Modes" by Sunrita Sen Focusing on the visual aspects of Indian music, this book explores the visual representation of ragas and raginis in Indian art. 6. "History of Indian Music" by Sambamoorthy P. A classic work on the history of Indian music, this book covers the evolution of music in India from ancient times to the modern era. 7. "The Ragas of Northern Indian Music" by Alain Danielou While the author is not Indian, this book is a well-regarded resource for studying the ragas of Northern Indian music, which is a significant part of Indian classical music. 	
<p>Suggested continuous Evaluation methods-</p> <p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>	

MINOR ELECTIVE: To be Chosed by Students of Other Discipline

Programme: B.A./B.A. (Honours/Honours with Research) in Music	Year: B.P.A. Ist Year	Semester: II
Pedagogy:		
Course Code: MMUS02	Course/Paper Title: Performance of Folk Music	

(For Students of other Discipline or Subject)	
Course Outcome CO1 Recognize the different styles and forms of folk music in Uttar Pradesh. CO2 Perform selected folk songs with appropriate regional style and pronunciation. CO3 Identify traditional instruments used in UP folk music. CO4 Understand the cultural and ritualistic significance of these folk forms. CO5 Collaborate and present group folk music performances with proper costume and expression.	
Credit: 1+0+2	Paper (Core Compulsory / Elective): Elective (minor) – Performance of Folk Music of Uttar Pradesh
Max. Marks : 100	Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 15+0+60	
Units:	Topics: No. of Lectures
I	Introduction to Folk Music of Uttar Pradesh: Historical & Social Context 3
II	Classification: Seasonal (Kajri, Hori), Ceremonial (Sohar, Vivaah Geet), Devotional (Bhajan) 3
III	Study of Dialects: Awadhi, Bhojpuri, Braj – their influence on folk lyrics 3
IV	Introduction to Sohara (childbirth songs) and its social relevance 3
V	Study of folk instruments: Dholak, Manjeera, Nagariya, Harmonium 3
Suggested Readings: <ul style="list-style-type: none"> • "Folk Music and Folk Dances of Uttar Pradesh" – Nandlal Chaturvedi • "Bhojpuri Lokgeet" – Ramakant Srivastava • Audio/Video: Archival recordings from All India Radio, YouTube performances, UP Tourism media • Workshops/Fieldwork: Optional visits or virtual sessions with folk artists from UP 	
This course can be opted as an elective by the students of other discipline.	
Suggested continuous Evaluation Methods – Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks	

[Practicals]

Programme: B.A./B.A. (Honours/Honours with Research) in Music	Year: B.A. Ist Year	Semester: II
Pedagogy:		
Course Code: MMUS02 (For Students of other Discipline or Subject)	Course/Paper Title:	Performance of Folk Music [Practicals]
Course Outcome		
CO1 Recognize the different styles and forms of folk music in Uttar Pradesh.		
CO2 Perform selected folk songs with appropriate regional style and pronunciation.		
CO3 Identify traditional instruments used in UP folk music.		
CO4 Understand the cultural and ritualistic significance of these folk forms.		
CO5 Collaborate and present group folk music performances with proper costume and expression.		
Credit: 1+0+2	Paper (Core Compulsory / Elective): Elective (minor) – Performance of Folk Music of Uttar Pradesh	

Max. Marks : 40+60 (30T+30P)	Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 15+0+60	
Practicals List	Practical Hours
1. Introduction & learning: Kajri – structure, melody, rhythm - Kajri performance with improvisation 2. Introduction to Sohar (childbirth songs) and its social relevance 3. Learning & rehearsing Sohar song – call-and-response style 4. Introduction & learning: Hori (Holi songs), expressive element 5. Finalizing two solo/group performances (Kajri/Hori/Sohar/Vivaah geet) 6. Full dress rehearsal – stage presentation, costume, expression	60
Suggested Readings:	
<ul style="list-style-type: none"> • "Folk Music and Folk Dances of Uttar Pradesh" – Nandlal Chaturvedi • "Bhojpuri Lokgeet" – Ramakant Srivastava • Audio/Video: Archival recordings from All India Radio, YouTube performances, UP Tourism media • Workshops/Fieldwork: Optional visits or virtual sessions with folk artists from UP 	
This course can be opted as an elective by the students of other discipline.	
<u>Suggested continuous Evaluation Methods –</u>	
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks	

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor Course: To be Chosen from POOL B (Other than Major Subjects)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

Exit Option: Undergraduate Certificate (in the field of learning/discipline) for those who exit after the first year (two semesters) of the undergraduate programme. (Programme duration: first year or two semesters of the undergraduate programme + Mandatory Internship) [NHEQF Level 4.5]

SEMESTER-III

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Second year	Semester: III
Pedagogy:			
Course Code :MUS-23103		Course/Paper Title : Contributions of Ancient, Medieval & Modern Scholars of Music	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes: The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Students will be able to understand development of Indian Music.			
Credits: 2+0+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+0+60			
Units:	Topics:		No. of Lecture
I	Brief study of contribution of Ancient and Medieval Scholars to Indian Music: Bharat, Narad. Sharang Dev, Ahobal, Lochan, Shrinivas, Venkatmukhi.		6
II	Contribution of Modern Scholars as Bhatkhande Ji, V.D.Paluskar, Prof Premlata Sharma, Prof Lal Mani Mishra, Pt Omkar Nath Thakur, Prof. Swatantra Sharma, Pt. Girish Wajhalwar, Raja Bhaiya Poonchhwale and Pt Ramashraya Jha.		6
III	Writing of Taals in Notation with different Layakaries like Dugun and Chaugun.		6
IV	Notation of Bandish from the Raagas of course.		6
V	Identification of Raagas by given Swar Samoooh and Comperative study of Raagas and Taals of course.		6
Suggested Readings:			
1. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Etihask Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.			
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.			
Suggested continuous Evaluation methods-			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;			
Assignment/Practical/Projects – 05 Marks			
Internal Class Test – 10 Marks			
Attendance/Behavior – 05 Marks			

[Practicals]

Programme: B.A. (Honours/Honours with Research) in Music	Year : B. A. Second year	Semester: III
Pedagogy:		
Course Code :MUS-23103	Course/Paper Title : Contributions of Ancient, Medieval & Modern Scholars of Music	
Course Outcome- After completing this course, the students will be able to-		


Course Outcomes: The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Students will be able to understand development of Indian Music.		
Credits: 0+0+2		Paper(core compulsory/Elective): Compulsory
Max. Marks: 40+60 (30T + 30P)		Min. Marks: 35
Total Number of Lecture(Lecture-Tutorials-Practical); 0+0+60		
Units:	Topics:	No. of Lecture
I	Historical Manuscript Study <ul style="list-style-type: none"> • Introduction to ancient and medieval music manuscripts. • Understanding notation systems and terminology used by ancient scholars. • Detail: Malkauns, Miyan Malhaar, Desi • Non-Detail: Purvi, Gaud Malhaar • Taal: Ektaal , Char Taal 	12
II	Study of Compositions <ul style="list-style-type: none"> • Practical application of compositions from different eras. • Learning and performing select compositions attributed to ancient, medieval, and modern music scholars. • Analysis and interpretation of the musical and lyrical aspects of these compositions. 	12
III	Musical Documentation <ul style="list-style-type: none"> • Training in researching and documenting the contributions of music scholars from different eras. 	12
IV	Interaction with Experts <ul style="list-style-type: none"> • Guest lectures and interactions with contemporary music scholars and experts. • Discussions and dialogues with experts on the contributions of ancient, medieval, and modern music scholars. • Question and answer sessions, and critical analysis of scholarly work. 	12
V	Stage Performance and Documentation <ul style="list-style-type: none"> • Individual or group Stage Performance on the significant contributions of music scholars from different eras. 	12
Suggested Readings: <ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 		
Suggested continuous Evaluation methods-		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

Programme: B.A. (Honours/Honours with Research) in Music		Year: B.A. 2 nd Year	Semester: III rd
Pedagogy:			
Course Code: MUSIKS – 2302		Course/Paper Title:	Applied IKS-1: Music
Course Outcomes: After completing this course, the students will be able to -			
CO 1: Develop a foundational understanding of Indian Knowledge Systems and their connection to music, enabling them to appreciate and contextualize the rich cultural heritage of Indian music.			
CO 2: Develop a deep understanding of the concept of Raga and Rasa in music and their role in conveying and evoking emotional expressions, enabling them to appreciate the intricacies of musical emotions.			
CO 3: Develop a holistic understanding of Nada Yoga and its practice, using sound as a means of inner transformation and spiritual growth.			
CO 4: Develop a thorough understanding of Tala and rhythm in Indian music, enabling them to appreciate the intricate rhythmic structures, perform rhythmically challenging compositions, and apply rhythmic knowledge in their musical practice.			
CO 5: Develop the ability to integrate Indian music aesthetics into modern composition, enabling them to create original compositions that blend traditional and contemporary elements while respecting the essence of Indian musical traditions.			
Credit: 02			Paper (Core Compulsory / Elective): Core Compulsory
Max. Marks : 40+60			
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures
I	Unit 1: Introduction to Indian Knowledge Systems and Music <ul style="list-style-type: none">Overview of Indian knowledge systems: Vedas, Upanishads, Natyashastra, etc.Historical development of Indian music and its connection to cultural and spiritual traditions.Comparative analysis of Western and Indian music paradigms.		06
II	Unit 2: Raga and Rasa: Emotional Expressions in Music <ul style="list-style-type: none">Understanding the concept of Raga as a melodic framework.Exploring the concept of Rasa and its application in music.Analyzing different Ragas to evoke specific emotional responses in listeners.		06
III	Unit 3: Nada Yoga: Sound as a Path to Inner Transformation <ul style="list-style-type: none">Introduction to Nada Yoga and its significance in Indian spiritual practices.Exploring the impact of different musical tones on the mind and body.Practical exercises in using music for mindfulness, meditation, and personal growth.		06
IV	Unit 4: Tala and Rhythm in Indian Music <ul style="list-style-type: none">Study of Tala as a rhythmic framework in Indian music.Understanding the intricate rhythmic patterns and their mathematical foundations.Applying Tala concepts to contemporary music production and composition.		06
V	Unit 5: Integrating Indian Music Aesthetics in Modern Composition <ul style="list-style-type: none">Overview of Indian music aesthetics: Rasa, Bhava, Alankara.Applying these aesthetic principles in contemporary music composition.		06

	<ul style="list-style-type: none"> Analysis of popular songs and compositions using Indian aesthetic frameworks. 	
Suggested Readings:		
<ol style="list-style-type: none"> "The Ragas of South India: A Catalogue of Scalar Material" by Walter Kaufmann This book delves into the intricate system of South Indian classical music (Carnatic music) and its scalar structures, providing a solid foundation for understanding the melodic aspect of Indian music. "The Raga Guide: A Survey of 74 Hindustani Ragas" by Joep Bor and others This guide offers an in-depth exploration of Hindustani classical music, introducing readers to various Ragas, their characteristics, and the emotional moods they evoke. "Indian Music: History and Structure" by Bonnie C. Wade Wade's book provides a comprehensive introduction to the history, structure, and cultural context of Indian music, covering both Hindustani and Carnatic traditions. "Ragas in Indian Music: A Complete Reference Source for Carnatic Ragas" by P. Subba Rao For a detailed reference on Carnatic music, this book offers insights into the Ragas and their usage in classical compositions. "Indian Music and the West" by Gerry Farrell This text explores the influence of Indian music on Western music and how cross-cultural interactions have shaped modern compositions. It provides a broader perspective on the topic. "Indian Philosophy and Music" by S. Radhakrishnan Radhakrishnan's work is a valuable resource for understanding the philosophical underpinnings of Indian music and its connection to Indian knowledge systems. "Musical Instruments of India: Their History and Development" by B.C. Deva For a deeper understanding of Indian musical instruments, their history, and their role in Indian music, this book serves as a valuable reference. "Indian Music and the Sitar" by Manfred M. Junius Focusing on the sitar, a prominent Indian instrument, this book delves into its history, construction, and its role in Indian music. "Aesthetic Rapture: The Rasas of Indian Music and Dance" by Sangita Kalanidhi V. Lakshminarayana This book provides insights into the concept of Rasa in Indian music and dance, delving into the emotional and aesthetic aspects of Indian arts. "The Oxford Illustrated Companion to South Indian Classical Music" by Ludwig Pesch This companion offers an illustrated guide to South Indian classical music, making it accessible to a wide audience. 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

MINOR ELECTIVE: To be Chosen by Students of Other Discipline/Subject

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year: B.A. IIst Year	Semester: III
Pedagogy:			
Course Code: MMUS03 (For Students of other Discipline or Subject)		Course/Paper Title:	Co-relation of Hindustani Music with Folk Music
Course Outcome CO1 Recognize the different styles and forms of folk music in Uttar Pradesh. CO2 Perform selected folk songs with appropriate regional style and pronunciation. CO3 Identify traditional instruments used in UP folk music. CO4 Understand the cultural and ritualistic significance of these folk forms. CO5 Collaborate and present group folk music performances with proper costume and expression.			

Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective (minor) – Performance of Folk Music of Uttar Pradesh
Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0		
Units	Topics	No. of Lectures
I	Introduction and Historical Background <ul style="list-style-type: none"> Overview of Hindustani classical music Overview of Indian folk music traditions Historical development and cultural contexts Mutual influences between Hindustani music and folk music 	9
II	Common Musical Elements <ul style="list-style-type: none"> Raga: classical ragas Tala and Laya: rhythmic cycles in both traditions Role of oral tradition in preserving music Importance of improvisation and composition in folk and classical similarities and differences in folk and 	9
III	Folk Music of Uttar Pradesh and Its Influence <ul style="list-style-type: none"> Regional folk styles: Kajri, Dadra, Chaiti, and others Folk rhythms and their integration into Hindustani tala system Influence of folk melodies in khyal, thumri, and other semi-classical forms 	9
IV	Instruments and Performance Practices <ul style="list-style-type: none"> Folk instruments (dholak, manjira, sarangi) and their role in classical music Techniques of accompaniment in folk and classical vocal performances Differences in stage performance, concert settings, and community singing 	9
V	Fusion and Contemporary Trends <ul style="list-style-type: none"> Fusion of folk and classical in modern music Case studies of artists blending the two traditions Preservation, propagation, and challenges faced by folk music today Role of media, festivals, and cultural institutions in sustaining traditions 	9
Suggested Readings:		
<ol style="list-style-type: none"> Folk Music of India — A.K. Ramanujan (Comprehensive exploration of Indian folk traditions, with cultural and musical insights.) Hindustani Music: A Tradition in Transition — Deepak Raja (Discusses the evolution of Hindustani classical music with references to folk influences.) The Raga Guide — Joep Bor et al. (Detailed descriptions and examples of ragas found in Hindustani classical and folk music.) Folk Traditions and Music of India — Reginald Massey (Covers the diversity of Indian folk music and its interaction with classical forms.) Indian Music: A Perspective — Vijay Kumar Sharma (Includes sections on folk-classical relationships and musical structures.) Natya Shastra — Bharata Muni (translated editions) (Ancient text foundational to Indian music and performance arts, relevant to understanding classical-folk linkages.)  Additional Resources: Recordings of folk music from Uttar Pradesh (Kajri, Dadra, Chaiti) available on platforms like YouTube and archives of Sangeet Natak Akademi. Performances of semi-classical forms (Thumri, Dadra) by artists like Girija Devi and Begum Akhtar. ITC Sangeet Research Academy archives for classical-folk fusion examples. 		
This course can be opted as an elective by the students of other discipline.		
<u>Suggested continuous Evaluation Methods –</u>		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks		

Internal Class Test –	10 Marks
Attendance/Behavior –	05 Marks

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subjects)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

SEMESTER-IV

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B. A. IInd year	Semester: IV
Pedagogy:			
Course Code : MUS-23104		Course/Paper Title : Notation System, Scales and Time Signature	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes: The paper focuses on the notation system of Indian and western music. Student will able to understand time signature and how to write Hindustani taal in staff notation.			
Credits: 2+1+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+15+60			
Units:	Topics:		No. of Lecture
I	Brief study of notation system : Bhatkhande Notation and Vishnu Digambar Notation.		6
II	Brief study of Western Notation and Harmony Melody.		6
III	Comparative study of ragas and taals and identification of ragas by given Swar Samooh.		6
IV	Notation of bandish from the ragas of course, Writing of taals with Dugun, Tigun and Chaugun layakari.		6
V	Various type of intervals of note, different musical scale, Diatonic scale, equal tempered scale, pythagorian scale, major and minor scale.		6
Suggested Readings:			
1. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.			
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.			
Suggested continuous Evaluation methods-			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;			
Assignment/Practical/Projects – 05 Marks			
Internal Class Test –		10 Marks	
Attendance/Behavior –		05 Marks	

[Practicals]

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. IInd year	Semester: IV
Pedagogy:			
Course Code : MUS-23104		Course/Paper Title : Notation System, Scales and Time Signature (Practicals)	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes: The paper focuses on the notation system of Indian and western music. Student will able to understand time signature and how to write Hindustani taal in staff notation.			
Credits: 0+0+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 0+0+60			
Units:	Practicals		Practical Hours
I	Notation System <ul style="list-style-type: none">Practical exercises in reading and writing music notation.Bhatkhande Notation and Vishnu Digambar Notation. Detail: Darbari Kanhada, Todi, Multani, Non Detail: Adana, Jogia, Bahaar, Talas: Dhamar Taal, Deep Chandi Taal, Tilwara,		12
II	Scales and Modes <ul style="list-style-type: none">Study of major and minor scales in Western music.Exploration of various Indian classical music scales (Thaats and Ragas).Practical exercises in playing and singing scales.Identification and practice of different modes in both systems.		12
III	Time Signatures and Rhythm <ul style="list-style-type: none">Introduction to time signatures and rhythmic patterns in Western music.Understanding tala and laya in Indian music.Practical exercises in clapping and playing rhythms.Group practice of different time signatures.		12
IV	Western and Indian Music Fusion <ul style="list-style-type: none">Practical application of combining Western and Indian notation systems a		12
V	Stage Performance <ul style="list-style-type: none">Individual or group performances of pieces using the knowledge gained in the course.		12
Suggested Readings: <ol style="list-style-type: none">Sharma, Dr. Swatantra, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.Sharma, Dr. Swatantra, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj.Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar.Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi.Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi.			
Suggested continuous Evaluation methods-			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;			
Assignment/Practical/Projects – 05 Marks			
Internal Class Test – 10 Marks			
Attendance/Behavior – 05 Marks			

Minor Course: For Students of other Discipline/Subject

Programme: B.A. (Honours/Honours with Research) in Music		Year: B.A. 2 nd Year	Semester: IV th
Pedagogy:			
Course Code: MMUS04 [For Students of other Discipline or Subject]		Course/Paper Title: Bhajan & Ghazal	
Course Outcomes			
CO1. Describe the historical development and cultural relevance of Bhajan and Ghazal.			
CO2. Understand the lyrical and poetic elements of Bhajan and Ghazal compositions.			
CO3. Identify the key composers, poets, and performers in both genres.			
CO4. Demonstrate basic listening and analytical skills related to musical structure and expression.			
CO5. Appreciate Bhajan and Ghazal as forms of personal and cultural expression in both traditional and modern contexts.			
CO6. Engage with Indian music as informed listeners and culturally aware individuals.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Bhajan and Ghazal <ul style="list-style-type: none">Definition and origin of Bhajan and GhazalDifference between Bhajan and Ghazal: themes, language, structureSocial and cultural significance		9
II	Bhajan – Devotional Traditions <ul style="list-style-type: none">Bhakti Movement and its musical impactSaint poets: Mirabai, Tulsidas, Kabir, SurdasMusical characteristics: Raga, Tala, and Bhava in BhajanForms of Bhajan: Nirgun and Sagun traditions		9
III	Ghazal – Lyrical and Romantic Expressions <ul style="list-style-type: none">Origin of Ghazal in Persian and its evolution in IndiaStructure of Ghazal: Sher, Matla, MaqtaKey themes: love, separation, philosophy, mysticismProminent poets: Ghalib, Mir Taqi Mir, Faiz Ahmad Faiz		9
IV	Presentation and Performance Style <ul style="list-style-type: none">Basic understanding of voice culture and expressionUse of melody and rhythm in Bhajan and GhazalRole of accompaniment: Harmonium, Tabla, TanpuraListening and appreciation sessions: Analysis of famous Bhajan and Ghazal renditions		9
V	Modern Interpretation and Popularization <ul style="list-style-type: none">Bhajan in contemporary settings (e.g., Anup Jalota, Lata Mangeshkar)Ghazal singers: Jagjit Singh, Begum Akhtar, Mehdi HassanGhazal in films and modern mediaFusion trends and global appealed Scales		9
Suggested Readings:			
<ul style="list-style-type: none">Ghazal ka Safar – Dr. Ramesh Pokhriyal NishankBhakti Sangeet – Dr. Ashok RanadeRecordings of artists like Jagjit Singh, Anup Jalota, Hari Om Sharan, Mehdi HassanDoordarshan Archives / Sangeet Natak Akademi documentationSiddharthMishra Music Youtube Channel -https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORfCwdWU7ive4o2h20G9Pwl-myhttps://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORfCzDZvA_FSmXOkFg_1vRMceAhttps://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORfCz2wPMuOAAQEy-IWp9FCbSB3			

- https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst
- <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
- <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&pp=0gcJCWMEOCosWNin>

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subjects)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

Exit Option: Undergraduate Diploma (in the field of learning/discipline)for those who exit after two years (four semesters) of the undergraduate programme (Programme duration: First twoyears or four semesters of the undergraduate programme) [**NHEQF Level 5.0**]

SEMESTER-V

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Third year	Semester: V
Subject : Pedagogy			
Course Code : MUS-23105		Course/Paper Title : Fundamental, Definition of Indian & Western Music Styles	
Course Outcome- After completing this course, the students will be able to-			
CO1: Students will have a foundational understanding of music styles and their cultural backgrounds. CO2: Students will differentiate between Hindustani and Carnatic music and understand their core components. CO3: Students will recognize key periods and compositions in Western classical music. CO4: Students will appreciate the diversity of folk and popular music in both Indian and Western contexts. CO5: Students will be able to analyze contemporary music trends and create fusion compositions.			
Credits (L+T+P): 04+0+0		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 60+0+0			
Units:	Topics:		No. of Lecture
I	Introduction to Music Styles <ul style="list-style-type: none">Overview of the course objectives and structure.Basic definitions and concepts related to music styles.Distinction between Indian and Western music traditions.		12

	<ul style="list-style-type: none"> • Historical and cultural contexts of these musical traditions. 	
II	Indian Classical Music <ul style="list-style-type: none"> • Exploration of Indian classical music, including Hindustani and Carnatic traditions. • Study of raga, tala, and key elements of Indian classical music. • Listening to and analyzing classical compositions. • Notable composers and performers in Indian classical music. 	12
III	Western Classical Music <ul style="list-style-type: none"> • Introduction to Western classical music periods (Baroque, Classical, Romantic, Contemporary). • Study of musical forms, composers, and significant compositions from these periods. • Notation systems and terminology in Western music. • Comparison between Indian and Western classical music. 	12
IV	Folk and Popular Music <ul style="list-style-type: none"> • Exploration of various folk music traditions in India and the West. • Study of popular music genres and their characteristics. • Role of regional and cultural influences in folk music. • Analysis of contemporary music styles, including pop and rock. 	12
V	Fusion and Contemporary Trends <ul style="list-style-type: none"> • Understanding fusion music that combines Indian and Western elements. • Analysis of cross-cultural music collaborations and global music trends. • Contemporary styles and the impact of technology on music. • Practical exercises in creating fusion compositions. 	12

Suggested Readings:

1. "Indian Classical Music" by Raghava R. Menon
This book provides an in-depth understanding of Indian classical music, including both Hindustani and Carnatic traditions.
2. "Western Music and Its Others: Difference, Representation, and Appropriation in Music" by Georgina Born
Although the author is not Indian, this book offers critical insights into Western music and its interactions with other cultures, including Indian music.
3. "The Music of India" by Reginald Massey
This book covers various music traditions in India, including classical, folk, and devotional music, offering a comprehensive view of Indian music.
4. "History of Western Music" by D.K. Printworld
This book provides a historical perspective on Western music, making it a valuable resource for understanding Western music styles.
5. "Hindustani and Carnatic Music: A Comparative Study" by P. Sambamoorthy
This comparative study of Hindustani and Carnatic music provides insights into the distinctions between these two Indian classical music traditions.
6. "Western Classical Music" by N. Ramanathan
This book offers an introduction to Western classical music and its key periods and composers, making it relevant to the course.
7. "Classical Music of India: A Practical Guide" by Satyamurthy K.
This practical guide to Indian classical music covers both theory and practice and can be a valuable resource for students.

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Programme: B.A. (Honours/Honours with Research) in Music		Year: B.A. 3 rd Year	Semester: V th
Pedagogy:			
Course Code: MUSIKS – 2303		Course/Paper Title:	Applied IKS-2: Music
Course Outcomes: After completing this course, the students will have -			
CO 1: gained a comprehensive understanding of the Gurukula tradition in Indian education and how it interfaces with modern pedagogical practices, equipping them with the knowledge to appreciate and apply the principles of this tradition in contemporary educational settings.			
CO 2: developed a deep understanding of the Bhakti and Sufi devotional music traditions, enabling them to appreciate the spiritual and cultural dimensions of these musical forms, and to engage with them in a meaningful and reflective manner.			
CO 3: developed an in-depth understanding of the fusion of Indian and global music, enabling them to appreciate the rich diversity of musical genres and the creative possibilities that arise when different musical traditions intersect.			
CO 4: developed a comprehensive understanding of the therapeutic applications of music, enabling them to appreciate the profound impact of music on physical, emotional, and psychological well-being and to effectively use music as a healing modality.			
CO 5: gained a forward-looking perspective on the future of Indian music, understanding emerging trends and innovations in the field and their impact on the evolving landscape of Indian music.			
Credit: 02		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60		Min. Passing Marks: 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures
I	Gurukula Tradition and Modern Pedagogy <ul style="list-style-type: none">Exploring the traditional Gurukula system of music education.Comparative analysis with modern music pedagogy.Developing effective strategies for integrating Gurukula principles into modern music education.		06
II	Devotional Music: Bhakti and Sufi Traditions <ul style="list-style-type: none">Study of Bhakti and Sufi music traditions in India.Analyzing the spiritual and cultural dimensions of devotional music.Creating original devotional compositions inspired by these traditions.		06
III	Fusion of Indian and Global Music <ul style="list-style-type: none">Understanding the dynamics of fusing Indian music with Western and other global genres.Case studies of successful fusion projects.Collaborative music creation exercises to explore cross-cultural musical synthesis.		06
IV	Music as Therapy: Healing through Sound <ul style="list-style-type: none">Exploring the therapeutic applications of Indian music.Case studies of using music for stress relief, emotional healing, and well-being.Designing music therapy sessions based on Indian musical principles.		06
V	Future Trends and Innovations in Indian Music <ul style="list-style-type: none">Reflecting on the journey of integrating Indian knowledge systems into music.Addressing challenges and opportunities in sustaining this integration.Envisioning the future of Indian music through a holistic perspective		06
Suggested Readings:			
<ul style="list-style-type: none">"The Ragas of South India: A Catalogue of Scalar Material" by Walter Kaufmann. This book delves into the intricate system of South Indian classical music (Carnatic music) and its scalar structures, providing a solid foundation for understanding the melodic aspect of Indian music.			

- "The Raga Guide: A Survey of 74 Hindustani Ragas" by Joep Bor and others. This guide offers an in-depth exploration of Hindustani classical music, introducing readers to various Ragas, their characteristics, and the emotional moods they evoke.
- "Indian Music: History and Structure" by Bonnie C. Wade. Wade's book provides a comprehensive introduction to the history, structure, and cultural context of Indian music, covering both Hindustani and Carnatic traditions.
- "Ragas in Indian Music: A Complete Reference Source for Carnatic Ragas" by P. Subba Rao. For a detailed reference on Carnatic music, this book offers insights into the Ragas and their usage in classical compositions.
- "Indian Music and the West" by Gerry Farrell. This text explores the influence of Indian music on Western music and how cross-cultural interactions have shaped modern compositions. It provides a broader perspective on the topic.
- "Indian Philosophy and Music" by S. Radhakrishnan. Radhakrishnan's work is a valuable resource for understanding the philosophical underpinnings of Indian music and its connection to Indian knowledge systems.
- "Musical Instruments of India: Their History and Development" by B.C. Deva. For a deeper understanding of Indian musical instruments, their history, and their role in Indian music, this book serves as a valuable reference.
- "Indian Music and the Sitar" by Manfred M. Junius. Focusing on the sitar, a prominent Indian instrument, this book delves into its history, construction, and its role in Indian music.
- "Aesthetic Rapture: The Rasas of Indian Music and Dance" by Sangita Kalanidhi V. Lakshminarayana. This book provides insights into the concept of Rasa in Indian music and dance, delving into the emotional and aesthetic aspects of Indian arts.
- "The Oxford Illustrated Companion to South Indian Classical Music" by Ludwig Pesch. This companion offers an illustrated guide to South Indian classical music, making it accessible to a wide audience.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Major (Elective): Choose any one Course

Programme: B.A./B.A. (Honours/Honours with Research) in Music	Year : B. A. Third year	Semester: V
Pedagogy:		
Course Code : MUS-23106A	Course/Paper Title : Patriotic Songs	
Course Outcome- After completing this course, the students will be able to-		
CO 1: Students will develop an understanding of the historical and cultural significance of patriotic songs in the context of national identity and patriotism.		
CO 2: Students will be able to trace the evolution of patriotic songs from their historical origins to contemporary expressions, recognizing the changes in themes, styles, and contexts.		
CO 3: Students will gain the ability to analyze the themes, symbolism, and lyrics in patriotic songs, appreciating how they convey messages of love for one's country and aspirations for a better nation.		
CO4: Students will recognize the contributions of notable composers and artists in the creation of iconic patriotic songs, understanding their cultural impact and legacy.		
CO5: Students will understand the role of patriotic songs in society, including their use in historical events, national celebrations, and their ability to inspire unity and pride.		
Credits: 1+0+2	Paper(core compulsory/Elective): Elective	
Max. Marks: 40+60 (30T+30P)	Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 15+0+60		

Units:	Topics:	No. of Lecture
I	Introduction to Patriotic Songs	3
II	Evolution of Patriotic Songs	3
III	Themes and Lyrics in Patriotic Songs	3
IV	Composers and Iconic Patriotic Songs	3
V	Role of Patriotic Songs in Society	3
Suggested Readings: <ol style="list-style-type: none"> "Bharat Ke Lokpriya Geet" by Harish Puri This book explores the popular patriotic songs of India and provides historical context and analysis of their significance. "Vande Mataram: The Biography of a Song" by Sabyasachi Bhattacharya A comprehensive look at the iconic patriotic song "Vande Mataram," tracing its origins, evolution, and cultural impact. "Freedom's Lyre: J.S. Acharya on Swaraj, the Poet and the Patriot" by J.S. Acharya This book delves into the works of J.S. Acharya, a prominent poet and composer of patriotic songs, offering insights into his contributions to the Indian freedom movement. "Rashtra Ke Geet" by Ashok Chakradhar An exploration of the nationalistic songs of India, providing a rich collection of lyrics and their historical context. "India's National and Patriotic Songs: A Reader" by Bindu Malini Narayanaswamy A reader that compiles a range of patriotic and nationalistic songs from India, with critical analysis and historical background. "The Oxford Handbook of Music, Sound, and Image in Digital Media" edited by Carol Vernallis, Amy Herzog, and John Richardson This book covers various aspects of music in digital media, including the role of patriotic songs and anthems in contemporary media and digital contexts. "Bharat Ke Rashtriya Gaan: Aatmik Chetna Ka Sandesh" by Yatindra Mishra A detailed exploration of India's national anthems and patriotic songs, along with their philosophical and spiritual significance. "Geet Manjusha" by S. S. Paranjpe A collection of Indian patriotic songs and folk music with accompanying notations. 		
Suggested continuous Evaluation methods-		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

[Practicals/Stage Performance]

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B. A. Third year	Semester: V
Pedagogy:			
Course Code : MUS-23106A		Course/Paper Title : Patriotic Songs (Practicals)	
Course Outcome- After completing this course, the students will be able to-			
CO1: Students will have a foundational understanding of Indian patriotic songs and their significance.			
CO2: Students will improve their vocal technique and stage presence			
CO3: Students will be able to sing patriotic songs with emotion and expression			
CO4: Students will understand how to arrange and perform patriotic songs with instrumentation.			
CO5: Evaluation of presentations, public performances, and an understanding of the significance of Indian patriotic music.			
Credits: 1+0+2		Paper(core compulsory/Elective): Elective	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	

Total Number of Lecture(Lecture-Tutorials-Practical); 15+0+60		
Units:	Topics:	Practical Hrs.
I	Understanding Patriotic Songs <ul style="list-style-type: none">• Introduction to the course and its objectives.• Exploration of the historical and cultural context of Indian patriotic songs.• Analysis of the lyrics, themes, and emotions conveyed in patriotic music.• Listening to and discussing iconic Indian patriotic songs.	60
II	Vocal Training and Technique <ul style="list-style-type: none">• Training in vocal techniques, including breath control, pitch, and tone.• Exercises in improving pronunciation and diction for clear singing.• Practice in singing scales, vocal warm-up routines, and articulation.• Development of stage presence and performance confidence.	
III	Learning and Performing Patriotic Songs <ul style="list-style-type: none">• Learning and memorizing the lyrics and melodies of popular Indian patriotic songs.• Interpretation and expression while singing patriotic songs.• Practical exercises in solo and group singing.• Incorporating emotions and patriotism in singing.	
IV	Musical Arrangement and Instrumentation <ul style="list-style-type: none">• Introduction to musical arrangement and instrumentation for patriotic songs.• Exploration of the use of traditional and contemporary Indian musical instruments.• Arranging and practicing songs with musical accompaniment.• Group performances with instrumental accompaniment.	
V	Patriotic Song Presentation <ul style="list-style-type: none">• Individual or group presentations and performances of selected Indian patriotic songs.• Final presentations showcasing an understanding of the course material.• Discussions on the impact and role of Indian patriotic songs in society.• Public performances and recordings of Indian patriotic songs.	
Suggested Readings: <ol style="list-style-type: none">1. "Bharat Ke Lokpriya Geet" by Harish Puri This book explores the popular patriotic songs of India and provides historical context and analysis of their significance.2. "Vande Mataram: The Biography of a Song" by Sabyasachi Bhattacharya A comprehensive look at the iconic patriotic song "Vande Mataram," tracing its origins, evolution, and cultural impact.3. "Freedom's Lyre: J.S. Acharya on Swaraj, the Poet and the Patriot" by J.S. Acharya This book delves into the works of J.S. Acharya, a prominent poet and composer of patriotic songs, offering insights into his contributions to the Indian freedom movement.4. "Rashtra Ke Geet" by Ashok Chakradhar An exploration of the nationalistic songs of India, providing a rich collection of lyrics and their historical context.5. "India's National and Patriotic Songs: A Reader" by Bindu Malini Narayanaswamy A reader that compiles a range of patriotic and nationalistic songs from India, with critical analysis and historical background.6. "The Oxford Handbook of Music, Sound, and Image in Digital Media" edited by Carol Vernallis, Amy Herzog, and John Richardson		

<p>This book covers various aspects of music in digital media, including the role of patriotic songs and anthems in contemporary media and digital contexts.</p> <p>7. "Bharat Ke Rashtriya Gaan: Aatmik Chetna Ka Sandesh" by Yatindra Mishra A detailed exploration of India's national anthems and patriotic songs, along with their philosophical and spiritual significance.</p> <p>8. "Geet Manjusha" by S. S. Paranjpe A collection of Indian patriotic songs and folk music with accompanying notations.</p>
Suggested continuous Evaluation methods-
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>

Or

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B. A. IIIrd year	Semester: V
Pedagogy:			
Course Code : MUS-23106B		Course/Paper Title : Devotional Songs	
Course Outcome- After completing this course, the students will be able to-			
CO1: Students will develop an understanding of the cultural, spiritual, and historical significance of Indian devotional songs in the context of various religious traditions.			
CO2: Students will be able to categorize and differentiate between various types of Indian devotional songs, such as bhajans, kirtans, shabads, and qawwalis, and analyze the recurring themes of devotion, love, and spirituality.			
CO3: Students will recognize and appreciate the contributions of renowned composers like Surdas, Tulsidas, Kabir, and the compositions of revered saints and poets, understanding their historical and cultural significance.			
CO4: Students will explore the musical elements, including ragas and talas, and the traditional instruments commonly used in Indian devotional songs, recognizing their role in enhancing the spiritual experience.			
CO5: Students will understand the integral role of Indian devotional songs in religious rituals, festivals, and cultural celebrations, and how they contribute to fostering a sense of community and devotion.			
Credits: 1+0+2		Paper (core compulsory/Elective): Elective	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 15+0+60			
Units:	Topics:		No. of Lecture
I	Introduction to Indian Devotional Songs		3
II	Types and Themes of Indian Devotional Songs		3
III	Iconic Composers and Devotional Compositions		3
IV	Musical Elements and Instruments in Devotional Songs		3
V	Role of Indian Devotional Songs in Worship and Culture		3
Suggested Readings:			
1. "Indian Devotional Music" by Vasudeva S. Agrawala This book provides an in-depth exploration of various forms of Indian devotional music, including bhajans, kirtans, and qawwalis.			
2. "The Glory of Sai Devotion: Heartfelt Bhajans" by Bhagavan Sri Sathya Sai Baba A collection of devotional bhajans and their meanings as taught by Sri Sathya Sai Baba, a prominent spiritual leader.			
3. "Ragas of Indian Music: Their Structure and Development" by Alain Danielou While primarily focused on ragas, this book offers insights into the musical elements and structures commonly found in Indian devotional songs.			
4. "Shabda: Vocal Music in the Indian Musical Tradition" by Richard Widdess			

<p>This book explores the vocal music tradition in India, including devotional songs, and provides an understanding of its cultural and historical context.</p> <p>5. "Indian Music and the West" by Gerry Farrell This book discusses the influence of Indian music, including devotional music, on Western music and culture.</p> <p>6. "Hindu Music from Various Authors" edited by Ananda Kentish Coomaraswamy This collection of essays delves into various aspects of Hindu music, including its devotional dimensions.</p> <p>7. "Bhajans" by Swami Sivananda A collection of bhajans with translations and explanations, providing spiritual insights into the devotional songs.</p> <p>8. "Divine Song: The Bhagavad Gita as a Poem" by Edwin F. Bryant While primarily focused on the Bhagavad Gita, this book offers insights into the devotional aspects of this revered text.</p>
Suggested continuous Evaluation methods-
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>

[Practicals/Stage Performance]

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B. A. IIIrd year	Semester: V
Pedagogy:			
Course Code : MUS-23106B		Course/Paper Title : Devotional Songs (Practicals)	
Course Outcome- After completing this course, the students will be able to-			
CO1: Students will have a foundational understanding of Indian devotional music and its cultural relevance. CO2: Students will improve their vocal technique and stage presence. CO3: Students will be able to sing devotional songs with emotion and expression. CO4: Students will understand how to arrange and perform devotional songs with instrumentation. CO5: Evaluation of presentations, public performances, and an understanding of the significance of Indian devotional music in spirituality and culture.			
Credits: 1+0+2		Paper (core compulsory/Elective): Elective	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks:	
Total Number of Lecture(Lecture-Tutorials-Practical); 15+0+60			
Units:	Topics:		Practical Hrs
I	Introduction to Devotional Music <ul style="list-style-type: none">Introduction to the course and its objectives.Understanding the significance and role of devotional music in India.Study of different devotional music traditions and their cultural contexts.Listening to and discussing iconic Indian devotional songs.		12
II	Vocal Training and Technique <ul style="list-style-type: none">Training in vocal techniques, including breath control, pitch, and tone.Exercises in improving pronunciation and diction for clear singing.Practice in singing scales, vocal warm-up routines, and articulation.Development of stage presence and performance confidence.		12
III	Learning and Performing Devotional Songs (12 hours) <ul style="list-style-type: none">Learning and memorizing the lyrics and melodies of popular Indian devotional songs.Interpretation and expression while singing devotional songs.Practical exercises in solo and group singing.		12

	<ul style="list-style-type: none"> Incorporating emotions and devotion in singing. 	
IV	Musical Arrangement and Instrumentation (12 hours) <ul style="list-style-type: none"> Introduction to musical arrangement and instrumentation for devotional songs. Exploration of the use of traditional and contemporary Indian musical instruments. Arranging and practicing songs with musical accompaniment. Group performances with instrumental accompaniment. 	12
V	Devotional Song Presentation (12 hours) <ul style="list-style-type: none"> Individual or group presentations and performances of selected Indian devotional songs. Final presentations showcasing an understanding of the course material. Discussions on the impact and role of Indian devotional songs in spiritual and cultural contexts. Public performances and recordings of Indian devotional songs. 	12

Suggested Readings:

1. "Indian Devotional Music" by Vasudeva S. Agrawala
This book provides an in-depth exploration of various forms of Indian devotional music, including bhajans, kirtans, and qawwalis.
2. "The Glory of Sai Devotion: Heartfelt Bhajans" by Bhagavan Sri Sathya Sai Baba
A collection of devotional bhajans and their meanings as taught by Sri Sathya Sai Baba, a prominent spiritual leader.
3. "Ragas of Indian Music: Their Structure and Development" by Alain Danielou
While primarily focused on ragas, this book offers insights into the musical elements and structures commonly found in Indian devotional songs.
4. "Shabda: Vocal Music in the Indian Musical Tradition" by Richard Widdess
This book explores the vocal music tradition in India, including devotional songs, and provides an understanding of its cultural and historical context.
5. "Indian Music and the West" by Gerry Farrell
This book discusses the influence of Indian music, including devotional music, on Western music and culture.
6. "Hindu Music from Various Authors" edited by Ananda Kentish Coomaraswamy
This collection of essays delves into various aspects of Hindu music, including its devotional dimensions.
7. "Bhajans" by Swami Sivananda
A collection of bhajans with translations and explanations, providing spiritual insights into the devotional songs.
8. "Divine Song: The Bhagavad Gita as a Poem" by Edwin F. Bryant
While primarily focused on the Bhagavad Gita, this book offers insights into the devotional aspects of this revered text.

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Minor (Elective): For Students of other discipline or Subject

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year: B.P.A. 3rd Year	Semester: Vth
Pedagogy:			
Course Code: MMUS05 [For Students of Other Discipline]		Course/Paper Title: Sufi & Quawali	
CO1: Understand the spiritual and philosophical foundations of Sufism and its expression through music. CO2: Explain the history, forms, and evolution of Qawwali as a musical genre. CO3: Identify major Sufi saints, poets, and composers, and their contributions to music and literature. CO4: Analyze the structure of a Qawwali performance, including text, melody, rhythm, and improvisation. CO5: Appreciate the role of Sufi music in social harmony, interfaith dialogue, and cultural heritage.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Sufism and Music <ul style="list-style-type: none">Philosophy of Sufism: Unity of Being (Wahdat al-Wujud), Love as Path.Role of Sama (listening) in Sufi practice.Historical development of musical traditions in Sufism (Persia, Turkey, India).		9
II	Evolution of Qawwali <ul style="list-style-type: none">Origins of Qawwali in India – Amir Khusrau and the Chishti Order.Traditional structure: Hamd, Naat, Manqabat, Marsiya, Kafi.Dargah traditions and role of Qawwali in rituals.		9
III	Literary Content and Language <ul style="list-style-type: none">Introduction to key Sufi poets: Amir Khusrau, Bulleh Shah, Rumi, Kabir, Waris Shah.Language of Qawwali: Persian, Urdu, Hindi, Punjabi, Braj.Metaphors of Divine Love, Union, Separation, and Ecstasy.		9
IV	Performance Practice and Music <ul style="list-style-type: none">Vocal style, rhythm (tabla, dholak), harmonium, clapping patterns.Call-and-response and improvisation.Role of the lead singer (Qawwal), chorus, and ensemble.Listening and analyzing performances (e.g., Sabri Brothers, Nusrat Fateh Ali Khan, Abida Parveen).		9
V	Contemporary Relevance and Popularity <ul style="list-style-type: none">Sufi music in modern media: Films, Coke Studio, fusion.Globalization of Qawwali and spiritual music.Qawwali and interfaith dialogue.Field visit/project: Attend a live/recorded Qawwali performance or Dargah event.		9
Suggested Readings: <ol style="list-style-type: none">Sufi Music of India and Pakistan – Regula QureshiThe Music of the Sufis – R. Murray SchaferMystic Voices: Qawwali and the Sufi Tradition – S.A.K. DurgaThe Bazaar of the Storytellers – Richard M. Eaton (for socio-cultural background)Selections of poetry by Amir Khusrau, Bulleh Shah, and RumiDocumentaries:			

7. The Qawwali of Nusrat Fateh Ali Khan
8. Sama – The Sufi Way (Films Division)

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subjects)

Value Added Course : To be Chosen from POOL D

SEMESTER-VI

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Third year	Semester: VI
Pedagogy:			
Course Code : MUS-23107		Course/Paper Title : Study of Gharana, Rabindra Sangeet & Carnatic Music	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes: The paper focuses on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music. The purpose of this paper is to give knowledge to understand Ravindra sangeet and Carnatic music in brief.			
Credits (L+T+P): 2+1+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+15+60			
Units:	Topics:		No. of Lecture
I	Definition of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore etc. and Brief study of Banies and Gharana of Dhrupad and Dhamar.		6
II	Study of Carnatic music and Difference between Hindustani and Carnatics swar. Description of 7 Talas. Brief study of style of Ravindra Sangeet like: Geeti natya, Nrity natya and Basantotsav and their classifications.		6
III	Brief study of classification of ragas (Raag vargikaran) Rag Ragini System & Study of Thaata-Raag classification and Ragang classification with their importance.		6
IV	Life sketch of following eminent vocalists: Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Khan, Ustad Rashid Khan, Pt. Siyaram Tiwari, Pt. Ram Chatur Mallick, Pt. Ajoy Chakraborty, Vidushi Shubha Mudgal, Pt. Rajan – Sajjan Mishra, Vidushi Kishori Amonkar, Vidushi Girija Devi, Pt. Chitrangjan Jyotishi, Pt. Ritwik Sanyal, Pt. Ram Asrey Jha. Writing of Taals in notation with different Layakaries like Dugun, Tigun, Chugun. Notation of Bandish from the Ragas of course, identification of Raagas by given Swar Samooh.		6
V	Comperative study of Raagas and Taals of course.		6

Suggested Readings:

1. Sharma, Dr. Swatantra, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra. Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi,
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

[Practicals/Stage Performance]

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Third year	Semester: VI
Pedagogy:			
Course Code : MUS-23107		Course/Paper Title : Study of Gharana, Rabindra Sangeet & Carnatic Music (Practical)	
Course Outcome- After completing this course, the students will be able to-			
Course Outcomes: The paper focuses on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music. The purpose of this paper is to give knowledge to understand Ravindra sangeet and Carnatic music in brief.			
Credits (L+T+P): 2+1+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+15+60			
Units:	Topics:		Practical Hrs.
I	Bandish of different Gharanas of Dhrupad and Dhamar. Practice of Hindustani and Carnatics swar of 7 Talas.		60
II	Practice of style of Ravindra Sangeet like: Geeti natya, Nrity natya and Basantotsav. Practice of ragas (Raag vargikaran), Rag Ragini System & Thaata-Raag and Ragang.		
III	Practice of Writing of Taals in notation with different Layakaries like Dugun, Tigun, Chugun. Practice of Notation of Bandish from the Ragas of Course: Chandra-Kauns, Pooriya		
IV	Dhanashree, Suddha Sarang ; Non Detail: Paraj, Hindol, Mal Gonji, Taal-Pancham Sawari, Lakshami Tal, Rudra.		
V			
Suggested Readings:			
1. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Etahasik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra. Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi,			
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.			
Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad			

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Major (Elective) : Choose any one Course

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B. A. Third year	Semester: VI (ELECTIVE)
Pedagogy:			
Course Code : MUS-23108A		Course/Paper Title : Introduction to Indian Musical Instruments	
Course Outcome- After completing this course, the students will be able to- CO 1: Students will be introduced to a variety of Indian percussion instruments, including the tabla, mridangam, and dholak, and understand their structure, playing techniques, and historical significance. CO 2: Students will explore Indian string instruments such as the sitar, veena, and sarod, and learn about their tuning, playing techniques, and cultural context. CO 3: Students will study Indian wind instruments, including the bansuri, shehnai, and harmonium, and gain an understanding of their construction, fingering techniques, and role in various musical traditions. CO4: Students will become familiar with a selection of folk and regional Indian instruments, such as the dhol, ektara, and santoor, and appreciate their unique characteristics and regional significance. CO5: Students will explore electronic and modern Indian musical instruments, including synthesizers and digital instruments, and understand their role in contemporary music production.			
Credits: 3+0+0		Paper(core compulsory/Elective): Elective	
Max. Marks: 40+60		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 45+0+0			
Units:	Topics:		No. of Lecture
I	Percussion Instruments : <ul style="list-style-type: none">• Introduction to Indian percussion instruments.• Study of tabla, mridangam, and dholak.• Structure and components of these instruments.• Basic playing techniques and strokes.• Historical and cultural significance.• Hands-on practice and basic rhythms.		10
II	String Instruments : <ul style="list-style-type: none">• Introduction to Indian string instruments.• Study of sitar, veena, and sarod.• Structure and tuning of these instruments.• Finger positions and playing techniques.• Role in classical and folk music.• Practical exercises and melody exploration.		10
III	Wind Instruments : <ul style="list-style-type: none">• Introduction to Indian wind instruments.• Study of bansuri, shehnai, and harmonium.• Anatomy and construction of these instruments.• Breath control and fingering techniques.• Use in classical and devotional music.• Playing simple melodies and ragas.		10

IV	Folk and Regional Instruments : <ul style="list-style-type: none"> • Introduction to folk and regional Indian instruments. • Study of instruments like dhol, ektara, and santoor. • Unique characteristics and regional variations. • Folk and cultural significance. • Brief playing demonstrations. • Appreciation of regional diversity. 	07
V	Electronic and Modern Instruments : <ul style="list-style-type: none"> • Introduction to electronic and modern Indian musical instruments. • Study of synthesizers, digital instruments, and MIDI controllers. • Understanding sound synthesis and technology. • Role in contemporary music production. • Hands-on experience with electronic instruments. • Exploration of fusion and experimental music. 	08
	Suggested Readings: <ol style="list-style-type: none"> 1. "Musical Instruments of India: Their History and Development" by B. Chaitanya Deva This book provides an in-depth exploration of various Indian musical instruments, their history, development, and cultural significance. 2. "Indian Musical Instruments" by B.C. Deva B.C. Deva offers a detailed account of various Indian musical instruments, including their construction, playing techniques, and role in Indian classical and folk music. 3. "The Music of India" by Reginald Massey This book not only covers musical instruments but provides a broader overview of Indian music, including instruments, styles, and cultural contexts. 4. "Indian Musical Instruments and Their Stories" by K.S. Kalidas K.S. Kalidas delves into the world of Indian musical instruments, providing insights into their history, stories, and cultural significance. 5. "Indian Musical Instruments: Myths and Facts" by K.S. Kalidas Another work by K.S. Kalidas, this book offers a rich exploration of the myths and facts surrounding Indian musical instruments. 6. "The Art of Music in India" by B. Chaitanya Deva While not exclusively focused on instruments, this book covers various aspects of Indian music, including instruments and their roles in the tradition. 7. "Musical Instruments of India: A Short Survey with Illustrations" by S. Bandyopadhyaya This book provides a concise survey of Indian musical instruments, with illustrations to aid in understanding their structure and design. 	
	Suggested continuous Evaluation methods- Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks	

Or

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B. A. Third year	Semester: VI (ELECTIVE)
Pedagogy:			
Course Code : MUS-23108B		Course/Paper Title : Role of Music In Indian Culture	
Course Outcome- After completing this course, the -			
CO1: Students will develop an understanding of the foundational role of music in Indian culture and society. CO2: Students will gain knowledge of the classical music systems and their contributions to Indian culture. CO3: Students will appreciate the cultural diversity reflected in Indian folk and regional music. CO4: Students will understand the role of music in facilitating spiritual and devotional experiences. CO5: Students will recognize the evolving nature of Indian music in a global context.			
Credits: 3+0+0		Paper(core compulsory/Elective): Elective	
Max. Marks: 40+60		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 45+0+0+			
Units:	Topics:		No. of Lecture
I	Introduction to Indian Music and Culture : <ul style="list-style-type: none">• Introduction to the course and its objectives.• Overview of the diverse music traditions in India.• Historical and cultural significance of music in Indian society.• Influence of religion, spirituality, and philosophy on Indian music.		10
II	Classical Music Traditions : <ul style="list-style-type: none">• Exploration of Indian classical music traditions, including Hindustani and Carnatic.• Study of ragas, talas, and foundational concepts.• Key classical instruments and vocal styles.• Biographies of eminent classical musicians.		10
III	Folk and Regional Music : <ul style="list-style-type: none">• Examination of diverse folk and regional music traditions across India.• Study of regional instruments, vocal styles, and dance forms.• Role of folk music in cultural celebrations and rituals.• Case studies of prominent regional music traditions.		10
IV	Devotional and Spiritual Music : <ul style="list-style-type: none">• Exploration of devotional music in Indian religions, including Bhakti and Sufi traditions.• Study of bhajans, qawwalis, and devotional songs.• Role of music in temples, gurdwaras, and dargahs.		7
V	Contemporary and Fusion Music : <ul style="list-style-type: none">• Examination of modern and fusion music genres in India.• Study of film music, pop, and contemporary styles.• Influence of technology and globalization on Indian music.• Case studies of renowned contemporary musicians and fusion artists.		8
Suggested Readings:			
1. "The Music Room: A Memoir" by Namita Devidayal This memoir offers a personal and insightful exploration of Indian classical music and its profound cultural significance.			
2. "The Music of India" by Reginald Massey This book provides a comprehensive overview of Indian music, covering its various genres, instruments, and cultural context.			
3. "Indian Music and the West" by Gerry Farrell The book discusses the impact of Indian music on Western culture and reflects on the broader cultural exchange between the East and the West.			
4. "The Illustrated Encyclopedia of Hinduism: The Music, Dance, and Art of the Deccan" by P.N. Razdan			

<p>This encyclopedia includes sections on the music and dance traditions of the Deccan region in India, shedding light on their cultural and religious significance.</p> <p>5. "The Ragas of North India" by Walter Kaufmann While primarily a guide to North Indian classical music (Hindustani), this book offers insights into the cultural and spiritual dimensions of ragas.</p> <p>6. "The Art of Music in India" by B. Chaitanya Deva This book covers various aspects of Indian music, including its role in Indian culture, spirituality, and history.</p> <p>7. "Music and Tradition: Essays on Asian and Other Musics Presented to Laurence Picken" edited by S. Diamond and J. P. Wade This collection of essays delves into various aspects of Asian music, including Indian music, and its role in traditional societies.</p>
Suggested continuous Evaluation methods-
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>

Minor (Elective): For Students of other discipline or Subject

Programme : B.A./B.A. (Honours)/B.A. (Honours with Research) in Music		Year: B.P.A. 3 rd Year	Semester: VI th
Pedagogy:			
Course Code: MMUS06 [For Students of Other Discipline]		Course/Paper Title: Film Sangeet	
Course Outcome			
CO1	Describe the history and evolution of Indian film music across decades. Understand		
CO2	Explain the structure and composition styles of film songs in relation to classical and folk music. Understand		
CO3	Analyze the contribution of major composers, singers, and lyricists to Indian film music. Analyze		
CO4	Evaluate the emotional and narrative function of songs within a film. Evaluate		
CO5	Identify and compare classical-based and popular-based compositions used in cinema. Apply, Analyze		
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Film Music <ul style="list-style-type: none">• Definition and origin of film sangeet• Development of music in Indian cinema: silent era to talkies• Role of background score and playback singing• Types of songs: classical-based, romantic, devotional, patriotic, item songs, etc.		9
II	Classical and Folk Influences <ul style="list-style-type: none">• Use of Ragas and Taals in film music• Folk traditions adapted into film songs• Semi-classical genres: Thumri, Dadra, Bhajan, Ghazal in cinema• Comparative examples from iconic films		9
III	Golden Era of Film Music (1940s–1970s) <ul style="list-style-type: none">• Major music directors: Naushad, S.D. Burman, Madan Mohan, C. Ramchandra• Legendary playback singers: Lata Mangeshkar, Mohammed Rafi, Mukesh, Kishore Kumar• Influence of classical gharanas and orchestration styles		9

IV	Modern Film Music (1980s–Present) <ul style="list-style-type: none"> • Technological changes and digital composition • Fusion and global influences (rock, jazz, EDM, etc.) • Music directors: R.D. Burman, A.R. Rahman, Shankar–Ehsaan–Loy, Pritam • Use of electronic instruments and synthesizers 	9
V	Analysis and Appreciation <ul style="list-style-type: none"> • Song analysis from cinematic and musical point of view • Lyricism and poetic expression in Hindi film songs • Study of music sequences in landmark films • Performance-based understanding: learning 1–2 classical-based film songs (optional practical) 	9
Suggested Readings: <ul style="list-style-type: none"> • Hindi Film Geet Kosh – Harmandir Singh Hamraaz • Encyclopaedia of Hindi Cinema – Gulzar, Saibal Chatterjee • Sangeet Ka Itihaas – Dr. Lalmani Misra • The Music Room (Film) – Documentary on classical music's relation to cinema • YouTube/Spotify playlists: Golden Era Songs, Raga-based Film Songs • Interviews & lectures by Naushad, A.R. Rahman, Lata Mangeshkar 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

Other Courses to be Chosen:

Internship/Apprenticeship : MUS-23109

Minor : To be Chosen from POOL B

Exit Option: Bachelor' Degree (Programme duration: Three years or six semesters) .

[NHEQF Level 6.0]

SEMESTER-VII

Programme: B.A./B.A. (Honours/Honours with Research) in Music		Year : B. A. Fourth year	Semester: VII
Pedagogy:			
Course Code : MUS-23110		Course/Paper Title : Study of South Indian Music	
Course Outcome- After completing this course, the -			
CO1: Students will develop a foundational understanding of South Indian music and its cultural context. CO2: Students will gain a comprehensive knowledge of ragas and melodic elements in South Indian music. CO3: Students will develop expertise in understanding talas, rhythm, and rhythmic patterns. CO4: Students will recognize the cultural and artistic contributions of prominent composers and understand the diverse forms of South Indian compositions. CO5: Students will demonstrate practical skills in performing South Indian music and showcase their understanding of its artistic nuances.			
Credits: 3+0+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 45+0+60			
Units:	Topics:		No. of Lecture
I	Introduction to South Indian Music : <ul style="list-style-type: none">Introduction to the course and its objectives.Overview of South Indian classical music traditions, with a focus on Carnatic music.Historical and cultural significance of South Indian music.Fundamental concepts, including the role of raga, tala, and compositions.		9
II	Ragas and Melodic Concepts : <ul style="list-style-type: none">In-depth study of ragas, their scales, and characteristic phrases.Exploration of melodic ornamentation, alankaras, and gamakas.Practical exercises in identifying and rendering ragas.Analysis of select compositions and their melodic structures.		9
III	Talas and Rhythmic Patterns : <ul style="list-style-type: none">Thorough exploration of talas, their significance in rhythm, and different talas, including Adi, Rupakam, and Misra Chapu.Practical exercises in talam recognition, keeping tala, and laya.Study of rhythmic compositions and rhythmic variations.		9
IV	Compositions and Composers : <ul style="list-style-type: none">Study of eminent South Indian music composers, such as Tyagaraja, Muthuswami Dikshitar, and Shyama Shastri.Detailed exploration of their life, contributions to Carnatic music, and thematic analysis of select compositions.Study of varnams, kritis, and other forms.		9

V	Performance and Practical Application : <ul style="list-style-type: none"> Practical application of concepts learned in the course. Student presentations, including raga renditions, compositions, and rhythmic performances. Group performances, student compositions, and collaborative projects. 	9
Suggested Readings: <ol style="list-style-type: none"> "Compositions of Tyagaraja in National and International Scripts: Devanagari and Roman with Meaning and SRGM Notations" by T.K. Govinda Rao This book offers an extensive collection of Tyagaraja's compositions along with notation and meaning, providing insights into Carnatic music's compositions. "Raga Nidhi: Carnatic Raga Text Book" by K.S. Subramanian An in-depth exploration of Carnatic ragas, their structure, and how they are used in compositions, providing practical knowledge for students. "Aesthetic Rhapsody: Engaging the Senses, Refining the Imagination" by S. Ramanathan This book offers philosophical and aesthetic insights into Carnatic music, exploring the experience of music in South Indian culture. "Carnatic Music Compositions: An Index" by Lakshmi Devnath An index of compositions in Carnatic music, which can be a valuable resource for students and musicians. "Raga Pravaham" by T.J.S. George An exploration of ragas in Carnatic music, offering insights into their characteristics and historical development. "Carnatic Summer: Lives of Musicians and Dancers, 2nd edition" by T.M. Krishna This book features profiles of various South Indian musicians and dancers, providing a cultural context for Carnatic music. "Carnatic Music and the Tamils" by R. Singaravelu An examination of the historical and cultural connections between Carnatic music and Tamil culture. "Rhythms in South Indian Music and Dance: Perceptions of Time and Motion" by Matthew Harp Allen This book explores the intricate rhythms in South Indian music and dance, shedding light on their complex patterns and significance. 		
Suggested continuous Evaluation methods-		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

[Practicals]

Programme: B.A. (Honours/Honours with Research) in Music	Year : B. A. Fourth year	Semester: VII
Pedagogy:		
Course Code : MUS-23110	Course/Paper Title : Study of South Indian Music (Practical)	
Course Outcome- After completing this course, the -		
CO1: Students will develop a foundational understanding of South Indian music and its cultural context. CO2: Students will gain a comprehensive knowledge of ragas and melodic elements in South Indian music. CO3: Students will develop expertise in understanding talas, rhythm, and rhythmic patterns. CO4: Students will recognize the cultural and artistic contributions of prominent composers and understand the diverse forms of South Indian compositions. CO5: Students will demonstrate practical skills in performing South Indian music and showcase their understanding of its artistic nuances.		
Credits: 3+0+2	Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)	Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 45+0+60		

Units:	Topics:	Practical Hrs.
I	Introduction to South Indian Music (12 hours) Basics of Carnatic Music: <ul style="list-style-type: none">Learning the swaras (musical notes) and their placement.Basic vocal exercises to develop voice control and pitch accuracy. Rhythmic Foundations: <ul style="list-style-type: none">Tala system (Adi Tala, Rupaka Tala).Basic exercises in rhythm and hand gestures (mudras).Rhythm through clapping and recitation.	60
II	Ragas and Melodic Concepts : Introduction to Ragas: <ul style="list-style-type: none">Ragas (melodic scales).Learning the structure and swara patterns of common Ragas. Compositions and Geethams: <ul style="list-style-type: none">Geethams and Svarajatis.Learning and practicing simple Geethams.Study of Svarajatis for rhythm and melody.	
III	Advanced Ragas and Pallavi <ul style="list-style-type: none">Learning Pallavi singing and handling complex rhythmic patterns.Advanced vocal techniques for gamakas (ornamentation).	
IV	<ul style="list-style-type: none">Developing skills in Manodharma Sangeetam (creative music).Advanced instrumental exercises and techniques.	
V	Expanding Repertoire <ul style="list-style-type: none">Learning and singing more complex compositions.Focusing on complex Pallavis, Krithis, and Tana Varnams.	
Suggested Readings: <ol style="list-style-type: none">"Compositions of Tyagaraja in National and International Scripts: Devanagari and Roman with Meaning and SRGM Notations" by T.K. Govinda Rao This book offers an extensive collection of Tyagaraja's compositions along with notation and meaning, providing insights into Carnatic music's compositions."Raga Nidhi: Carnatic Raga Text Book" by K.S. Subramanian An in-depth exploration of Carnatic ragas, their structure, and how they are used in compositions, providing practical knowledge for students."Aesthetic Rhapsody: Engaging the Senses, Refining the Imagination" by S. Ramanathan This book offers philosophical and aesthetic insights into Carnatic music, exploring the experience of music in South Indian culture."Carnatic Music Compositions: An Index" by Lakshmi Devnath An index of compositions in Carnatic music, which can be a valuable resource for students and musicians."Raga Pravaham" by T.J.S. George An exploration of ragas in Carnatic music, offering insights into their characteristics and historical development."Carnatic Summer: Lives of Musicians and Dancers, 2nd edition" by T.M. Krishna This book features profiles of various South Indian musicians and dancers, providing a cultural context for Carnatic music."Carnatic Music and the Tamils" by R. Singaravelu An examination of the historical and cultural connections between Carnatic music and Tamil culture."Rhythms in South Indian Music and Dance: Perceptions of Time and Motion" by Matthew Harp Allen This book explores the intricate rhythms in South Indian music and dance, shedding light on their complex patterns and significance.		
Suggested continuous Evaluation methods-		

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

[For Students Pursuing Hons. with Research]

Programme: B.A. (Honours/Honours with Research) in Education		Year : B. A Fourth year	Semester: VII
Pedagogy:			
Course Code : MUS-23111A		Course/Paper Title : 1 - Research Methodology	
Course Outcome- After completing this course, the students will be able to-			
CO1: Students will understand the importance of research in music and be able to frame research questions. CO2: Students will be able to select appropriate research methods and design research projects. CO3: Students will gain proficiency in analyzing and interpreting music research data. CO4: Students will be skilled in conducting literature reviews and citing sources correctly. CO5: Students will be able to write effective research proposals and reports in the field of music.			
Credits: 4+0+0		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 60+0+0			
Units:	Topics:		No. of Lecture
I	Introduction to Research in Music : <ul style="list-style-type: none">• Introduction to the course and its objectives.• Understanding the significance of research in the field of music.• Types of research in music, including historical, ethnographic, and analytical approaches.• Formulating research questions and hypotheses.		12
II	Research Design and Data Collection : <ul style="list-style-type: none">• Methods and strategies for data collection in music research.• Surveys, interviews, fieldwork, and archival research.• Designing research experiments and projects.• Ethical considerations in music research.		14
III	Data Analysis and Interpretation : <ul style="list-style-type: none">• Data analysis techniques in music research, including qualitative and quantitative approaches.• Statistical analysis and software tools for music data.• Interpreting research findings and drawing conclusions.• Presenting research results effectively.		12
IV	Literature Review and Citation : <ul style="list-style-type: none">• Conducting a literature review in music research.• Evaluating and synthesizing existing research.• Proper citation and referencing in music research.• Avoiding plagiarism and maintaining academic integrity.		10
V	Writing Research Proposals and Reports : <ul style="list-style-type: none">• Elements of a research proposal in music.• Structuring and writing research reports and papers.• Peer review and revision processes.• Preparing presentations for conferences and publications.		12

Suggested Readings:

1. "Research in Music Education: From Practice to Scholarship" by Hildegard Froehlich and Panos Poullos
This book explores research methods and their application in music education, making it relevant for those conducting research in music.
2. "Research Methodologies in Music" edited by David Damschroder and David Russell Williams
This comprehensive book covers various research methods and approaches in music, making it useful for anyone interested in music research.
3. "Research in Indian Music" edited by Lakshmi Subramanian
This book offers insights into research methodologies used in the context of Indian music, including Carnatic and Hindustani traditions.
4. "Research Methodology: A Step-by-Step Guide for Beginners" by Ranjit Kumar
While not specific to music, this book provides a practical guide to research methodologies, which can be applied to music research.
5. "Understanding Research: A Guide to Critical Reading" by W. Lawrence Neuman
This book provides valuable insights into understanding and critically evaluating research, which is essential for conducting research in music.
6. "A Manual of Research Methodology for Music" by S.K. Saxena
This book focuses on research methodologies specifically for music, making it a valuable resource for music researchers.

This course can be opted by the students pursuing for Hons with Research in the Discipline

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

[For Students Pursuing Honours Only]

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A Fourth year	Semester: VII
Pedagogy:			
Course Code : MUS-23111B		Course/Paper Title : Global Rhythmic Concepts	
Course Outcome- After completing this course, the -			
CO1: Students will develop an understanding of the diversity of world rhythms and basic notation. CO2: Students will be proficient in performing African rhythms and recognize their cultural significance. CO3: Students will have the skills to perform Latin American rhythms and appreciate their role in music and dance. CO4: Students will be able to perform Middle Eastern rhythms and understand their cultural significance. CO5: Students will have the skills to perform Asian rhythms and appreciate their role in diverse musical traditions.			
Credits: 4+0+0		Paper(core compulsory/Elective): Compulsory (For Honours)	
Max. Marks: 40+60		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 60+0+0			
Units:	Topics:		No. of Lecture
I	Introduction to World Rhythms : <ul style="list-style-type: none">• Introduction to the course and its objectives.• Overview of global rhythmic traditions, including African, Latin, Middle Eastern, and Asian rhythms.• Exploration of rhythmic notation systems and terminology.• Basic rhythmic patterns from various world regions.		12

II	African Rhythms : <ul style="list-style-type: none"> • Study of African rhythmic concepts, including polyrhythms and cross-rhythms. • Exploration of drumming and percussion traditions in Africa. • Practical exercises in playing African rhythms. • Analysis of the role of rhythm in African music and culture. 	12
III	Latin American Rhythms : <ul style="list-style-type: none"> • Examination of Latin American rhythmic concepts, including clave patterns and syncopation. • Study of rhythms in salsa, samba, and other Latin genres. • Hands-on practice in playing Latin American rhythms. • Understanding the connection between rhythm and dance in Latin culture. 	12
IV	Middle Eastern Rhythms : <ul style="list-style-type: none"> • Exploration of Middle Eastern rhythmic concepts, including odd meters and maqsum rhythms. • Study of rhythmic instruments like the darbuka and riq. • Practical exercises in playing Middle Eastern rhythms. • Understanding the role of rhythm in Middle Eastern music and dance. 	12
V	Asian Rhythms : <ul style="list-style-type: none"> • Study of rhythmic concepts in Asian music, including tala systems and tabla rhythms. • Exploration of rhythmic instruments such as the tabla and gamelan. • Practical exercises in playing Asian rhythms. • Analysis of the role of rhythm in Asian classical music and folk traditions. 	12
Suggested Readings: <ol style="list-style-type: none"> 1. "The Essence of Afro-Cuban Percussion and Drum Set: Includes the Rhythm Section Parts for Bass, Piano, Guitar, Horns & Strings" by Ed Uribe. This book delves into Afro-Cuban rhythms and provides a comprehensive guide to their application on various instruments. 2. "Latin Percussion: For Graded Examinations in Music, Rockscool" by C. Paul, G. Gilbert, and O. Webber. A resource that explores Latin percussion rhythms and their applications in contemporary music. 3. "World Music: A Global Journey" by Terry E. Miller and Andrew Shahriari This textbook offers an in-depth exploration of world music traditions, including global rhythmic concepts. 4. "Rhythm: A Guide to the Patterns of African and African-American Music" by Richard K. Jones. This book focuses on African and African-American rhythms, providing valuable insights into their intricate patterns. 5. "The Study of Orchestration" by Samuel Adler. While primarily a book on orchestration, it includes a section on world instruments and rhythms, making it a valuable resource for understanding global rhythmic concepts. 6. "Rhythms of the World" by Matthew Montfort. This book introduces the rhythms of different world cultures, providing notation and explanations. 7. "Global Perspectives on Orchestration and Instrumentation" edited by Steve Stusek and Jonathan P. Wacker. A collection of essays that explore orchestration and instrumentation in various global music traditions, including rhythmic concepts. 		
This course can be opted by the students pursuing for Hons. in the Discipline		
Suggested continuous Evaluation methods-		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

Major (Elective): Choose Any Two Courses

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Fourth year	Semester: VII
Pedagogy:			
Course Code : MUS-23112A		Course/Paper Title : Indian Folk Songs: Shohar	
Course Outcome- After completing this course, the students will be able to-			
CO1: Students will understand the cultural significance of Shohar songs in Indian folk traditions.			
CO2: Students will be able to interpret the themes and lyrics of Shohar songs.			
CO3: Students will gain knowledge of the musical elements in Shohar songs and be able to notate simple melodies.			
CO4: Students will be able to perform Shohar songs and understand the nuances of folk song performance.			
CO5: Students will appreciate the cultural importance of Shohar songs and recognize the need for their preservation.			
Credits: 2+0+2		Paper(core compulsory/Elective):	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+0+60			
Units:	Topics:		No. of Lecture
I	Introduction to Shohar Folk Songs: <ul style="list-style-type: none">• Introduction to the course and its objectives.• Overview of Shohar folk songs in Indian culture.• Historical and regional context of Shohar songs.• Study of traditional musical instruments used in Shohar songs.		6
II	Shohar Song Themes and Lyrics : <ul style="list-style-type: none">• Exploration of common themes in Shohar songs, including love, relationships, and daily life.• Analysis of the lyrics and storytelling in Shohar songs.• Comparison of lyrical themes in different regions of India.		6
III	Musical Structure of Shohar Songs: <ul style="list-style-type: none">• Study of the musical structure of Shohar songs, including melody and rhythm.• Exploration of traditional scales and modes used in Shohar songs.• Basic musical notation for Shohar songs.		6
IV	Performance of Shohar Songs : <ul style="list-style-type: none">• Practical exercises in singing and performing Shohar songs.• Learning traditional vocal techniques and ornamentation.• Group performances and solo renditions of Shohar songs.		6
V	Cultural Significance and Preservation : <ul style="list-style-type: none">• Exploration of the cultural significance of Shohar songs in Indian society.• Discussion on the challenges and efforts in preserving and documenting folk songs.• Understanding the role of Shohar songs in contemporary cultural expressions.		6

Suggested Readings:

1. "Folk Songs of India" by R.C. Mehta
This book provides a collection of Indian folk songs from various regions, including songs related to different life events, which may include Sohar songs.
2. "Folk Music & Musical Instruments of Punjab" by Swaran Singh Ranga
While focusing on Punjabi folk music, this book discusses various folk songs and their cultural significance, which may include Sohar songs.
3. "Folk Songs of Arunachal Pradesh" by Rajeev Kr. Choudhry
This book explores the folk songs of Arunachal Pradesh, including songs related to various life events and celebrations, which might include Sohar songs.
4. "Folk Songs of Uttar Pradesh" by Prabha Choudhary
This resource focuses on folk songs from Uttar Pradesh, a region with a rich tradition of folk music that includes songs for various occasions, such as childbirth and weddings.
5. "Folk Music in Rajasthan: Experiencing Music, Expressing Culture" edited by Sarwar Sharma and Nirajan S. Benegal
This book discusses the folk music traditions of Rajasthan, including songs related to different life events, which might encompass Sohar songs.
6. "Indian Folk Songs: An Introduction" by Sandhya Mulchandani
While not specific to Sohar songs, this book offers an introduction to the diverse world of Indian folk songs, including their cultural and regional variations.

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Fourth year	Semester: VII
Pedagogy:			
Course Code : MUS-23112B		Course/Paper Title : Indian Folk Songs: Kajari	
Course Outcome- After completing this course, the students will be able to-			
CO 1: Will have knowledge of History. CO 2: will be aware of its Religious Value. CO 3: will have knowledge of its Subjects, Styles CO 4: understand Notation System & main instruments used in Kajari singing. CO 5: know about Prominent Singers of Kajari.			
Credits: 2+0+2		Paper(core compulsory/Elective): Elective	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+0+60			
Units:	Topics:		No. of Lecture
I	Introduction of Kajri.		6
II	History of Kajri.		6
III	Religious value of Kajri, season.		6
IV	Prominent Singers of Kajri.		6
V	Mirzapuri Akhadas of Kajri.		6

Suggested Readings:

1. Sharma, Dr. Swatantra, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra. Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi,
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A Fourth year	Semester:VII
Pedagogy:			
Course Code : MUS-23112C		Course/Paper Title : <u>Indian Folk Songs:</u> Chaitee	
Course Outcome- After completing this course, the students will be able to-			
CO1 – gain a thorough understanding of what Chaitee songs are, their historical and cultural significance, and the different styles and variations within this genre of Indian folk music. CO2 – gain an understanding of the regional variations in Chaitee songs across different parts of India, including differences in style, instrumentation, lyrics, and cultural significance. CO3 – learn to identify the themes and lyrics commonly associated with Chaitee songs for different seasons, such as spring, monsoon, harvest, and winter. CO4 – learn to identify the themes and lyrics commonly associated with Sanskaar songs for various life events, such as birth, marriage, death, and other significant ceremonies. CO5 – learn to identify the themes and lyrics commonly associated with Chaitee songs related to agriculture, such as sowing, harvesting, and celebrating the agricultural cycle.			
Credits: 2+0+2		Paper(core compulsory/Elective): Elective	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+0+60			
Units:	Topics:		No. of Lecture
I	Chaitee Song – Introduction.		6
II	Chaitee Songs of other regions.		6
III	Season wise Chaitee Songs.		6
IV	Sanskar Songs.		6
V	Agriculture related Chaitee Songs.		6

Suggested Readings:

1. Sharma, Dr. Swatantra, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra. Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi,
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Minor (Elective): For Students of other discipline or Subject

Programme : B.A./B.A. (Honours)/B.A. (Honours with Research) in Music		Year: B.A. 4rth Year	Semester: VIth
Pedagogy:			
Course Code: MMUS07 [For Students of Other Discipline]		Course/Paper Title:	Thumari & Tappa
Course Outcome			
CO1	Understand the historical evolution and regional variations of Thumri and Tappa		
CO2	Analyze the stylistic and lyrical elements of these semi-classical forms		
CO3	Demonstrate ability to perform and notate compositions in Thumri and Tappa		
CO4	Apply expressive elements like Bhava, Bol-usage, and Ornamentation effectively		
CO5	Critically compare Thumri & Tappa with other light classical genres and evaluate their cultural role		
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
All	Historical and Stylistic Study <ul style="list-style-type: none">• Origin and development of Thumri and Tappa• Evolution from classical to semi-classical genres• Contribution of regional styles (Banaras, Lucknow, Punjab)• Role of Nayika Bheda, Shringara Rasa, and Bhava-pradhanta		45
	Theoretical Structure and Style <ul style="list-style-type: none">• Musical structure and format:• Bandish, Mukhda, Antara, Laggi, Bol-Banav, Bol-Bant• Typical Ragas used:• Thumri: Khamaj, Kafi, Bhairavi, Des, Pilu, Tilak Kamod• Tappa: Kafi, Khamaj, Jhinjhoti, Bageshree, Pahadi• Features of Tappa: fast tempo, gamak-taan, jumping notes, intricate layakari• Comparison between Thumri, Dadra, Kajri, Hori, and Tappa		

	Notation and Aesthetic Analysis <ul style="list-style-type: none"> • Notation writing (Bhatkhande system) of: • One Thumri (in Khamaj/Bhairavi) • One Tappa (in Kafi/Punjabi Ang) • Study of: • Textual meaning (lyric analysis) • Rasa (emotional expression) • Use of Ornamentation: Meend, Murki, Khatka, Gamak 	
	Performance Practice and Repertoire <ul style="list-style-type: none"> • Performance practice of: • One Thumri in Bol-Banav style (Vilambit) • One Thumri in Bol-Bant style (Madhya/Drut) • One Tappa with proper taan and bol-layakari 	
	Accompaniment styles: <ul style="list-style-type: none"> • Harmonium, Tabla (especially Laggi, Theka variations) • Importance of Bhava Abhinaya in Thumri • Listening and analysis of great exponents: • Thumri: Begum Akhtar, Girija Devi, Siddheshwari Devi • Tappa: Pt. Shori Miyan, Pt. Laxmanrao Pandit, Pt. Gokulotsav Maharaj 	
Suggested Readings: <ul style="list-style-type: none"> • Sangeetanjali – V.N. Bhatkhande • Thumri Tradition in North Indian Music – Peter Manuel • Semiclassical Forms of Hindustani Music – Sumati Mutatkar • Shringara in Thumri – R.C. Mehta • Research papers on Shori Miyan and Punjabi Tappa tradition 		
<u>Suggested continuous E-Valuation Methods –</u>		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

SEMESTER-VIII

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. 4th year	Semester: VIII
Pedagogy:			
Course Code : MUS-23113		Course/Paper Title : Science of Music	
Course Outcome- After completing this course, the students will be able to-			
CO1: Understand the basic principles of sound production and propagation. CO2: Understand the role of harmonics and overtones in instrument sound production. CO3: Explore the psychological aspects of music and its impact on emotions and able to Understand how humans perceive and process musical stimuli. CO4: Gain practical skills in recording, editing, and mixing music CO5: Understand the cultural, social, and historical contexts of music.			
Credits: 3+0+2		Paper(core compulsory/Elective): Compulsory	
Max. Marks: 40+60 (30T+30P)		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 45+0+60			
Units:	Topics:		No. of Lecture
I	Fundamentals of Sound and Acoustics: Nature of Sound Waves Frequency, Amplitude, and Phase, Resonance and Sound Propagation, Musical Intervals and Harmonics		12
II	Musical Instruments and Their Acoustics: <ul style="list-style-type: none">String Instruments (Guitar, Violin, etc.)Wind Instruments (Flute, Clarinet, etc.)Percussion Instruments (Drums, Tabla, etc.)Keyboard Instruments (Piano, Organ, etc.)Electronic Instruments (Synthesizers, Electric Guitars, etc.)		12
III	Psychology of Music and Perception <ul style="list-style-type: none">Emotions and MusicMusic and MemoryMusic Therapy and its Applications		12
IV	Music Technology and Production <ul style="list-style-type: none">Digital Audio Workstations (DAWs)Recording TechniquesAudio Editing and MixingMusic Production in Film and Media		12
V	Ethnomusicology and Cultural Perspectives <ul style="list-style-type: none">Music in Different Cultures (e.g., Indian, African, Western, etc.)Ritual and Folk MusicMusic as a Cultural Identity		12
Suggested Readings: <ul style="list-style-type: none">Bharata Muni's "Natya Shastra": This ancient Sanskrit text is attributed to Bharata Muni and is one of the earliest known treatises on dramaturgy, dance, and music. It contains valuable insights into the science of music in the context of Indian classical performing arts.Matanga Muni's "Brihaddeshi": Matanga Muni's work is an ancient Indian musicological treatise that discusses various aspects of music, including scales, tonal qualities, and musical instruments.Venkatamakhin's "Chaturdandi Prakashika": This South Indian classical music treatise, written by Venkatamakhin, is known for its classification of Ragas and provides a foundation for the structure of Carnatic music.Ravi Shankar's "My Music, My Life": Ravi Shankar, the legendary sitar maestro, has written books that provide insights into Indian classical music, including its theory and practice.			

- L. Subramaniam's "Indian Violin": L. Subramaniam, a renowned Indian violinist, has authored books and educational materials that explore the science of music, particularly in the context of the violin in Indian classical music.
- Dr. S. Ramanathan's "Raga-ness of Raga Music": Dr. S. Ramanathan was a prominent musicologist who contributed to the understanding of ragas and their structure in Indian classical music.

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Major (Elective) : Choose any One Courses

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Fourth year	Semester: VIII
Pedagogy:			
Course Code : MUS-23114A		Course/Paper Title : <u>Ghazal</u>	
Course Outcome- After completing this course, the-			
CO1: Students will have a foundational understanding of ghazal as a poetic and musical form. CO2: Students will be able to identify and analyze the structural and thematic elements of a ghazal. CO3: Students will have knowledge of renowned ghazal poets and their impact on the genre. CO4: Students will gain an understanding of the musical aspects that complement ghazal poetry. CO5: Students will have a deep appreciation for ghazal as a form of artistic expression and understand its cultural significance.			
Credits: 2+1+0		Paper(core compulsory/Elective): Elective	
Max. Marks: 40+60		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+15+0			
Units:	Topics:		No. of Lecture
I	Introduction to Ghazal <ul style="list-style-type: none">• Introduction to the course and its objectives.• Historical and cultural context of ghazal in South Asia.• Definition and characteristics of a ghazal.• An overview of its origins and evolution.		6
II	Structure and Themes <ul style="list-style-type: none">• In-depth analysis of the structure of a ghazal, including the opening couplet, rhyming pattern, and concluding couplet.• Study of common themes and motifs in ghazal poetry, such as love, longing, beauty, and spirituality.• Exploration of the role of imagery and metaphors in conveying emotions and sentiments.		6
III	Prominent Ghazal Poets <ul style="list-style-type: none">• Study of notable ghazal poets, including Mirza Ghalib, Faiz Ahmed Faiz, Allama Iqbal, and others.• Examination of their contributions to ghazal literature.• Analysis of select ghazals by these poets.• Understanding the cultural and historical contexts of their works.		6

IV	Musical Elements <ul style="list-style-type: none"> • Exploration of the musical components of ghazal, including melody, rhythm, and instrumentation. • Understanding the traditional structure of a ghazal composition. • Analysis of vocal techniques and ornamentation used in ghazal singing. • Overview of the roles of the singer and accompanists in a ghazal performance. 	6
V	Ghazal Appreciation <ul style="list-style-type: none"> • Listening to and analyzing classic ghazal renditions by renowned artists. • Developing an appreciation for the aesthetics and emotional depth conveyed through ghazal music and poetry. • Recognizing the different styles and interpretations of ghazal performances. • Exploring the cultural and emotional impact of ghazals on South Asian society. 	6

Suggested Readings:

1. "Ghazals of Ghalib: Mirza Ghalib" by Mirza Ghalib, translated by Sarfaraz K. Niazi
This book provides an in-depth exploration of the ghazals written by the legendary poet Mirza Ghalib, offering insights into his poetic style and themes.
2. "Ghazals of Ghalib: Selected Poems and Letters" by Mirza Ghalib, translated by Sarfaraz K. Niazi
Another book by the same translator that focuses on the ghazals and letters of Mirza Ghalib.
3. "Ghazals of Mir Taqi Mir: A Selection" by Mir Taqi Mir, translated by Gopi Chand Narang
This book presents a selection of ghazals by Mir Taqi Mir, a prominent Urdu poet, with translations and commentary.
4. "Ghazals and Other Poems" by Faiz Ahmed Faiz, translated by Khushwant Singh
This collection features the ghazals and other poems of the renowned poet Faiz Ahmed Faiz, along with translations by Khushwant Singh.
5. "Ghazals of Ghalib: Versions from the Urdu" by Aijaz Ahmad
A collection of ghazals by Mirza Ghalib, translated and introduced by Aijaz Ahmad, offering insights into the poet's work.
6. "The Art of Ghazal: Rendition and Appreciation" by Baha-ud-Din Khan
This book explores the art of ghazal rendition and appreciation, offering valuable insights for enthusiasts and scholars.

Suggested continuous Evaluation methods-

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Programme: B.A. (Honours/Honours with Research) in Music	Year : B. A. Fourth year	Semester: VIII
Pedagogy:		
Course Code : MUS-23114B	Course/Paper Title : Bhazan	
Course Outcome- After completing this course, the students will be able to-		

CO1: Students will have a foundational understanding of Bhajan as a devotional musical form.
 CO2: Students will be able to identify and appreciate the diversity of Bhajan types and themes.
 CO3: Students will gain an understanding of the musical components that contribute to a Bhajan performance.
 CO4: Students will have knowledge of renowned Bhajan saints and composers and their impact on devotional music.
 CO5: Students will have practical experience in performing Bhajans and an understanding of the devotional depth conveyed through this musical form.

Credits: 2+1+0

Paper(core compulsory/Elective): Elective

Max. Marks: 40+60

Min. Passing Marks:

Total Number of Lecture(Lecture-Tutorials-Practical); 30+15+0

Units:	Topics:	No. of Lecture
I	Introduction to Bhajan <ul style="list-style-type: none"> Introduction to the course and its objectives. Historical and cultural context of Bhajan in Indian spirituality. Definition and characteristics of a Bhajan. Study of the roots and evolution of Bhajan traditions. 	6
II	Types and Themes of Bhajans <ul style="list-style-type: none"> Exploration of different types of Bhajans, such as Nirguni and Saguni. Analysis of common themes and deities in Bhajan lyrics. Study of prominent Bhajan composers and saints like Surdas, Tulsidas, and Meerabai. Interpretation of select Bhajan lyrics. 	6
III	Musical Elements of Bhajan <ul style="list-style-type: none"> Study of the musical elements of Bhajan, including melody, rhythm, and instrumentation. Understanding the traditional structure of a Bhajan composition. Practical exercises in understanding Bhajan notation. Analysis of vocal techniques and ornamentation in Bhajan singing. 	6
IV	Prominent Bhajan Saints and Composers : <ul style="list-style-type: none"> Study of notable saints and composers known for their contributions to Bhajan literature. Examination of their philosophy and musical legacy. Analysis of select Bhajans attributed to these saints and composers. Understanding the cultural and historical contexts of their works. 	6
V	Performance and Devotional Expression: <ul style="list-style-type: none"> Practical application through Bhajan singing and presentation. Individual and group performances of select Bhajans. Emphasis on conveying devotional sentiments and expressions in performance. Exploring the spiritual and emotional impact of Bhajans on listeners. 	6

Suggested Readings:

- "Bhakti Poetry in Medieval India: Its Inception, Cultural Encounter, and Impact" by Neeti M. Sadarangani
This book explores the development and significance of Bhakti poetry and devotional songs in medieval India, shedding light on their cultural and historical context.
- "Bhajans of Meera" by Meera Bai, translated by A.K. Chatterjee
Meera Bai's Bhajans are an integral part of the devotional tradition in India. This book offers English translations of her Bhajans, along with an introduction to her life and contributions.
- "Bhakti Movement and Indian Literature: An Anthology" edited by N.D.R. Chandra
This anthology includes a collection of Bhakti poems and devotional songs from various saints and poets across India, providing a comprehensive view of the Bhakti literary tradition.
- "Bhajans and Kirtans" by Swami Sivananda
This book offers a selection of Bhajans and Kirtans dedicated to different deities and aspects of spiritual practice, along with explanations and meanings.
- "Bhajans for Every Occasion" by Mahendra M. Bhavsar

<p>This book provides a collection of Bhajans for various occasions and festivals, along with notations and translations.</p> <ul style="list-style-type: none"> "Bhajanamritam: Devotional Songs" by Swami Tejomayananda <p>A book that explores the devotional and spiritual aspects of Bhajans, providing insights into their significance in the practice of Bhakti.</p>
Suggested continuous Evaluation methods-
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>

Or

Programme: B.A. (Honours/Honours with Research) in Music		Year : B. A. Fourth year	Semester: VIII
Pedagogy:			
Course Code : MUS-23114C		Course/Paper Title : Thumri	
Course Outcome- After completing this course, the students will be able to-			
CO1: Students will have a foundational understanding of Thumri as a genre of Indian classical music. CO2: Students will be able to differentiate between various types of Thumri and appreciate their distinct characteristics. CO3: Students will gain an understanding of the musical aspects that make up a Thumri performance. CO4: Students will have knowledge of renowned Thumri artists and composers and their impact on the genre. CO5: Students will have practical experience in performing Thumri and an understanding of the genre's cultural and artistic significance.			
Credits: 2+1+0		Paper(core compulsory/Elective):	
Max. Marks: 40+60		Min. Passing Marks: 35	
Total Number of Lecture(Lecture-Tutorials-Practical); 30+15+0			
Units:	Topics:		No. of Lecture
I	Introduction to Thumri <ul style="list-style-type: none">Introduction to the course and its objectives.Historical and cultural context of Thumri in North Indian classical music.Understanding the definition and characteristics of Thumri.Study of the origins and evolution of Thumri.		6
II	Types of Thumri <ul style="list-style-type: none">Exploration of different types of Thumri, including Purab Ang, Poorab Ang, and others.Analysis of lyrical themes, emotional expressions, and styles in different types of Thumri.Study of renowned Thumri composers and artists.Interpretation of select Thumri compositions.		6
III	Musical Elements of Thumri <ul style="list-style-type: none">Study of the musical components of Thumri, including melody, rhythm, and improvisation.Understanding the traditional structure of a Thumri composition.Practical exercises in understanding Thumri notation.Analysis of vocal techniques, ornamentation, and expressions in Thumri singing.		6
IV	Prominent Thumri Artists and Composers <ul style="list-style-type: none">Study of notable Thumri artists and composers known for their contributions to the genre.		6

	<ul style="list-style-type: none"> Examination of their musical styles and innovations. Analysis of select Thumri compositions attributed to these artists and composers. Understanding the cultural and historical contexts of their works. 	
V	Performance and Presentation <ul style="list-style-type: none"> Practical application through Thumri singing and presentation. Individual and group performances of select Thumri compositions. Emphasis on conveying the emotional depth and expressions in Thumri. Exploring the artistic and cultural impact of Thumri in North Indian classical music. 	6
Suggested Readings: <ol style="list-style-type: none"> "Thumri in Historical and Stylistic Perspectives" by Shovana Narayan and Avinash Pasricha This book provides a comprehensive overview of Thumri, delving into its historical, stylistic, and cultural aspects. "Thumri: Tradition and Trends" by Shobha Chaudhuri A valuable resource for those interested in the Thumri tradition, this book explores various aspects of Thumri, including its development and repertoire. "Begum Akhtar: The Story of My Ammi" by Sadia Dehlvi A biography of the legendary Thumri singer Begum Akhtar, this book offers insights into her life, music, and contributions to the genre. "Girija Devi: A Living Legend" by Shringarika Shrinand This book provides information about the life and achievements of the renowned Thumri artist Girija Devi, offering insights into her contributions to the genre. "Journey with a Hundred Strings: My Life in Music" by Pandit Ravi Shankar While not exclusively about Thumri, this autobiography of the sitar maestro Ravi Shankar touches upon his experiences with Thumri and its influence on his music. "Music in North India: Experiencing Music, Expressing Culture" by Bonnie C. Wade This book covers various forms of North Indian music, including Thumri, and provides insights into their cultural and historical contexts. 		
Suggested continuous Evaluation methods-		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

[For Students Pursuing Hons. with Research]

Programme: B.A. (Honours/Honours with Research) in Music		Year: B.A. 4 th Year	Semester: VIII th
Pedagogy:			
Course Code: MUS-23115A	Course/Paper Title:	Disseration/Research Project & Viva voce [For Hons. with Research Students]	
Course Outcomes: After completing this course, the students will be able to -			
CO 1: acquire Research Skills and awareness about Methodology			
CO 2: develop critical thinking skills for evaluating existing literature and research gaps.			
CO 3: develop Communication Skills, Analytical and Problem-Solving abilities.			
CO 4: develop Project Management and will be able to contribute to existing knowledge			
CO 5: Collaborate in Interdisciplinary Skills.			

Credit: 0+0+12		Paper (Core Compulsory / Elective): Elective
Max. Marks : 100		Minimum Passing Marks: 35
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+12		
Units:	Topics:	No. of Lectures
I	Dissertation/ Research Project & Viva Voce	360
Suggested Readings:		
<ol style="list-style-type: none"> 1. "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" by John W. Creswell and J. David Creswell This book covers various research designs and approaches, helping you select the most appropriate one for your dissertation. It's suitable for both qualitative and quantitative research. 2. "The Craft of Research" by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams This book is a comprehensive guide to the research process, from formulating research questions to presenting findings. It offers practical advice and strategies for effective research. 3. "How to Write a Better Thesis" by David Evans, Paul Gruba, and Justin Zobel Geared towards graduate students, this book provides practical guidance on planning, writing, and revising a thesis or research project. It covers a range of disciplines and research methods. 4. "Completing Your Qualitative Dissertation: A Roadmap from Beginning to End" by Linda Dale Bloomberg and Marie F. Volpe Focused on qualitative research, this book offers step-by-step guidance on the entire dissertation process, including choosing a topic, data collection, analysis, and writing. 5. "Writing Your Dissertation in Fifteen Minutes a Day" by Joan Bolker This book offers practical strategies to help you overcome writer's block and procrastination while writing your dissertation. It emphasizes consistent writing habits. 6. "The Dissertation Journey: A Practical and Comprehensive Guide to Planning, Writing, and Defending Your Dissertation" by Carol M. Roberts This book provides a holistic approach to the dissertation process, covering topics such as time management, literature review, research design, and defense preparation. 7. "How to Design, Write, and Present a Successful Dissertation Proposal" by Elizabeth A. Wentz Focusing on the proposal stage, this book offers guidance on crafting a clear and effective dissertation proposal, including outlining research questions and methodologies. 8. "Writing the Successful Thesis and Dissertation: Entering the Conversation" by Irene L. Clark This book emphasizes the importance of contributing to the scholarly conversation in your field and provides practical advice on how to structure and present your research. 9. "The Literature Review: Six Steps to Success" by Lawrence A. Machi and Brenda T. McEvoy A comprehensive guide to conducting a literature review, a crucial component of any research project or dissertation. 10. "Demystifying Dissertation Writing: A Streamlined Process from Choice of Topic to Final Text" by Peg Boyle Single This book offers a straightforward and organized approach to the dissertation process, helping you break down the tasks and stay on track. 		
<u>Suggested continuous Evaluation Methods –</u>		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;		
Assignment/Practical/Projects – 05 Marks		
Internal Class Test – 10 Marks		
Attendance/Behavior – 05 Marks		

Or

Stage Performance & Viva Voce [Course Code : MUS-23115B] for (Hons. Students)

Completion of the Programme: Bachelor Degree with Honours/Honours with Research in Major Discipline at the Successful Completion of the Fourth Year (Eight Semesters) of the multidisciplinary Four-year Undergraduate Programme. **[NHEQF Level 6.0]**
