



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

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

*B.P.A./B.P.A. (Honours)/B.P.A.(Honours with Research)*  
in  
Vocal Music

[Department of Performing Arts]

[Effective From 2025-26 Onwards]

# Board of Studies

Dated: .04/05/2025

Nehru Gram Bharati (Deemed to be University), Prayagraj

Board of Studies (BoS) for BPA (Bachelor of Performing Arts) Vocal/Tabla-Honours/Honours with Research

As per National Education Policy (NEP) 2020 Guidelines

## Board Composition

S.No	Name	Designation/Role	Affiliation
1	Dr. Manju Srivastava	(Chairperson), Performing Arts, NGBU	MDG 04/6/25
2	Dr. Neelam Sharma	Member Asst Professor, Performing Arts,	04/6/25
3	Mr. Siddharth Mishra	Member Asst. Professor, Performing Arts,	04/6/25
4	Dr Indu Sharma (Tabla), Professor	External Expert (All India Degree College)	04.6.2025
5	Dr. Surendra Kumar (Associate Prof.)	External Expert [University of All India]	04/06/2025

## Intake Capacity

Total Seats: Vocal-40, Tabla-20 students per academic year

Duration: 4 Years (8 Semesters)

20 Credit Each Semester / Total Credit -160

## Exit Options:

1. Certificate after 1 year
2. Diploma after 2 years
3. Degree after 3 years
4. Honors with Research after 4 years

## Program Objectives

- To impart in-depth knowledge in various fields of performing arts.
- To foster creativity, critical thinking, and interdisciplinary understanding.
- To prepare students for careers in performance, teaching, and cultural entrepreneurship.
- Syllabus Outline (as per NEP 2020)
- Elective Options (Sample)
- Folk Music/Dance Studies/Tech
- Contemporary Trends in Performing Arts
- Arts Management & Cultural Policy
- Interdisciplinary Performing Practices

## 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.P.A./B.P.A. (Honours)/B.P.A.(Honours with Research) in Music Vocal 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 &amp; 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"><li>• listen carefully, read texts and research papers analytically, and present complex information in a clear and concise manner to different groups/audiences,</li><li>• express thoughts and ideas effectively in writing and orally and communicate with others using appropriate media,</li><li>• confidently share views and express herself/himself,</li><li>• construct logical arguments using correct technical language related to a field of learning, work/vocation, or an area of professional practice,</li><li>• convey ideas, thoughts, and arguments using language that is respectful and sensitive to gender and other minority groups.</li></ul>

	<p><b>Analytical reasoning/thinking:</b> The graduates should be able to demonstrate the capability to:</p> <ul style="list-style-type: none"> <li>• evaluate the reliability and relevance of evidence;</li> <li>• identify logical flaws in the arguments of others;</li> <li>• analyze and synthesize data from a variety of sources;</li> <li>• draw valid conclusions and support them with evidence and examples, and addressing opposing viewpoints.</li> </ul>
	<p><b>Research-related skills:</b> The graduates should be able to demonstrate:</p> <ul style="list-style-type: none"> <li>• a keen sense of observation, inquiry, and capability for asking relevant/ appropriate questions,</li> <li>• the ability to problematize, synthesize and articulate issues and design research proposals,</li> <li>• 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,</li> <li>• the capacity to develop appropriate methodology and tools of data collection,</li> <li>• the appropriate use of statistical and other analytical tools and techniques,</li> <li>• the ability to plan, execute and report the results of an experiment or investigation,</li> <li>• 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.</li> </ul>
	<p><b>Coordinating/collaborating with others:</b> The graduates should be able to demonstrate the ability to:</p> <ul style="list-style-type: none"> <li>• work effectively and respectfully with diverse teams,</li> <li>• facilitate cooperative or coordinated effort on the part of a group,</li> <li>• act together as a group or a team in the interests of a common cause and work efficiently as a member of a team.</li> </ul>
	<p><b>Leadership readiness/qualities:</b> The graduates should be able to demonstrate the capability for:</p> <ul style="list-style-type: none"> <li>• mapping out the tasks of a team or an organization and setting direction.</li> <li>• formulating an inspiring vision and building a team that can help achieve the vision, motivating and inspiring team members to engage with that vision.</li> <li>• using management skills to guide people to the right destination.</li> </ul>
	<p><b>‘Learning how to learn’ skills:</b> The graduates should be able to demonstrate the ability to:</p> <ul style="list-style-type: none"> <li>• 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,</li> </ul>
	<ul style="list-style-type: none"> <li>• work independently, identify appropriate resources required for further learning,</li> <li>• acquire organizational skills and time management to set self-defined goals and targets with timelines.</li> <li>• inculcate a healthy attitude to be a lifelong learner,</li> </ul>
	<p><b>Digital and technological skills:</b> The graduates should be able to demonstrate the capability to:</p> <ul style="list-style-type: none"> <li>• use ICT in a variety of learning and work situations,</li> <li>• access, evaluate, and use a variety of relevant information sources,</li> <li>• use appropriate software for analysis of data.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>National &amp; International Perspective considering the current perspective of a Global Village.</b></li> </ul>

	<p><b><i>Value inculcation:</i></b> The graduates should be able to demonstrate the acquisition of knowledge and attitude that are required to:</p> <ul style="list-style-type: none"> <li>• 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,</li> <li>• practice responsible global citizenship required for responding to contemporary global challenges, enabling learners to become aware of and understand global issues and to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies,</li> <li>• formulate a position/argument about an ethical issue from multiple perspectives</li> <li>• 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,</li> <li>• recognize environmental and sustainability issues, and participate in actions to promote sustainable development.</li> </ul> <p><b><i>Autonomy, responsibility, and accountability:</i></b> The graduates should be able to demonstrate the ability to:</p> <ul style="list-style-type: none"> <li>• apply knowledge, understanding, and/or skills with an appropriate degree of independence relevant to the level of the qualification,</li> <li>• work independently, identify appropriate resources required for a project, and manage a project through to completion,</li> </ul> <p><b><i>Environmental awareness and action:</i></b> 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"> <li>• 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.</li> </ul> <p><b><i>Community engagement and service:</i></b> 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><b><i>Empathy:</i></b> 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>
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#### **[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
<b>Certificate</b> upon the Successful Completion of the First Year (Two Semesters) of the multidisciplinary Four-year Undergraduate Programme. <b>+ 04 Credit Mandatory Internship in Case of Exit.</b>	<b>44</b>
<b>Diploma</b> upon the Successful Completion of the Second Year (Four Semesters) of the multidisciplinary Four-year Undergraduate Programme. <b>+ 04 Credit Mandatory Internship in Case of Exit.</b> For Entry to NHEQF Level 5.0, must have completed the NHEQF 4.5 Level of Four Year Undergraduate Programme as per NEP-2020.	<b>84</b>
<b>Basic Bachelor Degree</b> at the Successful Completion of the Third Year (Six Semesters) of the multidisciplinary Four- year Undergraduate Programme. For Entry to NHEQF Level 5.5, must have completed the NHEQF 5.0 Level of Four Year Undergraduate Programme as per NEP-2020.	<b>120</b>
<b>Bachelor Degree with Honours/Honours with Research</b> 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.	<b>160</b>

### Programme Educational Objectives (PEOs)

#### 1. PEO 1 – Foundational Mastery

To equip students with a deep foundational understanding of Hindustani Classical Music, including vocal and/or instrumental traditions, based on the principles of Raga and Tala.

#### 2. PEO 2 – Cultural Literacy

To cultivate an appreciation of Indian cultural heritage and musicology, fostering a holistic understanding of the historical, philosophical, and theoretical context of Hindustani music.

#### 3. PEO 3 – Artistic and Professional Development

To prepare students for diverse career paths in performance, teaching, music composition, research, and allied fields in music and performing arts.

#### 4. PEO 4 – Interdisciplinary and Critical Thinking

To encourage interdisciplinary learning and critical thinking through exposure to other performing arts, languages, aesthetics, and digital tools as envisioned by NEP 2020.

#### 5. PEO 5 – Ethical and Lifelong Learning

To instill values, ethics, and a lifelong engagement with the arts as both a personal pursuit and a societal contribution.

### Programme Outcomes (POs)

#### Aligned with NEP 2020 Graduate Attributes

#### 1. PO 1 – Disciplinary Knowledge

Demonstrate comprehensive knowledge and understanding of the theoretical and practical aspects of Hindustani Classical Music.

#### 2. PO 2 – Artistic Skills

Develop and display refined musical skills including voice/instrument control, improvisation, and repertoire performance.

#### 3. PO 3 – Communication Skills

Communicate effectively about music in oral, written, and performance formats, using appropriate terminology and expression.

#### 4. PO 4 – Critical Thinking and Research

Apply critical, analytical, and research skills to study compositions, interpret traditional texts, and conduct musicological inquiries.

5. PO 5 – Creativity and Innovation

Explore creative expression through original compositions, fusion, and experimentation within the framework of Hindustani music.

6. PO 6 – Ethical and Cultural Understanding

Exhibit ethical values, respect for diversity, and a commitment to preserving and promoting Indian cultural traditions.

7. PO 7 – Digital Competency

Utilize digital tools for music notation, recording, editing, archiving, and dissemination of performances and research.

8. PO 8 – Teamwork and Collaboration

Work effectively in teams during ensemble performances, workshops, and collaborative art projects.

9. PO 9 – Self-directed and Lifelong Learning

Cultivate habits of self-study, reflective practice, and continuous learning in the field of music.

10. PO 10 – National and Global Outlook

Demonstrate awareness of national musical traditions and engage with global music practices and perspectives.

**Programme Specific Outcomes (PSOs)**

1. PSO 1 – Raga and Tala Expertise

Apply advanced knowledge of Raga and Tala systems in vocal/instrumental performance, improvisation, and teaching.

2. PSO 2 – Repertoire Development

Demonstrate proficiency in rendering a wide range of traditional and contemporary compositions including Khayal, Dhrupad, Thumri, Bhajan, etc.

3. PSO 3 – Musicological Analysis

Analyze compositions, treatises (like \*Sangeet Ratnakar\*, \*Brihaddeshi\*, etc.), and apply concepts from Indian musicology to modern contexts.

4. PSO 4 – Stage Performance Skills

Perform with confidence in solo and group settings with appropriate stage decorum, presentation, and audience engagement.

5. PSO 5 – Music and Society

Evaluate the role of music in society and engage in community outreach, education, or therapy using music as a transformative tool.

6. PSO 6 – Pedagogical Application

Design and deliver lessons in Hindustani music using traditional guru-shishya methods as well as modern educational approaches.

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# B.P.A./B.P.A. (Honours)/B.P.A.(Honours with Research) in Vocal Music [As Per NEP-2020]

## Credit Distribution

[2025-26]

Year	Semester	Nomenclature of the Courses/Title	Com/Ele.	Credit	Credit Distribution			Teaching Hours		
					L	T	P	L	T	P
First Year	I	Fundamental Studies of Hindustani Music – I	Compulsory	4	3	1	0	45	15	0
		Performance & Critical and Comparative study of Components of Prescribed Ragas and Talas - I	Compulsory	3	0	0	3	0	0	90
		Introduction to IKS : Vocal Music	Compulsory	2	2	0	0	30	0	0
		Coose any One Course: 1. Harmoniyam Playing 2. Tanpura Playing	Core Elective	3	0	0	3	0	0	45
		AEC : Communication Skill & Personality Development	Compulsory	2	2	0	0	30	0	0
		Minor Course for students of other Discipline: Folk Music of Uttar Pradesh	POOL B	3	3	0	0	45	0	0
		SEC : Paper-I	POOL C	3	1	0	2	15	0	60
		<b>Total Semester Credits</b>		<b>20</b>						
	II	Fundamental Studies of Hindustani Music - II	Compulsory	4	3	1	0	45	15	0
		Raga Performance & Critical and Comparative study of Components of Prescribed Ragas and Talas - II	Compulsory	3	0	0	3	0	0	90
		Coose any One Course: 1. Indian vs. Western classical music systems 2. Global music traditions	Elective	3	3	0	0	45	0	0
		AEC : Critical Thinking & Problem Solving	Compulsory	2	2	0	0	30	0	0
		Minor Course for Other Discipline: Performance of Folk Song	POOL B	3	0	0	3	0	0	45
		SEC: Paper-II of Sem-I	POOL C	3	1	0	2	15	0	60
		VAC: Indian Constitution or POOL D	POOL D	2	2	0	0	30	0	0
		<b>Total Semester Credits</b>		<b>20</b>						
<b>Exit Option : Certificate in Field of Learning/discipline [NHEQF Level 4.5]</b>										
Second Year	III	Analytical Study of Ragas & Talas with Core Theory of Indian Classical Music - III	Compulsory	4	3	1	0	45	15	0
		Raga Performance & Critical and Comparative study of Components of Prescribed Ragas and Talas - III	Compulsory	3	0	0	3	0	0	90
		Applied IKS-I : Vocal Music	Compulsory	2	2	1	0	30	15	0



Third Year		Coose any One Course: 1. Tabla Playing 2. Dholak Playing	Core Elective	3	0	0	3	0	0	60
		AEC: Soft Skills	Compulsory	2	2	0	0	30	0	0
		Minor Course for Students of other discipline: Corelation of Hindustani Music with Folk Music	Pool B	3	3	0	0	45	0	0
		SEC : Paper-I (Other than opted in Sem-I)	POOL C	3	1	0	2	15	0	60
		<b>Total Semester Credits</b>		<b>20</b>						
	IV	Analytical Study of Ragas and Talas with Core theory of Indian classical music - IV	Compulsory	4	4	1	0	60	15	0
		Stage Performance of Prescribed Ragas - IV	Compulsory	3	0	1	2	0	15	60
		Coose any One Course: 1. History of Indian Classical Music 2. History of Indian Folk Music	Elective	3	2	1	0	60	15	0
		AEC: Content Writing & Editing	Compulsory	2	0	0	2	30	0	0
		Minor Course for Students of other discipline: Bhajan & Gazal	POOL B	3	0	2	2	0	15	60
		SEC: Paper-II	POOL C	3	1	0	2	15	0	60
		VAC : Food, Nutrition & Hygiene	POOL D	2	2	0	0	30	0	0
		<b>Total Semester Credits</b>		<b>20</b>						
	<b>Exit Option : Diploma in Field of Learning/discipline [NHEQF Level 5.0]</b>									
	V	Scale & Notation System	Compulsory	4	3	1	0	45	15	0
		Stage Performance of Prescribed Ragas - V	Compulsory	4	0	0	4	0	0	120
		Applied IKS-II : Vocal Music	Compulsory	2	2	0	0	30	0	0
		Note: Choose any one Course 1. Raag Ragini Vargikaran 2. Thaata Raag Vargikaran	Core Elective	3	3	0	0	45	0	0
		VAC : Environmental Science & Sustainability	POOL D	2	2	0	0	30	0	0
		AEC: TEAM BUILDING AND LEADERSHIP	Compulsory	2	2	0	0	30	0	0
		Minor Course for Students of other discipline: Sufi & Quawali	POOL B	3	2	1	0	15	30	0
		<b>Total Semester Credits</b>		<b>20</b>						
	VI	Science of Music	Compulsory	4	3	1	0	45	15	0
		Stage Performance of Prescribed Ragas - VI	Compulsory	4	0	0	4	0	0	120
		Note: Choose any one Course 1. Audio Sound Recording For Music 2. Music Videography 3. Music Video Editing	Core Elective	3	0	2	1	45	0	0
		Internship/Apprenticeship	Compulsory	4	0	0	4	0	0	120
		Minor Course for Students of other discipline: Film Sangeet	POOL B	3	2	1	0	30	15	0
		VAC: Physical Education & Yoga	POOL D	2	2	0	0	30	0	0
		<b>Total Semester Credits</b>		<b>20</b>						

Exit Option : Basic UG degree in Field of Learning/discipline [NHEQF Level 5.5]										
Fourth Year	VII	Aesthetic and Beauty of Music	Compulsory	5	4	1	0	60	15	0
		Research Methodology (Hons. with Research) /Gharanas & Parampara (Honours)	Compulsory	4	4	0	0	60	0	0
		Note: Choose any Two Course (4+4) 1. Bhairav Ang Raagas 2. Saarang Ang Raagas 3. Bihag Ang Raagas	Core Elective	8	0	2	6	0	30	90
		Minor Course for Students of other discipline: Thumri & Tappa	POOL B	3	1	0	2	15	0	45
	Total Semester Credits			20						
	VIII	Music Therapy	Compulsory	5	4	1	0	60	15	0
		Note: Choose any one Course: 1. Kalyan Ang Ragas 2. Bilawal Ang Ragas 3. Malhaar Ang Ragas	Core Elective	3	0	0	3	0	0	45
		Dissertation/Research Project & Viva Voce (Hons. with Research) or Stage Performance/Report Writing/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 [NHEQF Level 6.0]									
		Total Programme Credits		160						

**Abbreviations:**

AEC: Ability Enhancement Course

SEC: Skill Enhancement Course (POOL C)

VAC: Value Added Course (POOL D)

IKS: Indian Knowledge System

Minor or Pool B is for students of Other Discipline

**Department of Performing Arts**  
**B.P.A./B.P.A. (Honours)/B.P.A.(Honours with Research) in Vocal Music**

**SYLLABUS (Based on NEP – 2020)**  
**Session 2025 – 26**

YE AR	SEM.	PAPER TITLE	Course Code	MAJOR/ MINOR	COM /ELE	(L)	(T)	(P)	TOTAL CREDI T	TEACH ING HOURS
1 <sup>ST</sup>	I <sup>ST</sup>	Fundamental Studies of Hindustani Music-I	VOC-23101	Major	COM	03	01	00	04	60 (45 + 15)
		Introduction to IKS: Commerce	VOCIKS-2301	Major	COM	01	01	00	02	30
		Minor Paper for other discipline: Folk Music of Uttar Pradesh	MMUS01	Minor	POOL ELE	03	00	00	03	45
		Performance & Critical and Comparative Study of Components of Prescribed Ragas and Talas-I	VOC-23102	Major	COM	00	00	03	03	90
		<b>Choose any One Course:</b> 1.Harmonium Playing 2.Tanpura Playing	VOC-23103A/ VOC-23103B	Major	ELE	02	01	00	03	45
2 <sup>ND</sup>	II <sup>ND</sup>	Fundamental Studies of Hindustani Music-II	VOC-23104	Major	COM	03	01	00	04	60 (45 + 15)
		Minor Paper for Other Discipline: Performance of Folk Song	MMUS02	Minor	POOL ELE	03	00	00	03	45
		Performance & Critical and Comparative Study of Components of Prescribed Ragas and Talas-II	VOC-23105	Major	COM	00	00	03	03	90
		<b>Choose any One Course:</b> 1. Indian Vs. Western Classical Music Systems 2. Global Music Traditions	VOC-23106A/ VOC-23106B	Major	ELE	03	00	00	03	45

	III <sup>RD</sup>	Analytical Study of Ragas & Talas with Core Theory of Indian Classical Music-III	VOC-23107	Major	COM	03	01	00	04	60 (45 + 15)
		Applied IKS-I : Vocal Music	VOCIKS-2302	Major	COM	02	00	00	02	30
		Minor Paper for Other Discipline: Corelation of Hindustani Music with Folk Music	MMUS03	Minor	POOL ELE	03	00	00	03	45
		Performance & Critical and Comparative Study of Components of Prescribed Ragas and Talas-III	VOC-23108	Major	COM	00	01	02	03	75
		<b>Note: Choose any one Paper (Elective)</b> i) Tabla Playing ii) Dholak Playing	VOC-23109A/VOC-23109B	Major	ELE	03	00	00	03	45
	IV <sup>TH</sup>	Analytical Study of Ragas & Talas with Core Theory of Indian Classical Music-IV	VOC-23110	Major	COM	03	01	00	04	60 (45 + 15)
		Minor Paper for Other Discipline: Bhajan & Gajal	MMUS04	Minor	ELE	00	01	02	03	75
		Stage Performance of Prescribed Ragas-IV	VOC-23111	Major	COM	00	01	02	03	75 (0+15+60)
		<b>Note: Choose any one Paper (Elective)</b> i) History of Indian Classical Music ii) History of Indian Folk Music	VOC-23112A\ VOC-23112B	Major	ELE	02	01	00	03	45
3 <sup>RD</sup>	V <sup>TH</sup>	Scale & Notation System	VOC-23113	Major	COM	03	01	00	04	60 (45 + 15)
		Applied IKS-II : Vocal Music	VOCIKS-2303	Major	COM	02	00	00	02	30

		Minor Paper for Other Discipline: Sufi & Quawali	MMUS05	Minor	ELE	02	01	00	03	45
		Stage Performance of Prescribed Ragas-V	VOC - 23114	Major	COM	00	00	04	04	120
		<b>Note: Choose any one Paper (Elective)</b> i) Raag Ragini Vargikaran ii) Thaata Raag Vargikaran	VOC-23115A/ VOC-23115B	Major	ELE	03	00	00	03	45
	VI <sup>TH</sup>	Science of Music	VOC- 23116	Major	COM	03	01	00	04	60 (45 + 15)
		Stage Performance of Prescribed Ragas-VI	VOC-23117	Major	COM	00	00	04	04	120
		<b>Note: Choose any one Paper (Elective)</b> i. Audio Sound Recording For Music ii. Music Videography iii) Music Video Editing	VOC-23118A/ VOC-23118B/ VOC-23118C	Major	ELE	00	02	01	03	60
		Minor Paper for Other Discipline: Film Sangeet	MMUS06	Minor	ELE	02	01	00	03	45
		Internship/ Apprenticeship	VOC- 23119	Major	COM	00	00	04	04	120
	4 <sup>TH</sup>	Aesthetic and Beauty of Music	VOC- 23120	Major	COM	04	01	00	05	75 (60 + 15)
		Research Methodology (Honours with Research)/ <b>Gharanas &amp; Parampara</b> (Honours)	VOC-23121A/ VOC-23121B	Major	COM	04	00	00	04	60
		<b>Note: Choose any Two Course</b> i. Bhairav Ang Raagas ii. Saarang Ang Raagas iii. Bihag Ang Raagas	VOC-23122A/ VOC- 23122B/VOC- 23122C	Major	ELE	00	02	06	08	210 (30+180)

		Minor Paper for Other Discipline: Thumri & Tappa	MMUS07	Minor	POOL ELE	01	00	02	03	75
	VIII <sup>T</sup> <sub>H</sub>	Music Therapy	VOC-23123	Major	COM	04	01	00	05	75 (60 + 15)
		<b>Note: Choose any One Courses:</b> i. Kalyan Ang Ragas ii. Bilawal Ang Ragas iii. Malhaar Ang Ragas	VOC-23124A/ VOC-23124B/ VOC-23124C	Major	ELE	03	00	00	03	45
		Dissertation/Research Project Viva Voce (Hons. with Research)/Field Visit, Educational Tour based Viva Voce (Honours)	VOC-23125A/ VOC-23125B	Major	COM	00	00	12	12	360

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**Department of Performing Arts**  
**B.P.A./B.P.A. (Honours)/B.P.A./B.P.A. (Honours with Research) in Vocal Music**  
**SYLLABUS STRUCTURE OVER-All ( Based on NEP – 2020)**

**SEMESTER-I**

Programme : B.P.A./B.P.A. (Honours)/B.P.A. (Honours with Research) in Vocal Music		Year: B.P.A. 1 <sup>st</sup> Year	Semester: I <sup>st</sup>
Pedagogy: Theory			
Course Code: VOC-23101		Course/Paper Title: Fundamental Studies of Hindustani Music – I	
<b>(Course Outcome): After Completion of the Course, the Student</b> CO1: Understand Basic Concepts of Indian Classical Music. Students will explain the foundational concepts of Hindustani classical music such as Nada, Swara, Shruti, and the classification of music. CO2: Identify and Demonstrate Raga & Tala Structures. Students will identify and describe the structure of basic ragas and talas, including components like Aroh, Avaroh, Vadi, Samvadi, and perform clapping of Talas like Teentaal, Dadra, and Keharwa. CO3: Develop Fundamental Vocal Techniques. Students will perform basic vocal exercises (Alankars, Sargam) and demonstrate proper pitch, tone, and modulation through riyaz and voice training. CO4: Perform Simple Bandishes in Selected Ragas. Students will render basic compositions (Bandish or Chhota Khayal) in ragas like Yaman, Bhupali, and Alhaiya Bilawal with correct Swara and Tala alignment. CO5: Use Notation and Music Terminology Accurately. Students will read, write, and interpret musical notation (Bhatkhande system) and use essential terms such as Murchhana, Meend, Gamak correctly in context.			
Credit (L+T+P): 3+1+0		Paper (Core Compulsory/Elective: Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	<b>Introduction to Hindustani Classical Music</b> <ul style="list-style-type: none"><li>Definition and classification of Indian music (Margi, Desi, and Folk)</li><li>Characteristics and differences between Hindustani and Carnatic music</li><li>Importance of Nada (sound), its types – Ahata &amp; Anahata Brief introduction to Shruti and Swara</li><li>Types of Swaras – Shuddha, Komal, and Tivra</li></ul>		9
II	<b>Fundamentals of Raga and Tala</b> <ul style="list-style-type: none"><li>Concept and definition of Raga</li><li>Ten Thaats system (only overview)</li><li>Basic Raga Lakshanas (Aroh, Avaroh, Pakad, Vadi, Samvadi)</li><li>Definition and components of Tala (Matra, Vibhag, Sam, Tali, Khali)</li><li>Description and clapping method of following Talas: Teentaal, Dadra, Keharwa</li></ul>		9
III	<b>Voice Culture and Singing Techniques</b> <ul style="list-style-type: none"><li>Introduction to voice culture: breathing, tone control, vocal warm-ups</li><li>Importance of practice (Riyaz): time, discipline, and technique</li><li>Introduction to basic vocal exercises: Alankars and Sargams</li><li>Use of Tanpura: tuning and its role in practice and performance</li></ul>		9
IV	<b>Introduction to Basic Ragas</b> <ul style="list-style-type: none"><li>Study and practice of the following ragas:<ol style="list-style-type: none"><li>Raga Yaman</li><li>Raga Bhupali</li><li>Raga Alhaiya Bilawal</li></ol></li><li>Lakshanas and simple compositions (Bandish/Chhota Khayal) in each raga Aroh, Avaroh, Pakad, Vadi, Samvadi, and time of performance</li></ul>		9



V	<b>Basic Notation System and Music Terminologies</b> <ul style="list-style-type: none"> <li>• Introduction to Bhatkhande Notation System</li> <li>• Writing of simple compositions in notation (Ragas studied)</li> <li>• Common music terms: Saptak, Murchhana, Meend, Kan, Andolan, Gamak</li> <li>• Difference between Swar Malika, Lakshan Geet, and Bandish</li> </ul>	9
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Bhatkhande, Vishnu Narayan – Hindustani Sangeet Paddhati – Kramik Pustak Malika (Vol. 1) An essential introduction to the structural and theoretical foundation of Hindustani classical music.</li> <li>2. Thakur, Omkarnath – Sangeetanjali (Vol. 1) Offers musical insights and compositions along with historical and aesthetic perspectives.</li> <li>3. Jha, Ramashray, – Abhinava Geetanjali Includes notated compositions and useful for practical ragas like Yaman, Bhupali, and Bilawal.</li> <li>4. Joshi, V.C. – Raga Vigyan (Part I) Detailed treatment of elementary ragas with practical compositions and theoretical descriptions.</li> <li>5. Prem Lata Sharma – Elements of Hindustani Classical Music A concise and accessible book covering music terminology, voice culture, and basics of swara.</li> <li>6. Voice Culture &amp; Practical Focus – Youtube Playlist – <ol style="list-style-type: none"> <li>1. <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li> <li>2. <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li>3. <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li> <li>4. <a href="https://www.youtube.com/watch?v=9AWI2OXj6jl&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jl&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li>5. <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li> <li>6. <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ol> </li> </ol>		
<b>Suggested continuous Evaluation Methods –</b>		
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) &amp; 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>		

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A. (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 1<sup>st</sup> Year</b>	<b>Semester: I<sup>st</sup></b>
Pedagogy: Practical			
Course Code: VOC-23102		Course/Paper Title: 2 <sup>nd</sup> Practical	Performance & Critical study of components of prescribed Ragas and Talas – I
<b>(Course Outcome): After Completion of Course, the student will be able to:</b> CO1: Perform Basic Ragas with Accuracy and Expression. Students will render prescribed ragas (Yaman, Bhupali, Alhaiya Bilawal) with correct swara, laya, and emotional expression. CO2: Demonstrate Understanding of Raga Components. Students will identify and explain critical components of a raga—Aroh, Avaroh, Vadi, Samvadi, Pakad, and Chalan—through both singing and oral presentation. CO3: Execute Basic Alankars and Voice Techniques. Students will develop vocal control through alankars, scale exercises, and voice culture techniques across three octaves. CO4: Accurately Recite and Apply Talas. Students will recite, clap, and apply basic talas such as Teentaal, Dadra, and Keharwa in performance and improvisation. CO5: Present Stage-Ready Vocal Compositions. Students will prepare and present simple bandishes in Madhya Laya, demonstrating awareness of tempo, pitch, and stage discipline.			
Credit (L+T+P): 0+0+3			Paper (Core Compulsory/Elective: Compulsory)
Max. Marks : 40+60			Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+90			
Units:	Topics:		Practical Hrs.
I	<ul style="list-style-type: none"> <li>Fundamental Voice Training and Alankars Basic breathing and vocal exercises</li> <li>Voice modulation practice in Mandra, Madhya, and Taar Saptak Alankars in different combinations and speeds (1st and 2nd laya)</li> <li>Practice with Tanpura (real or electronic)</li> </ul>		18
II	<b>Raga Yaman</b> <ul style="list-style-type: none"> <li>Aroh, Avaroh, Vadi, Samvadi, Pakad, and Chalan</li> <li>One Chhota Khayal or Bandish in Madhya Laya Teentaal</li> <li>Simple alap, swar vistaar, and taan practice</li> <li>Identification of key phrases (chalan)</li> </ul>		18
III	<b>Raga Bhupali</b> <ul style="list-style-type: none"> <li>Aroh, Avaroh, Vadi, Samvadi, Pakad, and Chalan</li> <li>One Chhota Khayal or Lakshan Geet in Bhupali</li> <li>Swar vistaar and basic improvisation</li> <li>Development of listening skills for identifying raga</li> </ul>		18
IV	<b>Raga Alhaiya Bilawal</b> <ul style="list-style-type: none"> <li>Aroh, Avaroh, Vadi, Samvadi, Pakad, and Chalan</li> <li>One composition in Madhya Laya (Teentaal or Ektal)</li> <li>Taan and Bol Taan practice</li> <li>Comparative analysis of Bhupali and Bilawal (basic level)</li> </ul>		18
V	<b>Talas and Layakari</b> <ul style="list-style-type: none"> <li>Theory and clapping of the following Talas:               <ol style="list-style-type: none"> <li>Teentaal (16 beats)</li> <li>Dadra (6 beats)</li> <li>Keharwa (8 beats)</li> </ol> </li> <li>Application of Talas with compositions</li> <li>Practice of simple layakari (dugun, tigon) orally and with hand gestures</li> </ul>		18

**Suggested Readings:**

1. Bhatkhande, Vishnu Narayan – Hindustani Sangeet Paddhati – Kramik Pustak Malika (Vol. 1)  
An essential introduction to the structural and theoretical foundation of Hindustani classical music.
2. Thakur, Omkarnath – Sangeetanjali (Vol. 1)  
Offers musical insights and compositions along with historical and aesthetic perspectives.
3. Jha, Ramashray, – Abhinava Geetanjali  
Includes notated compositions and useful for practical ragas like Yaman, Bhupali, and Bilawal.
4. Joshi, V.C. – Raga Vigyan (Part I)  
Detailed treatment of elementary ragas with practical compositions and theoretical descriptions.
5. Prem Lata Sharma – Elements of Hindustani Classical Music  
A concise and accessible book covering music terminology, voice culture, and basics of swara.
6. Voice Culture & Practical Focus – Youtube Playlist –

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](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
3. <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3>
4. [https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst)
5. <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY00mj9PrNns6A8>
6. <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 Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

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<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>	<b>Year: B.P.A. 1<sup>st</sup> Year</b>	<b>Semester: 1<sup>st</sup></b>
<b>Pedagogy: Theory</b>		
Course Code: JYOTIKS – 2301	Course/ Paper Title:	IKS: Vocal Music 3th
<b>Course Outcomes:</b> After completing this course, the students will be able to -		
CO1: Understand the Foundations of Indian Knowledge Systems Students will be able to explain the scope, structure, and interdisciplinary nature of Indian Knowledge Systems (IKS), particularly in relation to Indian classical arts.		
CO2: Analyze the Role of Music in IKS Students will interpret the role of music within the broader IKS framework—its integration with Vedic, philosophical, and ritualistic traditions.		
CO3: Recognize Classical Music References in Ancient Texts Students will be able to identify and discuss musical concepts found in ancient Indian texts like the Natya Shastra, Sangeet Ratnakar, and Vedas.		
CO4: Relate Indian Classical Music to Literature and Language Students will explore how Bhakti literature, Sanskrit, and poetic forms influence the development and performance of Hindustani vocal music.		

CO5: Evaluate the Contemporary Relevance of IKS in Music

Students will critically assess the application of IKS in present-day music education, performance, and research in line with NEP 2020.

Credit: 02

Paper (Core Elective ): Core

Max. Marks : 40+60

Passing Marks : 35

Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0

Units:	Topics:	No. of Lectures
I	<b>Overview of Indian Knowledge Systems (IKS)</b> <ul style="list-style-type: none"><li>Definition, scope, and interdisciplinary nature of IKS</li><li>Branches of IKS: Shastra (scriptural knowledge), Kala (arts), Yoga, Ayurveda, Jyotish, etc.</li><li>Historical development: Vedic, Post-Vedic, Classical, and Medieval periods</li><li>Importance of oral traditions and guru-shishya parampara</li></ul>	06
II	<b>IKS and Performing Arts</b> <ul style="list-style-type: none"><li>Performing Arts as an integral part of IKS</li><li>Interrelation between music, dance, drama (Gandharva Veda and Natya Shastra)</li><li>Classical vs Folk arts in the IKS context</li><li>Role of music in Indian rituals, philosophy, and social structure</li></ul>	06
III	<b>Music in Ancient Indian Texts</b> <ul style="list-style-type: none"><li>References to music in Vedas, Upanishads, Ramayana, and Mahabharata</li><li>Overview of Sangeet Ratnakar, Natya Shastra, and Brihaddeshi</li><li>Ancient Indian musicologists: Bharata, Matanga, Sharngadeva</li><li>Concepts of Rasa, Bhava, Nada, Shruti as knowledge systems</li></ul>	06
IV	<b>IKS and Language/Literature</b> <ul style="list-style-type: none"><li>Sanskrit and Prakrit as knowledge carriers</li><li>Contributions of saints and poets (e.g., Kabir, Tulsidas, Mirabai) to music and philosophy</li><li>Role of bhakti literature in vocal music traditions</li><li>Basic overview of poetic meters (chhanda) in musical compositions</li></ul>	06
V	<b>Contemporary Relevance and Integration</b> <ul style="list-style-type: none"><li>IKS and NEP 2020: Integration into modern curriculum</li><li>Role of Indian philosophy, ethics, and wellness in artistic practice (e.g., Yoga and Music)</li><li>Preserving traditional knowledge in the digital era</li></ul> Case studies: IKS-based institutions and music research centers (e.g., IGNCA, Sangeet Natak Akademi)	06

Suggested Readings:

1. Bharata Muni – Natya Shastra
  - (Translated by Manomohan Ghosh / Adya Rangacharya)
  - Classical treatise on drama, dance, and music—foundational to Indian aesthetics and performing arts.
2. Sharngadeva – Sangeet Ratnakar
  - (Translated by R.K. Shringy & Prem Lata Sharma)
  - 13th-century Sanskrit text covering swara, raga, tala, and musicology.
3. Matanga Muni – Brihaddeshi
  - (Selections available in English and Hindi)
  - First text to define "Raga"; crucial in linking music with IKS.
4. Modern Interpretations of IKS and Music
  - S.K. Saxena – Art and Philosophy of Indian Music
  - Discusses Indian music's connection to spirituality, metaphysics, and aesthetics.
  - Ananda K. Coomaraswamy – The Dance of Shiva
  - Essays on Indian art, symbolism, and philosophy, connecting tradition with IKS frameworks
5. General Indian Knowledge Systems (IKS)

- Michel Danino – The Indian Mind: Traditions and Culture
- Overview of India's cultural depth, including knowledge systems, music, yoga, and science.
- 6. Additional Resources / Reference Texts
- National Education Policy (NEP 2020) – Chapters on IKS
- UGC IKS Division (Website/Publications) – Latest materials and model curricula
- Indira Gandhi National Centre for the Arts (IGNCA) – E-books and articles on Indian art and music traditions

**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.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 1 <sup>st</sup> Year	Semester: I <sup>st</sup>
Pedagogy: Elective ( Choose any one )			
Course Code: VOC-23103A		Course/Paper Title: 4th	Harmoniyam Playing
Course Outcomes: After completing this course, the students will be able to -			
Credit: 02+01+00		Paper (Core Elective )	
Max. Marks : 40+60		Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0			
Units:	Topics:		No. of Lectures
I	<b>Introduction to Harmonium</b> <ul style="list-style-type: none"><li>• Historical background and significance of Harmonium in Indian classical music</li><li>• Differences between shruti-based and key-based instruments</li><li>• Familiarity with parts and construction of the Harmonium</li><li>• Tuning basics and care of instruments</li></ul>		06
II	<b>Harmonium – Scale and Note Awareness-I</b> <ul style="list-style-type: none"><li>• Practice of shuddha swaras and identifying major notes</li><li>• Use of harmonium for vocal pitch alignment and voice practice</li></ul>		06
III	<b>Harmonium – Scale and Note Awareness-II</b> <ul style="list-style-type: none"><li>• Practice of shuddha swaras and identifying major notes</li><li>• Use of harmonium for vocal pitch alignment and voice practice</li></ul>		06
IV	<b>Accompaniment Skills (Basic)</b> <ul style="list-style-type: none"><li>• Harmonium: Playing simple raga phrases (Yaman, Bhupali, Bilawal)</li><li>• Techniques for adjusting pitch to support different vocalists</li><li>• Playing and listening exercises in class group format</li></ul>		06
V	<b>Practical Application &amp; Internal Project</b> <ul style="list-style-type: none"><li>• Students will accompany themselves or peers using Harmonium in a short vocal composition</li><li>• Use of Harmonium in raga identification or notation reading</li><li>• Viva voce and peer-review based performance assessment</li></ul>		06
Suggested Readings:			

1. V.N. Bhatkhande – Kramik Pustak Malika (for swar and raga practice)
2. Ratanjankar, S.N. – Abhinav Geetanjali (for simple compositions)
3. Dr. Lalmani Misra – Bharatiya Sangeet Vadya
4. Instructional Videos & Tanpura Apps – e.g., iTanpura, SwarShala
5. Keyboard Harmonium Beginner Books – Local/regional language editions for key identification and swar sadhna
7. Voice Culture & Practical Focus – Youtube Playlist –
  1. <https://www.youtube.com/watch?v=effH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h2OG9Pwl-my>
  2. [https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA\\_FSmXOkFg\\_1vRMceA](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
  3. <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3>
  4. [https://www.youtube.com/watch?v=9AWI2OXj6jl&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](https://www.youtube.com/watch?v=9AWI2OXj6jl&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>

**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.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 1 <sup>st</sup> Year	Semester: I <sup>st</sup>
Pedagogy: Elective ( Choose any one )			
Course Code: VOC-23103B		Course/Paper Title: 4th	Tanpura Playing
Course Outcomes: After completing this course, the students will be able to -			
Credit: 02+01+0		Paper (Core Elective )	
Max. Marks : 40+60		Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+00			
Units:	Topics:		No. of Lectures
I	<b>Introduction to Tanpura</b> <ul style="list-style-type: none"><li>Historical background and significance of Tanpura in Indian classical music</li><li>Differences between shruti-based and key-based instruments</li><li>Familiarity with parts and construction the instruments</li><li>Tuning basics and care of instruments</li></ul>		06
II	<b>Tanpura Playing – Basic Skills -I</b> <ul style="list-style-type: none"><li>String placement and tuning to different pitch levels (Sa – Pa – Sa – Sa / Sa – Ma – Sa – Sa)</li><li>Playing posture and finger movement techniques</li></ul>		06
III	<b>Tanpura Playing – Basic Skills -II</b> <ul style="list-style-type: none"><li>Practice of continuous playing for 10–15 minutes maintaining tonal balance</li><li>Coordination with voice and use of electronic Tanpura apps</li></ul>		06

IV	<b>Accompaniment Skills (Basic)</b> <ul style="list-style-type: none"> <li>Tanpura: Playing along with short compositions or bandishes</li> <li>Techniques for adjusting pitch to support different vocalists</li> <li>Playing and listening exercises in class group format</li> </ul>	06
V	<b>Practical Application &amp; Internal Project</b> <ul style="list-style-type: none"> <li>Students will accompany themselves or peers using Tanpura in a short vocal composition</li> <li>Viva voce and peer-review based performance assessment</li> </ul>	06
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>V.N. Bhattachande – Kramik Pustak Malika (for swar and raga practice)</li> <li>Ratanjankar, S.N. – Abhinav Geetanjali (for simple compositions)</li> <li>Dr. Lalmani Misra – Bharatiya Sangeet Vadya</li> <li>Instructional Videos &amp; Tanpura Apps – e.g., iTanpura, SwarShala</li> <li>Keyboard Harmonium Beginner Books – Local/regional language editions for key identification and swar sadhna</li> <li>Voice Culture &amp; Practical Focus – Youtube Playlist – <ol style="list-style-type: none"> <li><a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li> <li><a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li><a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li> <li><a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li><a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUERXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUERXU8mY0Omj9PrNns6A8</a></li> <li><a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ol> </li> </ol>		
<b>Suggested continuous Evaluation Methods :</b> 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		

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#### MINOR ELECTIVE: To be Chosen by Students of Other Discipline

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. Ist Year</b>	<b>Semester: I</b>
Pedagogy:			
<b>Course Code: MMUS01 (For Students of other Discipline or Subject)</b>		<b>Course/Paper Title: Folk songs of Uttar Pradesh 5<sup>th</sup> Theory</b>	
<b>Course Outcome</b> <b>CO1.</b> 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.  <b>CO2.</b> 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	<b>Introduction to Folk Music of Uttar Pradesh</b> <ul style="list-style-type: none"> <li>Definition and nature of folk music</li> <li>Importance of folk music in social and cultural life</li> <li>Classification: oral tradition, community-based performance</li> <li>Distinction between classical and folk music</li> </ul>	9
II	<b>Regional Folk Styles and Forms</b> <ul style="list-style-type: none"> <li>Overview of major folk music regions in UP: Awadh, Braj, Bhojpur, Bundelkhand, Rohilkhand</li> <li>Distinctive styles and themes in each region</li> <li>Dialects and folk expressions</li> </ul>	9
III	<b>Folk Genres and Their Contexts</b> <ul style="list-style-type: none"> <li>Seasonal Songs: Kajri, Chaiti, Hori, Phagua</li> <li>Ceremonial Songs: Sohar (childbirth), Banna-Banni (wedding), Bidai</li> <li>Devotional Songs: Bhajans, Kirtans, Ramayan recitations</li> <li>Festive/Occupational Songs: Holi, Teej, Mela songs, agricultural songs</li> </ul>	9
IV	<b>Instruments and Performance Practice</b> <ul style="list-style-type: none"> <li>Folk instruments: Dholak, Manjira, Ektara, Nagariya, Jhanjh</li> <li>Folk performance formats: solo, duet, group</li> <li>Rhythmic patterns: Dadra, Keharwa, Deepchandi</li> <li>Stage presentation: dress, mood, call-response patterns</li> </ul>	9
V	<b>Practical – Learning &amp; Presentation</b> <ul style="list-style-type: none"> <li>Learning and performance of 3 folk songs: <ul style="list-style-type: none"> <li>1 Seasonal (Kajri, Chaiti, Hori)</li> <li>1 Ceremonial (Sohar or Bidai)</li> <li>1 Devotional (Bhajan/Kirtan in regional dialect)</li> </ul> </li> <li>Accompaniment with basic instruments or clapping</li> <li>Group/solo presentation during internal assessment</li> </ul>	9

#### 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](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
  3. <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3>

4. [https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](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 Subject)**

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

**Value Added Course : To be Chosen from POOL D**

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## **SEMESTER-II**

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 1 <sup>st</sup> Year	Semester: II <sup>nd</sup>
Pedagogy:			
Course Code: VOC-23104		Course/Paper Title: 1st	Fundamental Studies of Hindustani Music – II
पाठ्यक्रम परिणाम (Course Outcome):			
CO1 Demonstrate a deeper understanding of raga lakshanas and identify raga characteristics.			
CO2 Analyze and write notations in Bhatkhande and Paluskar notation systems.			
CO3 Explain the structure and theoretical aspects of selected talas.			
CO4 Illustrate the contributions of key musicologists and their impact on Hindustani music.			
CO5 Discuss the basic principles of aesthetics (Rasa) and their application in performance.			
Credit: 3+1+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	<b>Advanced Theory of Raga</b> <ul style="list-style-type: none"><li>Definition and Classification of Ragas</li><li>Janak-Janya Raga System</li><li>Time theory of ragas</li><li>Description of the following ragas with their lakshana and lakshya:<ul style="list-style-type: none"><li>Bhimpalasi, Des, Bihag, Bageshree</li></ul></li></ul>		9
II	<b>Notation and Writing</b> <ul style="list-style-type: none"><li>Bhatkhande Notation System – Advanced rules and writing</li><li>Paluskar Notation System – Overview</li><li>Writing simple compositions (Bandishes) in selected ragas</li><li>Comparative study of notation systems</li></ul>		9
III	<b>Tala System</b>		9

	<ul style="list-style-type: none"> <li>• Concept of Laya and Tala</li> <li>• Structure of Talas: Matra, Vibhag, Sam, Khali</li> <li>• Theoretical analysis and notation of:</li> <li>• Teen Taal, Dadra, Keharwa, Jhaptal</li> <li>• Layakari – Introduction to Dugun, Tigun, Chaugun</li> </ul>	
IV	<b>Musicology and Musicologists</b> <ul style="list-style-type: none"> <li>• Short biographies and contributions of:</li> <li>• Pt. Vishnu Narayan Bhatkhande</li> <li>• Pt. Vishnu Digambar Paluskar</li> <li>• Sharangadeva (Sangeet Ratnakar)</li> <li>• Their contributions to music education and theory</li> </ul>	9
V	<b>Aesthetics and Philosophy of Music</b> <ul style="list-style-type: none"> <li>• Concept of Rasa and Bhava in Indian music</li> <li>• Importance of Shruti and Nada</li> <li>• Music as a form of sadhana (spiritual practice)</li> </ul>	9
<b>Recommended Readings:</b> <ol style="list-style-type: none"> <li>1. Pt. V.N. Bhatkhande – Hindustani Sangeet Paddhati</li> <li>2. Pt. V.D. Paluskar – Sangeet Bal Prakash</li> <li>3. S.N. Ratanjankar – Abhinava Geetanjali</li> <li>4. Ragini Trivedi – Raga Vibodha</li> <li>5. Dr. Prem Lata Sharma – Elements of Hindustani Musicology</li> </ol> <b>Youtube Links-</b> <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORfCwdWU7ive4o2h20G9Pwl-my</a> <ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li>• <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORfCz2wPMuOAEy-IWp9FCbSB3</a></li> <li>• <a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li>• <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORfCzUErXU8mY0Omj9PrNns6A8</a></li> <li>• <a href="https://www.youtube.com/watch?v=PQKovFY8cko&amp;list=PLp-xQcORfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovFY8cko&amp;list=PLp-xQcORfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ul>		
<b>Suggested continuous Evaluation Methods –</b>		
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) &amp; 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>		

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Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 1 <sup>st</sup> Year	Semester: II <sup>nd</sup>
Pedagogy:			
Course Code: VOC-23105		Course/Paper Title:2 <sup>nd</sup>	Performance & Critical and Comparative study of Components of Prescribed Ragas and Talas - II
<b>Course Outcome (CO):</b> CO1 Perform prescribed ragas with attention to swara accuracy, alaap, taan, and layakari. CO2 Critically analyze the structural components of ragas such as aroha, avaroha, vadi, samvadi, and pakad. CO3 Identify similarities and differences between ragas with comparable features (e.g., time, scale, mood). CO4 Demonstrate proficiency in tala performance and maintain laya in vocal/instrumental renditions. CO5 Express raga aesthetics through improvisation and performance with clarity and confidence.			
Credit: 0+0+3		Paper (Core Compulsory / Elective): Compulsory - Fundamental Studies of Hindustani Music - II	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+90			
Units:	Topics:		Practical Hrs.s
I	Critical and Comparative Study: <ul style="list-style-type: none"><li>Comparative Analysis of Ragas:</li><li>Yaman vs. Kalyan</li><li>Bhimpalasi vs. Patdeep</li><li>Bihag vs. Maru Bihag</li><li>Des vs. Khamaj</li><li>Bageshree vs. Rageshree</li></ul>		18
II	Focus Areas: <ul style="list-style-type: none"><li>Scale (Aroha-Avaroha)</li><li>Vadi-Samvadi</li></ul>		18
III	Time Theory <ul style="list-style-type: none"><li>Emotional Mood (Rasa)</li><li>Chalan and Pakad</li></ul>		18
IV	Tala Analysis: <ul style="list-style-type: none"><li>Comparative study of Teen Taal and Jhaptal</li><li>Application of layakari in performance</li><li>Theoretical structure: Matra, Vibhag, Sam, Khali</li></ul>		18
V	Aesthetic Concepts: <ul style="list-style-type: none"><li>Importance of Rasa and Bhava in performance</li><li>Role of improvisation and imagination (manodharma)</li></ul>		18
<b>Recommended Resources:</b> 1. Sangeet Shastra Vigyan – Dr. Lalmani Misra 2. Raga Nidhi – B.R. Deodhar 3. Sangeet Visharad – V.N. Bhatkhande 4. Recordings of performances by legendary artists for comparative analysis 5. Notation books with prescribed compositions 6. Voice Culture & Practical Focus – Youtube Playlist –s <ul style="list-style-type: none"><li><a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li><li><a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSxXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSxXOkFg_1vRMceA</a></li><li><a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAAQEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAAQEy-IWp9FCbSB3</a></li><li><a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li><li><a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li></ul>			

- <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrCx7N2Xai4Q5Tzq24Vxll6a2&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

### **Major Elective ( Choose Any One Course )**

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. Ist Year	Semester: II
Pedagogy: Lectures, Listening Sessions, and Discussions			
Course Code: VOC-23106A		Course/Paper Title: Indian vs. Western classical music systems 3 <sup>rd</sup>	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To introduce students to the theoretical and practical foundations of Indian and Western classical music.</li><li>To identify the similarities and differences in scales, rhythm, composition, and performance practices.</li><li>To encourage critical listening and analysis of music from both traditions.</li></ul>			
<b>Course Outcomes (COs):</b> By the end of the course, students will be able to: <ul style="list-style-type: none"><li><b>CO1:</b> Understand the historical and philosophical backgrounds of Indian and Western classical music systems.</li><li><b>CO2:</b> Differentiate between theoretical frameworks, including scales, modes, and rhythmic systems.</li><li><b>CO3:</b> Analyze compositional structures and forms from both traditions.</li><li><b>CO4:</b> Recognize the role of instruments and vocal styles in both systems.</li><li><b>CO5:</b> Appreciate the aesthetic and cultural contexts of performances and their global relevance.</li></ul>			
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	<b>Introduction and Historical Background</b> <ul style="list-style-type: none"><li>Origin and evolution of Indian classical music (Hindustani &amp; Carnatic)</li><li>Origin and development of Western classical music (Medieval to Modern)</li><li>Philosophical and spiritual underpinnings</li><li>Oral vs. notational traditions</li></ul>		9
II	<b>Theoretical Frameworks – Scales, Modes, and Ragas</b> <ul style="list-style-type: none"><li>Concept of Raga in Indian music: Thaata and Melakarta systems</li><li>Western scales and modes (Major, Minor, Church Modes)</li><li>Tuning systems: Just Intonation vs. Equal Temperament</li><li>Microtones (Shrutis) in Indian music vs. Semitones in Western music</li></ul>		9
III	<b>Rhythm and Meter</b> <ul style="list-style-type: none"><li>Indian Tala system (Hindustani and Carnatic approaches)</li><li>Western Time Signatures and Rhythmic patterns</li><li>Role of improvisation in rhythm (e.g., Tihai, Konnakol, Jazz influence)</li><li>Polyrhythms and syncopation</li></ul>		9

IV	<b>Composition and Performance Forms</b> <ul style="list-style-type: none"> <li>Indian forms: Dhrupad, Khayal, Kriti, Alap, Tanam, Tillana</li> <li>Western forms: Sonata, Symphony, Fugue, Opera</li> <li>Solo vs. Ensemble performance practices</li> <li>Structure and improvisation in both systems</li> </ul>	9
V	<b>Instruments, Vocals, and Aesthetic Principles</b> <ul style="list-style-type: none"> <li>Comparative study of string, wind, percussion instruments</li> <li>Vocal techniques and stylistic differences</li> <li>Rasa theory vs. Doctrine of Affections</li> <li>Contemporary trends and fusion practices</li> </ul>	9
<b>Suggested Readings:</b>		
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>Bhatkhande, V.N. – <i>Hindustani Sangeet Paddhati</i></li> <li>Sambamoorthy, P. – <i>South Indian Music</i> (Vol. 1–6)</li> <li>Arnold, Denis. – <i>The New Oxford Companion to Music</i></li> <li>Grout, Donald Jay. – <i>A History of Western Music</i></li> <li>Levy, Mark. – <i>Introduction to Music</i></li> <li>Ruckert, George. – <i>Music in North India: Experiencing Music, Expressing Culture</i></li> <li>Cooke, Deryck. – <i>The Language of Music</i></li> <li>Tagore, Rabindranath. – <i>The Religion of Man</i> (for aesthetic insights)</li> <li>Nettl, Bruno. – <i>The Study of Ethnomusicology</i></li> <li>Articles and resources from <b>Sangeet Natak Akademi</b> and <b>BBC Radio 3 – Discovering Music</b> <ul style="list-style-type: none"> <li><a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li> <li><a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOKfg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOKfg_1vRMceA</a></li> <li><a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAAQEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAAQEy-IWp9FCbSB3</a></li> <li><a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li><a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY00mj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY00mj9PrNns6A8</a></li> <li><a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ul> </li> </ul>		
<b>Suggested continuous Evaluation Methods –</b>		
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

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 1st Year</b>	<b>Semester: II</b>
Pedagogy: Lectures, Listening Sessions, Presentations, and Discussions			
Course Code: VOC-23106B		Course/Paper Title: Global music traditions 3 <sup>rd</sup>	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>• To explore and understand diverse music traditions from around the world.</li><li>• To analyze music as a cultural, social, and ritual expression.</li><li>• To develop listening skills and an appreciation for the aesthetics of global music.</li><li>• To examine the roles music plays in various cultural contexts, both traditional and contemporary.</li></ul>			
<b>Course Outcomes (COs):</b> CO1: Identify and describe major global music traditions and their unique features. CO2: Analyze the social, cultural, and religious functions of music in various world cultures. CO3: Compare musical instruments, forms, and styles across regions.			

CO4: Develop critical listening skills to recognize musical elements across global traditions. CO5: Reflect on the role of globalization, diaspora, and fusion in shaping world music.		
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	<b>Introduction to Ethnomusicology and Global Music</b> <ul style="list-style-type: none"> <li>What is world music?</li> <li>Basic ethnomusicological concepts</li> <li>Music as culture and identity</li> <li>Introduction to comparative musicology</li> </ul>	9
II	<b>Indigenous and Tribal Musical Traditions</b> <ul style="list-style-type: none"> <li>African drumming and vocal traditions</li> <li>Australian Aboriginal music (e.g., didgeridoo, songlines)</li> <li>Native American ceremonial music</li> <li>Music in indigenous communities of South America</li> </ul>	9
III	<b>Asian Musical Traditions</b> <ul style="list-style-type: none"> <li>Indian Classical (Hindustani &amp; Carnatic) and Folk traditions</li> <li>Chinese music – Pentatonic scales, opera, instruments (e.g., guzheng, erhu)</li> <li>Japanese music – Gagaku, shakuhachi, taiko</li> <li>Indonesian Gamelan music</li> </ul>	9
IV	<b>European and Middle Eastern Music Traditions</b> <ul style="list-style-type: none"> <li>Western Classical (Medieval to Romantic era) and Folk traditions</li> <li>Celtic music and instruments</li> <li>Flamenco music from Spain</li> <li>Arabic maqam system and Persian classical music</li> </ul>	9
V	<b>Music, Globalization and Cross-Cultural Fusion</b> <ul style="list-style-type: none"> <li>Latin American music: Samba, Tango, Mariachi, Reggaeton</li> <li>Caribbean rhythms: Calypso, Reggae</li> <li>Jazz, Blues, and their African-American roots</li> <li>Global fusion, world music markets, and diasporic influences</li> </ul>	9
<b>Suggested Readings &amp; Listening Resources:</b> <ul style="list-style-type: none"> <li>• Titon, Jeff Todd (Ed.) – <i>Worlds of Music: An Introduction to the Music of the World's Peoples</i></li> <li>• Nettl, Bruno. – <i>The Study of Ethnomusicology: Thirty-One Issues and Concepts</i></li> <li>• Miller, Terry and Shahriari, Andrew. – <i>World Music: A Global Journey</i></li> <li>• Kartomi, Margaret J. – <i>On Concepts and Classifications of Musical Instruments</i></li> <li>• Bohlman, Philip. – <i>World Music: A Very Short Introduction</i></li> <li>• Wade, Bonnie C. – <i>Thinking Musically: Experiencing Music, Expressing Culture</i></li> <li>• Articles from Ethnomusicology Journal, Sangeet Natak Akademi, and Smithsonian Folkways</li> <li>▪ Online platforms: BBC Radio World Music, NPR Music, YouTube's Global Music archives</li> <li>▪ <a href="https://www.youtube.com/watch?v=effH0Lah2Kg&amp;list=PLp-xQcORfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=effH0Lah2Kg&amp;list=PLp-xQcORfCwdWU7ive4o2h20G9Pwl-my</a></li> <li>▪ <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li>• <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORfCz2wPMuOAAQEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORfCz2wPMuOAAQEy-IWp9FCbSB3</a></li> <li>• <a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li>• <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORfCzUErXU8mY0Omj9PrNns6A8</a></li> <li>• <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ul>		
<b>Suggested continuous Evaluation Methods –</b>		
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: To be Chosed by Students of Other Discipline**

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. Ist Year	Semester: II
Pedagogy:			
Course Code: MMUS02 (For Students of other Discipline or Subject)		Course/Paper Title: Performance of 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: 1+0+2		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		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"><li>• "Folk Music and Folk Dances of Uttar Pradesh" – Nandlal Chaturvedi</li><li>• "Bhojpuri Lokgeet" – Ramakant Srivastava</li><li>• <b>Audio/Video:</b> Archival recordings from All India Radio, YouTube performances, UP Tourism media</li><li>• <b>Workshops/Fieldwork:</b> Optional visits or virtual sessions with folk artists from UP</li></ul>			
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 Assesment will be distributed as under ;			
Assignment/Practical/Projects – 05 Marks			
Internal Class Test – 10 Marks			
Attendance/Behavior – 05 Marks			

**[Practicals]**

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. Ist Year</b>	<b>Semester: II</b>
Pedagogy:			
<b>Course Code: MMUS02 (For Students of other Discipline or Subject)</b>		<b>Course/Paper Title:</b> Performance of Folk Music [Practicals]	
<b>Course Outcome</b>			
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
<b>Suggested Readings:</b>	
<ul style="list-style-type: none"> <li>• "Folk Music and Folk Dances of Uttar Pradesh" – Nandlal Chaturvedi</li> <li>• "Bhojpuri Lokgeet" – Ramakant Srivastava</li> <li>• <b>Audio/Video:</b> Archival recordings from All India Radio, YouTube performances, UP Tourism media</li> <li>• <b>Workshops/Fieldwork:</b> Optional visits or virtual sessions with folk artists from UP</li> </ul>	
This course can be opted as an elective by the students of other discipline.	
<b>Suggested continuous Evaluation Methods –</b>	
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 Subject)**

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

**Value Added Course : To be Chosen from POOL D**

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**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 of 04 Credits)

**[NHEQF 4.5]**

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## SEMESTER-III

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 2 <sup>nd</sup> Year	Semester: III <sup>rd</sup>
Pedagogy:			
Course Code: <b>VOC-23107</b>	Course/Paper Title: 1st Analytical Study of Ragas & Talas with Core of Indian Classical Music - III		
<b>CO Course Outcomes: After Completion of the Course, the student will be able to:</b>			
CO1	Analyze and interpret the structural and aesthetic features of selected ragas.		
CO2	Understand and explain the rhythmic patterns and mathematical structure of advanced talas.		
CO3	Demonstrate knowledge of the evolution and philosophy of Indian classical music.		
CO4	Write detailed notations and theoretical analysis of ragas and talas.		
CO5	Correlate raga and tala theory with practical improvisation and performance techniques.		
Credit: 03+01+00		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+00			
Units:	Topics:		No. of Lectures
I	<ul style="list-style-type: none"><li>• Introduction to Analytical Study – Objectives and methodology of raga-tala analysis</li><li>• Raga Characteristics – Aroha-Avroha, Vadi-Samvadi, Pakad, Jati, Time Theory</li></ul>		9
II	<ul style="list-style-type: none"><li>• Detailed Study of Raga Yaman – Lakshanas, Chalan, Raga-Ragini classification</li><li>• Detailed Study of Raga Bhimpalasi – Improvisational framework and performance practice</li></ul>		9
III	<ul style="list-style-type: none"><li>• Comparative study between allied ragas (e.g., Yaman vs Yaman Kalyan)</li><li>• Introduction to Tala Analysis – Matra, Vibhag, Sam, Khali, Tali, Laya</li></ul>		9
IV	<ul style="list-style-type: none"><li>• Detailed Study of Teental &amp; Jhaptal – Structure, variations, compositions (theka, prakar)</li></ul>		9
V	<ul style="list-style-type: none"><li>• Advanced Talas – Rupak, Ektal – analysis, compositions, improvisational techniques</li></ul>		9
<b>Recommended Reading &amp; Resources:</b> <ul style="list-style-type: none"><li>• Sangeet Ratnakar – Sharangdev</li><li>• Raga Vigyan – V.N. Bhatkhande (Volumes 1–4)</li><li>• Taal Prabhandh – Pt. S.N. Ratanjankar</li><li>• The Oxford Encyclopaedia of the Music of India</li><li>• Notation books and music recordings of studied ragas</li><li>• <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li><li>• <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li><li>• <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li><li>• <a href="https://www.youtube.com/watch?v=9AWI2OXj6l&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHSt">https://www.youtube.com/watch?v=9AWI2OXj6l&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHSt</a></li><li>• <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li><li>• <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin</a></li></ul>			
<b>Suggested continuous Evaluation Methods –</b>			
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			

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<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) Vocal Music</b>		<b>Year: B.A. 2<sup>nd</sup> Year</b>	<b>Semester: III<sup>rd</sup></b>
Pedagogy:			
Course Code: VOC-23108	Course/Paper Title:	Raga Performance & Critical and Comparative study of Components of Prescribed Ragas and Talas - III	
<b>CO Course Outcomes</b>			
CO1 Perform prescribed ragas with proper structure, clarity, and aesthetic expression.			
CO2 Demonstrate knowledge of various improvisational techniques within a raga.			
CO3 Analyze and compare allied ragas and their lakshanas in a practical context.			
CO4 Render advanced talas with theka, prakar, and layakari with precision.			
CO5 Present well-rehearsed solo and group performances with stage discipline.			
Credit: 00+01+02		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 100		35	
Total Number of Lectures (Lecture – Tutorials – Practical): 00+15+60			
Topics:			Practical Hrs.
<ul style="list-style-type: none"><li>Theoretical Knowledge of all the prescribed Ragas with illustrations of Nyasa, Alpatva, Bahutva, Avirbhava and Tirobhava by means of notes.</li><li>Ragas for Detailed Study : (Vilambit and Drut Khyal with Alap Tans) Shuddhakalyan Chayanat Asawari</li><li>Ragas for non-detailed study : (General outline of the Ragas and one composition) 1. Pooriya 2. Marwa 3. Sohani</li><li>One Dhrupad and one Dhamar in any one of the above Ragas.</li><li>One Tarana in any of the above Ragas.</li><li>Bhajan/Geet</li></ul>			60
Reading Books			
<ul style="list-style-type: none"><li>1. Raga Vigyan – Pt. V.N. Bhattachande (Vol. 1–4)</li><li>2. Sangeet Ratnakar – Sharangdev (Translated editions available)</li><li>3. Hindustani Sangeet Paddhati: Kramik Pustak Malika – Pt. V.N. Bhattachande</li><li>4. Abhinava Geetanjali – Pt. Ramashray Jha</li><li>5. Raga Nidhi – B.R. Deodhar (Vol. 1–4)</li><li>6. Dhrupad – Ritwik Sanyal &amp; Richard Widdess</li><li>7. Sangeetanjali – Pt. B.R. Deodhar</li></ul>			
YouTube/ITC Sangeet Research Academy: Search for Dhrupad, Dhamar, Tarana, and Bhajan performances in the prescribed ragas/SiddharthMishraMusicChannel.			
<ul style="list-style-type: none"><li><a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrCwdWU7ive4o2h20G9Pwl-my</a></li><li><a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrCzDZvA_FSmXOkFg_1vRMceA</a></li><li><a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrCz2wPMuOAEy-IWp9FCbSB3</a></li><li><a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrCwt_Vhc1X7jUNmMOZHBHBst</a></li></ul>			

- <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
- <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&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

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<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal</b>		<b>Year: B.P.A. 2nd Year</b>	<b>Semester: III<sup>st</sup></b>
<b>Pedagogy: Theory</b>			
Course Code: VOCIKS – 2302		Course/ Paper Title: 3th	Applied IKS: Vocal Music
<b>Course Outcomes:</b> After completing this course, the students will be able to -			
<b>CO Code Description</b>			
CO1 Identify key components and history of Indian Knowledge Systems in music.			
CO2 Understand contributions of ancient texts like Natya Shastra and Sangeet Ratnakar.			
CO3 Analyze traditional methods of transmission such as the Guru-Shishya Parampara.			
CO4 Appreciate the philosophical and spiritual dimensions of Indian vocal music.			
CO5 Apply knowledge of traditional theory in understanding modern performance styles.			
Credit: 02+0+0		Paper (Compulsory )	
Max. Marks : 40+60		Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures
I	<ul style="list-style-type: none"><li>• Introduction to Indian Knowledge Systems (IKS): Concept, scope, and relevance in music</li><li>• History of Indian Music – Vedic chantings, Samaveda and origins of swaras</li><li>• Ancient texts: Natya Shastra – authorship, content, musical divisions (Gandharva, Gita)</li></ul>		6
II	<ul style="list-style-type: none"><li>• Sangeet Ratnakar – Structure, 7 swaras, 22 shrutis, jati, raga, tala system</li><li>• The Oral Tradition – Guru-Shishya Parampara: systems of learning in Hindustani vocal music</li></ul>		6
III	<ul style="list-style-type: none"><li>• Raga Sadhana – Traditional practice routines (Sadhana timings, chilli, seasonal ragas)</li><li>• Science of Sound – Nada Yoga: Philosophy and application in vocal music</li></ul>		6
IV	<ul style="list-style-type: none"><li>• Musical Instruments &amp; Accompaniment: Traditional knowledge of tanpura, tabla, harmonium</li><li>• Contributions of Ancient and Medieval Musicologists (Bharata, Matanga, Sarangdev, Bhatkhande)</li></ul>		6

V	<ul style="list-style-type: none"> <li>Comparative understanding: IKS vs Western music systems (notation, tuning, pedagogy)</li> <li>Bhakti and Spiritual Traditions – Dhrupad, Bhajan, Abhang as cultural expressions</li> <li>Integration of IKS in Modern Music Education and Musicology</li> </ul>	6
Suggested Readings:		
<ol style="list-style-type: none"> <li>Bharata Muni – Natya Shastra <ul style="list-style-type: none"> <li>(Translated by Manomohan Ghosh / Adya Rangacharya)</li> <li>Classical treatise on drama, dance, and music—foundational to Indian aesthetics and performing arts.</li> </ul> </li> <li>Sharngadeva – Sangeet Ratnakar <ul style="list-style-type: none"> <li>(Translated by R.K. Shringy &amp; Prem Lata Sharma)</li> <li>13th-century Sanskrit text covering swara, raga, tala, and musicology.</li> </ul> </li> <li>Matanga Muni – Brihaddeshi <ul style="list-style-type: none"> <li>(Selections available in English and Hindi)</li> <li>First text to define "Raga"; crucial in linking music with IKS.</li> </ul> </li> <li>Modern Interpretations of IKS and Music <ul style="list-style-type: none"> <li>S.K. Saxena – Art and Philosophy of Indian Music</li> <li>Discusses Indian music's connection to spirituality, metaphysics, and aesthetics.</li> <li>Ananda K. Coomaraswamy – The Dance of Shiva</li> <li>Essays on Indian art, symbolism, and philosophy, connecting tradition with IKS frameworks</li> </ul> </li> <li>General Indian Knowledge Systems (IKS) <ul style="list-style-type: none"> <li>Michel Danino – The Indian Mind: Traditions and Culture</li> <li>Overview of India's cultural depth, including knowledge systems, music, yoga, and science.</li> </ul> </li> <li>Additional Resources / Reference Texts <ul style="list-style-type: none"> <li>National Education Policy (NEP 2020) – Chapters on IKS</li> <li>UGC IKS Division (Website/Publications) – Latest materials and model curricula</li> <li>Indira Gandhi National Centre for the Arts (IGNCA) – E-books and articles on Indian art and music traditions</li> </ul> </li> </ol>		
<b>Suggested continuous Evaluation Methods</b> – 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)

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 1st Year</b>	<b>Semester: II</b>
Pedagogy:			
Course Code: VOC-23109A		Course/Paper Title:	Tabla Playing
3 <sup>rd</sup>			
<b>Course Objectives:</b> <ul style="list-style-type: none"> <li>To impart practical training in the basics of Tabla playing.</li> <li>To understand and perform basic tala structures and compositions.</li> <li>To cultivate rhythm sense, coordination, and stage confidence.</li> <li>To familiarize students with Tabla as an accompaniment and solo instrument.</li> </ul> <b>Course Outcomes (COs):</b> <ul style="list-style-type: none"> <li>CO1: Understand the structure and components of Tabla.</li> <li>CO2: Perform basic strokes (bols) and develop hand coordination.</li> <li>CO3: Recite and play essential talas with clarity and accuracy.</li> <li>CO4: Identify and execute basic compositions like Kayda, Tihai, and Tukda.</li> </ul>			

<ul style="list-style-type: none"> <li>CO5: Accompany basic vocal or instrumental pieces with appropriate theka.</li> </ul>		
Credit: 0+1+02		Paper (Core Compulsory / Elective): Elective
Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+60		
Units:	Topics:	Tutorial & Practical Hrs
I	<b>Introduction to Tabla</b> <ul style="list-style-type: none"> <li>Parts of Tabla and Bayan</li> <li>Posture, hand positioning, and maintenance</li> <li>Historical overview of Tabla</li> <li>Basic sound production techniques</li> </ul>	15
II	<b>Basic Bols and Hand Practice</b> <ul style="list-style-type: none"> <li>Introduction to basic bols: Ta, Tin, Na, Ti, Ge, Ke, Dha, Dhin, etc.</li> <li>Exercises for clarity, speed, and symmetry</li> <li>Simple theka in Teentaal and Keharwa</li> <li>Practice with metronome/lehara</li> </ul>	15
III	<b>Talas and Their Thekas</b> <ul style="list-style-type: none"> <li>Detailed study and playing of: <ul style="list-style-type: none"> <li>Teentaal (16 beats)</li> <li>Keharwa (8 beats)</li> <li>Dadra (6 beats)</li> <li>Jhaptal (10 beats)</li> </ul> </li> <li>Clap and wave system (Tali &amp; Khali)</li> <li>Recitation and performance</li> </ul>	15
IV	<b>Basic Tabla Compositions</b> <ul style="list-style-type: none"> <li>Definitions and examples: <ul style="list-style-type: none"> <li>Kayda</li> <li>Tukda</li> <li>Tihai</li> <li>Mohra</li> </ul> </li> <li>Basic improvisation techniques</li> <li>Practice of 1–2 compositions in Teentaal</li> </ul>	15
V	<b>Tabla as an Accompaniment</b> <ul style="list-style-type: none"> <li>Role of Tabla in vocal, instrumental, and dance music</li> <li>Playing thekas with lehara or live accompaniment</li> <li>Introduction to basic accompaniment skills</li> <li>Group performance or solo recital</li> </ul>	15
<b>Suggested Readings and Practice Resources:</b> <ol style="list-style-type: none"> <li>Sharma, Taranath Rao. – <i>Tabla Praveshika</i></li> <li>Saxena, Sudhir Kumar. – <i>The Art of Tabla Playing</i></li> <li>Mishra, Lalmani. – <i>Bharatiya Sangeet Vadya</i></li> <li>Thakur, Omkar Nath. – <i>Sangeetanjali</i> (relevant rhythm chapters)</li> <li>Patel, Ramesh. – <i>Tabla for Beginners</i></li> <li>YouTube Channels: Pandit Yogesh Samsi, Pt. Arvind Mulgaonkar, Pt. Anindo Chatterjee</li> <li>Apps: Riyaz, Lehra Studio, Tabla Trainer for rhythmic practice</li> </ol>		
<b>Suggested continuous Evaluation Methods –</b>		
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



<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. Ist Year</b>	<b>Semester: II</b>
Pedagogy:			
Course Code: VOC-23109B		Course/Paper Title: Dholak Playing 3 <sup>rd</sup>	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To impart foundational training in the art of playing Dholak.</li><li>To develop rhythm sense, coordination, and basic accompaniment skills.</li><li>To understand the traditional and contemporary uses of Dholak in Indian music.</li><li>To perform various thekas and rhythmic compositions confidently.</li></ul>			
<b>Course Outcomes (COs):</b> <ul style="list-style-type: none"><li><b>CO1:</b> Understand the structure, tuning, and role of Dholak in folk and light music traditions.</li><li><b>CO2:</b> Perform fundamental strokes and develop proper hand technique.</li><li><b>CO3:</b> Play basic thekas used in folk, bhajan, and light music.</li><li><b>CO4:</b> Execute rhythmic variations and simple compositions.</li><li><b>CO5:</b> Accompany vocal and instrumental pieces using appropriate rhythmic cycles.</li></ul>			
Credit: 0+1+02		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+60			
Units:	Topics:		Tutorial & Practical Hrs.
I	<b>Introduction to Dholak</b> <ul style="list-style-type: none"><li>Overview of the instrument: structure, types, and tuning</li><li>Hand posture, finger technique, and sitting position</li><li>Cultural and folk significance of Dholak in various Indian traditions</li><li>Maintenance and care of the instrument</li></ul>		15
II	<b>Basic Strokes and Exercises</b> <ul style="list-style-type: none"><li>Introduction to basic strokes: Na, Tin, Dha, Ga, Kat, Ta, Ti</li><li>Daily practice patterns for clarity and speed</li><li>Introduction to simple taal structures using basic bols</li><li>Exercises to develop coordination of both hands</li></ul>		15
III	<b>Popular Thekas and Taal Patterns</b> <ul style="list-style-type: none"><li>Playing and recitation of commonly used thekas:<ul style="list-style-type: none"><li><b>Keharwa (8 beats)</b></li><li><b>Dadra (6 beats)</b></li><li><b>Bhajan Theka</b></li><li><b>Qawwali Theka</b></li></ul></li><li>Variation techniques in each theka</li></ul>		15
IV	<b>Basic Compositions and Improvisations</b> <ul style="list-style-type: none"><li>Introduction to <b>Mukhda, Tihai, and Fills</b></li><li>Simple rhythmic improvisations within Keharwa and Dadra</li><li>Creating rhythmic interest in accompaniment through variations</li><li>Practice with lehara or basic melodies</li></ul>		15
V	<b>Dholak as an Accompaniment Instrument</b> <ul style="list-style-type: none"><li>Accompanying Bhajans, Folk Songs, and Light Classical Music</li><li>Understanding cueing and tempo control</li><li>Role of Dholak in contemporary and fusion music</li><li>Group performance or solo recital as final assessment</li></ul>		15
<b>Suggested Readings:</b>			
<ol style="list-style-type: none"><li>“Fundamentals of Tabla” – Pt. Suresh Talwalkar</li><li>“Tabla for Beginners” – P. M. Deshpande</li><li>“Dholak Taal Sangeet” – Dr. V. N. Bhatkhande (available in local music libraries)</li><li>“Rhythmic Theory and Practice in Indian Music” – C. S. Mahadev</li></ol>			

5. Audio/Video resources: ITC Sangeet Research Academy Tabla lessons (YouTube), Folk dholak performances.
- <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrCwdWU7ive4o2h20G9Pwl-my>
  - [https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrCzDZvA\\_FSmXOkFg\\_1vRMceA](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrCzDZvA_FSmXOkFg_1vRMceA)
  - <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrCz2wPMuOAQEy-IWp9FCbSB3>
  - [https://www.youtube.com/watch?v=9AWl2OXj6lI&list=PLp-xQcORrCwt\\_Vhc1X7jUNmMOZHBHBst](https://www.youtube.com/watch?v=9AWl2OXj6lI&list=PLp-xQcORrCwt_Vhc1X7jUNmMOZHBHBst)
  - <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrCzUErXU8mY0Omj9PrNns6A8>
  - <https://www.youtube.com/watch?v=PQKovfY8eko&list=PLp-xQcORrCx7N2Xai4Q5Tzq24VxIl6a2&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 Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks


Attendance/Behavior – 05 Marks

**MINOR ELECTIVE: To be Chosed by Students of Other Discipline**

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. Ist Year</b>	<b>Semester: III</b>
Pedagogy:			
Course Code: MMUS03 <b>(For Students of other Discipline or Subject)</b>		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	<b>Introduction and Historical Background</b> <ul style="list-style-type: none"><li>• Overview of Hindustani classical music</li><li>• Overview of Indian folk music traditions</li><li>• Historical development and cultural contexts</li><li>• Mutual influences between Hindustani music and folk music</li></ul>		9

II	<b>Common Musical Elements</b> <ul style="list-style-type: none"> <li>• Raga: classical ragas</li> <li>• Tala and Laya: rhythmic cycles in both traditions</li> <li>• Role of oral tradition in preserving music</li> <li>• Importance of improvisation and composition in folk and classical</li> <li>• similarities and differences in folk and Unit 3: Folk Music of Uttar</li> </ul>	9
III	<b>Pradesh and Its Influence</b> <ul style="list-style-type: none"> <li>• Regional folk styles: Kajri, Dadra, Chaiti, and others</li> <li>• Folk rhythms and their integration into Hindustani tala system</li> <li>• Influence of folk melodies in khyal, thumri, and other semi-classical forms</li> </ul>	9
IV	<b>Instruments and Performance Practices</b> <ul style="list-style-type: none"> <li>• Folk instruments (dholak, manjira, sarangi) and their role in classical music</li> <li>• Techniques of accompaniment in folk and classical vocal performances</li> <li>• Differences in stage performance, concert settings, and community singing</li> </ul>	9
V	<b>Fusion and Contemporary Trends</b> <ul style="list-style-type: none"> <li>• Fusion of folk and classical in modern music</li> <li>• Case studies of artists blending the two traditions</li> <li>• Preservation, propagation, and challenges faced by folk music today</li> <li>• Role of media, festivals, and cultural institutions in sustaining traditions</li> </ul>	9

#### **Suggested Readings:**

1. Folk Music of India — A.K. Ramanujan  
(Comprehensive exploration of Indian folk traditions, with cultural and musical insights.)
2. Hindustani Music: A Tradition in Transition — Deepak Raja  
(Discusses the evolution of Hindustani classical music with references to folk influences.)
3. The Raga Guide — Joep Bor et al.  
(Detailed descriptions and examples of ragas found in Hindustani classical and folk music.)
4. Folk Traditions and Music of India — Reginald Massey  
(Covers the diversity of Indian folk music and its interaction with classical forms.)
5. Indian Music: A Perspective — Vijay Kumar Sharma  
(Includes sections on folk-classical relationships and musical structures.)
6. Natya Shastra — Bharata Muni (translated editions)  
(Ancient text foundational to Indian music and performance arts, relevant to understanding classical-folk linkages.)
7.  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.
8. ITC Sangeet Research Academy archives for classical-folk fusion examples.

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 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**

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## SEMESTER-IV

<b>Programme : B.A./B.A. (Honours)/B.A (Honours with Research) in Jyotish</b>		<b>Year: B. A. 2<sup>nd</sup> Year</b>	<b>Semester: IV<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23110		Course/Paper Title: 1st	Analytical Study of Ragas and Talas - IV
Course Outcome : After completion of the Course, the student will be able to: CO1: Understand the concept of Shruti in Indian music theory by analyzing different theoretical interpretations from historical scholars like Lochan, Ahobal, Pundarik, Ramamatya, and Somnath, and identify the placement of shuddha and vikrit swars on various shrutis. (Linked with Unit I) CO2: Demonstrate comparative knowledge of the swar system in the Northern (Hindustani) and Southern (Carnatic) Saptak systems and critically analyze the musical and theoretical distinctions between the two. CO3: Critically evaluate the structure and theory of 72 Melakarta Ragas (Vyankatmukhi), compare them with Bhatkhande's ten Thaats and the modern system of 32 Thaats, and explain the Lakshanas of Veggeykar Ragas. CO4: Identify and explain different schools (Gharanas) in the Hindustani music tradition, their stylistic characteristics, and their influence on performance practices. CO5: Analyze the contribution of Rabindra Sangeet to Indian music, including its notation systems (Gitabitan, Swarvitan, Akarmatrik Swarlipi) and the influence of Bengali Kirtan on Tagore's compositions and ragas. CO6: Demonstrate proficiency in the theoretical and practical aspects of advanced ragas, including:			
Credit (L+T+P): 03+01+00		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	Concept of Shruti (Different opinions on it), placement of shuddha and vikruti swars on different shruties according to Lochan, Ahobal Pundarik, Ramamatya, Somnath etc.		5
II	Compative study of swars of Northern and Southern Saptak.		5
III	Critical study of Vyankatmukhi's 72 malas, Bhatkhandeys ten thats and modern thirty two thats. Lakshanas of Veggeykar.		10
IV	Different schools in Hindustani tradition		10
V	Unit-V : Rabindra Sangeet –Gitivitan, Swar vitan, Akarmatrik Swarlipi, Bengal ka keertan and its influence in Tagore's Rag-Ragnies.		15
Suggested Readings:			
<hr/> <ol style="list-style-type: none"><li>1. Raga Vigyan – Pt. V.N. Bhatkhande (Vol. 1–4)</li><li>2. Sangeet Ratnakar – Sharangdev (Translated editions available)</li><li>3. Hindustani Sangeet Paddhati: Kramik Pustak Malika – Pt. V.N. Bhatkhande</li><li>4. Abhinava Geetanjali – Pt. Ramashray Jha</li><li>5. Raga Nidhi – B.R. Deodhar (Vol. 1–4)</li><li>6. Dhrupad – Ritwik Sanyal &amp; Richard Widdess</li><li>7. Sangeetanjali – Pt. B.R. Deodhar</li></ol>			
YouTube/ITC Sangeet Research Academy: Search for Dhrupad, Dhamar, Tarana, and Bhajan performances in the prescribed ragas/SiddharthMishraMusicChannel.			
<ul style="list-style-type: none"><li>• <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li><li>• <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li><li>• <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li><li>• <a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li><li>• <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a><ul style="list-style-type: none"><li>▪ <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin</a></li></ul></li></ul> <hr/>			

**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

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Programme : B.A./B.A. (Honours)/B.A (Honours with Research) in Jyotish		Year: B. A. 2 <sup>nd</sup> Year	Semester: IV <sup>th</sup>
Pedagogy:			
Course Code: VOC-23111		Course/Paper Title: 1st	Stage Performance of Prescribed Ragas - IV
Course Outcomes CO1. Identify ragas from given note sequences (swaras), demonstrating an understanding of the characteristic features such as Aroha, Avaroha, Pakad, Vadi–Samvadi, and Chalan. CO2. Perform a critical, detailed, and comparative study of prescribed ragas (Ramkali, Jaijaiwanti, Gaudsarang), both in Vilambit and Drut Khyal styles, and demonstrate mastery in Alap and Tans. CO3. Understand and notate the structures of important talas (e.g., Teentaal, Jhaptaal, etc.) and demonstrate layakari patterns in Dugun, Tigun, Chaugun, and Ada layas. CO4. Compose and write reflective or critical essays on general music-related topics, showing their understanding of aesthetic, historical, and theoretical concepts of Indian classical music. CO5. Demonstrate familiarity with the general structure of non-detailed ragas (Hameer, Deshkar, Khamaj, Kamod) through short compositions and performance outlines. CO6. Perform traditional compositions such as Dhrupad and Dhamar in any one of the prescribed ragas, showcasing correct tala usage and stylistic depth. CO7. Present a Tarana and a Bhajan/Geet composition in one of the studied ragas, demonstrating command of tempo, mood, and expression suitable for performance.			
Credit (L+T+P): 0+1+2		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 00+15+60			
Units:	Topics:		Tutorial & Practical Hours
	1. Identification of Ragas from given notes.		75
	2. Critical, detailed and comparative study of the prescribed Ragas.		
	3. Writing of the following Tals with different types of Layakaries, Dugun, Tigun, Chaugun and Ada.		
	4. Essay on any general topic related to music. <ul style="list-style-type: none"><li>Ragas for Detailed Study : (Vilambit and Drut Khyal with Alap Tans)<ol style="list-style-type: none"><li>Ramkali</li><li>Jaijaiwanti</li><li>Gaudsarang</li></ol></li><li>Ragas for non-detailed study : (General outline of the Ragas and one composition)<ol style="list-style-type: none"><li>Hameer</li><li>Deshkar</li><li>Khamaj</li><li>Kamod</li></ol></li><li>One Dhrupad and one Dhamar in any one of the above Ragas.</li><li>One Tarana in any of the above Ragas.</li><li>Bhajan/Geet</li></ul>		
Suggested Readings & Learning Resources: 1. Mishra, Lalmani – Bharatiya Sangeet Vadya			

2. **Rao, B. Chaitanya Deva** – *Musical Instruments of India*
3. **Sangeet Natak Akademi Journals** – Articles on folk percussion traditions
4. **YouTube Channels** – Dholak tutorials by traditional artists and music schools
5. **Apps** – Riyaz, Lehra Studio, or Dholak Loopers for practice
6. **Field Recordings** – Folk music recordings from Bhojpuri, Awadhi, Rajasthani, and Punjabi traditions

YouTube/ITC Sangeet Research Academy: Search for Dhrupad, Dhamar, Tarana, and Bhajan performances in the prescribed ragas/SiddharthMishraMusicChannel.

- <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
- [https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA\\_FSmXOkFg\\_1vRMceA](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
- <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3>
- [https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](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 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.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 2 <sup>nd</sup> Year	Semester: IV <sup>th</sup>
Pedagogy:			
Course Code: VOC-23112A		Course/Paper Title: History of Indian Classical Music	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To trace the historical evolution of Indian classical music from ancient to modern times.</li><li>To study the major texts, musicians, and institutions shaping Indian music.</li><li>To understand the philosophical, cultural, and social influences on music traditions.</li><li>To explore the bifurcation of Hindustani and Carnatic styles.</li></ul>			
<b>Course Outcomes (COs):</b> <ul style="list-style-type: none"><li>CO1: Identify the historical roots of Indian classical music in the Vedic and ancient period.</li><li>CO2: Analyze the development of music theory and practice through treatises and historical contexts.</li><li>CO3: Understand the evolution and characteristics of Hindustani and Carnatic music traditions.</li><li>CO4: Examine the role of patronage, gharanas, and institutions in shaping musical heritage.</li><li>CO5: Evaluate the contributions of key musicians and scholars in the development of Indian classical music.</li></ul>			
Credit: 2+1+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0			
Units:	Topics:		No. of Lectures
I	<b>Music in Ancient and Vedic Period</b> <ul style="list-style-type: none"><li>Samaveda and the origin of Indian music</li><li>Gandharva music tradition</li><li>Role of music in rituals and temples</li><li>References to music in epics: Ramayana &amp; Mahabharata</li></ul>		6
II	<b>Music in the Classical and Medieval Period</b>		6

	<ul style="list-style-type: none"> <li>Natya Shastra and Dattilam</li> <li>Music in Gupta and post-Gupta era</li> <li>Emergence of ragas and talas</li> <li>Bhakti movement and saint-musicians (e.g., Kabir, Meera, Purandara Dasa)</li> </ul>	
III	<b>Development of Hindustani and Carnatic Music</b> <ul style="list-style-type: none"> <li>Evolution and separation of Hindustani and Carnatic traditions</li> <li>Dhrupad, Khayal, Tappa in Hindustani music</li> <li>Kriti, Varnam, Tillana in Carnatic music</li> <li>Influence of Islamic and regional cultures</li> </ul>	6
IV	<b>Gharanas, Patronage and Musical Institutions</b> <ul style="list-style-type: none"> <li>Rise and characteristics of major gharanas (e.g., Gwalior, Jaipur, Agra, Kirana)</li> <li>Court patronage and music in Mughal and princely states</li> <li>Establishment of music institutions in modern India</li> <li>Role of All India Radio, music festivals, and academies</li> </ul>	6
V	<b>Eminent Musicians and Musicologists</b> <ul style="list-style-type: none"> <li>Life and works of Tansen, Tyagaraja, Swati Tirunal</li> <li>Contributions of Bhatkhande, Paluskar, Subbarama Dikshitar</li> <li>20th-century maestros: Pt. Ravi Shankar, M.S. Subbulakshmi, Ustad Bismillah Khan</li> <li>Contemporary musicologists and global ambassadors of Indian music</li> </ul>	6
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>Sambamoorthy, P. – <i>A History of Indian Music</i> (Vol. I–VI)</li> <li>Thakur, Omkarnath. – <i>Sangeetanjali</i></li> <li>Bhatkhande, V.N. – <i>Hindustani Sangeet Paddhati</i></li> <li>Ramanathan, S. – <i>Carnatic Music Reader</i></li> <li>Rowell, Lewis. – <i>Music and Musical Thought in Early India</i></li> <li>Arnold, Alison. – <i>The Garland Encyclopedia of World Music – South Asia: The Indian Subcontinent</i></li> <li>Jairazbhoy, Nazir Ali. – <i>The Rags of North Indian Music: Their Structure and Evolution</i></li> <li>Articles and archives from Sangeet Natak Akademi, ITC SRA, and IGNCA</li> </ul>		
<b>Suggested continuous Evaluation Methods –</b>		
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.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 2 <sup>nd</sup> Year	Semester: IV <sup>th</sup>
Pedagogy:			
Course Code: VOC-23112B	Course/Paper Title: History of Indian Folk Music		
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To provide a comprehensive understanding of the evolution and diversity of Indian folk music.</li><li>To explore the socio-cultural and ritualistic roles of folk music across Indian regions.</li><li>To introduce students to various folk genres, instruments, and performance styles.</li><li>To study the contemporary relevance and preservation of folk traditions.</li></ul>			
<b>Course Outcomes (COs):</b> <ul style="list-style-type: none"><li><b>CO1:</b> Trace the historical development and origins of Indian folk music traditions.</li></ul>			



<ul style="list-style-type: none"> <li>• <b>CO2:</b> Understand the cultural, religious, and social functions of folk music in Indian communities.</li> <li>• <b>CO3:</b> Identify and describe major folk music forms and instruments across different regions.</li> <li>• <b>CO4:</b> Analyze the themes, performance contexts, and oral traditions associated with folk music.</li> <li>• <b>CO5:</b> Evaluate the challenges and efforts in documentation, preservation, and revival of folk music in modern India.</li> </ul>		
Credit: 2+1+0		Paper (Core Compulsory / Elective): Elective (minor)
Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0		
Units:	Topics:	No. of Lectures
I	<b>Introduction and Historical Background</b> <ul style="list-style-type: none"> <li>• Concept and definition of folk music</li> <li>• Difference between classical and folk traditions</li> <li>• Historical roots and oral transmission of folk music</li> <li>• Role of folk music in rural life, rituals, and festivals</li> </ul>	6
II	<b>Regional Folk Music Traditions – North and Central India</b> <ul style="list-style-type: none"> <li>• Folk forms of <b>Uttar Pradesh, Bihar, Madhya Pradesh, Rajasthan, and Punjab</b></li> <li>• Notable styles: Kajri, Chaiti, Alha, Dadra, Sohar, Maand, Bihugeet</li> <li>• Instruments: Dholak, Manjira, Algoza, Ektara</li> <li>• Community-based performance and caste dynamics</li> </ul>	6
III	<b>Regional Folk Music Traditions – South and East India</b> <ul style="list-style-type: none"> <li>• Folk traditions of <b>Tamil Nadu, Andhra Pradesh, Karnataka, Kerala, Odisha, and West Bengal</b></li> <li>• Notable forms: Burrakatha, Therukoothu, Baul, Bhatiyali, Jhumur, Dalkhai</li> <li>• Use of regional languages and symbolism</li> <li>• Devotional and narrative traditions</li> </ul>	6
IV	<b>Themes and Performance Practices</b> <ul style="list-style-type: none"> <li>• Folk music in agriculture, festivals, childbirth, and weddings</li> <li>• Gender roles in folk music performance</li> <li>• Oral literature, improvisation, and storytelling traditions</li> <li>• Role of dance and costume in folk presentations</li> </ul>	6
V	<b>Contemporary Issues and Preservation</b> <ul style="list-style-type: none"> <li>• Decline of folk traditions in the face of urbanization and media</li> <li>• Role of institutions, NGOs, and government in documentation and revival</li> <li>• Folk music in cinema, theatre, and fusion</li> <li>• Case studies of successful preservation efforts</li> </ul>	6
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• <b>Dutta, A.K.</b> – <i>Folk Music and Folk Dances of India</i></li> <li>• <b>Pathak, S.S.</b> – <i>Folk Music and Musical Instruments of Punjab</i></li> <li>• <b>Kumar, Ashok.</b> – <i>Bhartiya Lok Sangeet ka Itihas</i></li> <li>• <b>Sambamoorthy, P.</b> – <i>A Dictionary of South Indian Music and Musicians</i> (relevant folk entries)</li> <li>• <b>Banerjee, Utpal Kumar.</b> – <i>Folk and Tribal Performing Arts of India</i></li> <li>• <b>Deva, B. Chaitanya.</b> – <i>Musical Instruments of India: Their History and Development</i></li> <li>• Journals: <b>Sangeet Natak, Indian Folklife</b> (IGNCA), <b>Lokaratna</b> (Folklore Foundation)</li> <li>• Field Recordings: Archives from <b>Sangeet Natak Akademi, IGNCA, and All India Radio</b></li> </ul>		
<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 Assessment will be distributed as under ;	
Assignment/Practical/Projects –	05 Marks
Internal Class Test –	10 Marks
Attendance/Behavior –	05 Marks

**Minor Elective: For Students of Others Discipline/Subject**

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 2<sup>nd</sup> Year</b>	<b>Semester: IV<sup>th</sup></b>
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 : 100		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
All	Unit I: Introduction to Bhajan and Ghazal <ul style="list-style-type: none"><li>Definition and origin of Bhajan and Ghazal</li><li>Difference between Bhajan and Ghazal: themes, language, structure</li><li>Social and cultural significance</li></ul> Unit II: Bhajan – Devotional Traditions <ul style="list-style-type: none"><li>Bhakti Movement and its musical impact</li><li>Saint poets: Mirabai, Tulsidas, Kabir, Surdas</li><li>Musical characteristics: Raga, Tala, and Bhava in Bhajan</li><li>Forms of Bhajan: Nirgun and Sagun traditions</li></ul> Unit III: Ghazal – Lyrical and Romantic Expressions <ul style="list-style-type: none"><li>Origin of Ghazal in Persian and its evolution in India</li><li>Structure of Ghazal: Sher, Matla, Maqta</li><li>Key themes: love, separation, philosophy, mysticism</li><li>Prominent poets: Ghalib, Mir Taqi Mir, Faiz Ahmad Faiz</li></ul> Unit IV: Presentation and Performance Style <ul style="list-style-type: none"><li>Basic understanding of voice culture and expression</li><li>Use of melody and rhythm in Bhajan and Ghazal</li><li>Role of accompaniment: Harmonium, Tabla, Tanpura</li><li>Listening and appreciation sessions: Analysis of famous Bhajan and Ghazal renditions</li></ul>		45 @ 9Hrs per Unit

	<p>Unit V: Modern Interpretation and Popularization</p> <ul style="list-style-type: none"> <li>○ Bhajan in contemporary settings (e.g., Anup Jalota, Lata Mangeshkar)</li> <li>○ Ghazal singers: Jagjit Singh, Begum Akhtar, Mehdi Hassan</li> <li>○ Ghazal in films and modern media</li> <li>○ Fusion trends and global appeal</li> </ul>	
<p>Suggested Readings:</p> <ul style="list-style-type: none"> <li>● Ghazal ka Safar – Dr. Ramesh Pokhriyal Nishank</li> <li>● Bhakti Sangeet – Dr. Ashok Ranade</li> <li>● Recordings of artists like Jagjit Singh, Anup Jalota, Hari Om Sharan, Mehdi Hassan</li> <li>● Doordarshan Archives / Sangeet Natak Akademi documentation</li> <li>● Siddharth Mishra Music Youtube Channel -</li> <li>● <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li> <li>● <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li>● <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li> <li>● <a href="https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li>● <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li> <li>● <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ul>		
<p><u>Suggested continuous Evaluation Methods –</u></p>		
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) &amp; 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>		

#### 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**

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**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 two years or four semesters of the undergraduate programme) [NHEQF Level 5.0]

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# SEMESTER-V

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Music Vocal		Year: B.P.A. 3 <sup>rd</sup> Year	Semester: V <sup>th</sup>
Pedagogy:			
Course Code: VOC-23113		Course/Paper Title: 1st	Notation System, Scales
Course outcome			
CO1: Identify and explain the acoustical properties and structural features of Indian classical instruments like Sitar and Tanpura.			
CO2: Demonstrate understanding of various musical scales including Diatonic, Equal Tempered, Pythagorean, Major, and Minor scales.			
CO3: Compare and contrast the notation systems of Bhatkhande, Vishnu Digambar, and Western staff notation.			
CO4: Read and write simple songs using Western staff notation, understanding time signatures and note placement.			
CO5: Explain the concepts of harmony and melody, and illustrate the placement of notes on Veena as per Pt. Chitti Babu/Srinivas.			
CO6: Apply basic acoustical principles to understand tonal quality, resonance, and Jawari work in Indian string instruments.			
Credit: 3+1+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	Unit-I : Various type of intervals of notes. Knowledge of acoustical properties of musical intruments in brief. Jawari work of sitar and tanpura.		9
II	Unit-II : different musical scales, Diatonic scale, equal tempered scale, pythagorian scale, major and minor scale.		9
III	Unit-III : comparative study of Notation systems of Bhatkhande, Vishnudigamber and western music, writing of simple songs in staff notation.		9
IV	Unit-IV : Western notes, time signature and other salient features of western staff notation.		9
V	Unit-V : Harmony and melody, Placement of notes on Veena according to Pt. Srinivas.Knowledge of acoustical properties of musical intruments in brief. Jawari work of sitar and tanpura		9
Suggested Readings:			
<ul style="list-style-type: none"><li>• "Hindustani Sangeet Paddhati" – Vishnu Narayan Bhatkhande</li><li>• "Sangeet Parichay" – Vishnu Digambar Paluskar</li><li>• "The Physics of Musical Instruments" – Neville H. Fletcher &amp; Thomas D. Rossing</li><li>• "Introduction to the Theory of Music" – Eric Taylor (ABRSM)</li><li>• "Harmony and Voice Leading" – Edward Aldwell &amp; Carl Schachter</li><li>• "Comparative Study of Indian and Western Music" – Dr. Lalita Ramakrishna (For cross-cultural insights)</li></ul>			
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			

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Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 3 <sup>rd</sup> Year	Semester: V <sup>th</sup>
Pedagogy:			
Course Code: VOC-23114		Course/Paper Title: 2nd	Stage Performance of Prescribed Ragas - V
Course Outcome:			
Credit: 0+0+4		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60		Minimum Passing Marks: 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+120			
Units:	Topics:		Practical Hours
I	Theoretical knowledge of the prescribed Ragas with a critical and comparative study.		25
II	Reading and writing of notation of the prescribed ragas (khyal, dhrupad, dhamar) with illustration of Nyas, Alap, Taan and Taals with prescribed Layakaries. Identification of Ragas from given notes.		25
III	Study of musical styles,Geet, Gandharva, Gan, Deshi, Sangeet, Sihaya,Mukhachalan. Raga Lakshan, Raga Lap, Alapti. Comparative and detailed study of different styles of Indian music viz. Dhupad, Dhamar, Thumri,Tappa, Taranas and their evolution.		25
IV	Knowledge of the following talas with different types of Layakaries and writing of the talas in Dugun and Visham Layakaries, Tilwara, Rupak, Jhoomra, Dhamar. Unit-V : A short essay on any musical subject. Knowledge of Kriti, Keertan, Jati swar, Pad, Swar jati, Tillana, Alapna, Narawal, Sangati.		25
V	Ragas for Detailed study (Vilambit and Drut Khyals with alap and tans) 1. Lalit 2. Miyan-Malhar 3. Deshi Ragas for non-detailed study (General outline of the Ragas and composition) 1. Adana 2. Poorvi 3. Gaud Malhar 4. Kalavati * One Dhrupad in any one of the above ragas * One Tarana in any of the above ragas. * One Kajri/Bhajan and one Hori		25
Suggested Readings:			
1. Raga Vigyan – Pt. V.N. Bhatkhande (Vol. 1–4) 2. Sangeet Ratnakar – Sharangdev (Translated editions available) 3. Hindustani Sangeet Paddhati: Kramik Pustak Malika – Pt. V.N. Bhatkhande 4. Abhinava Geetanjali – Pt.Ramashray Jha 5. Raga Nidhi – B.R. Deodhar (Vol. 1–4) 6. Dhrupad – Ritwik Sanyal & Richard Widdess 7. Sangeetanjali – Pt. B.R. Deodhar  YouTube/ITC Sangeet Research Academy: Search for Dhrupad, Dhamar, Tarana, and Bhajan performances in the prescribed ragas/SiddharthMishraMusicChannel. <ul style="list-style-type: none"><li><a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li><li><a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOKFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOKFg_1vRMceA</a></li><li><a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li><li><a href="https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWI2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li><li><a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li><li><a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&amp;pp=0gcJCWMEOCosWNin</a></li></ul>			
Suggested continuous Evaluation Methods –			
Continuous Internal Evaluation (CIL)			

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

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<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V</b>
<b>Pedagogy: Theory</b>			
Course Code: VOCIKS-2303		Course/ Paper Title: Applied IKS: Vocal Music 3th	
<b>Course Outcomes:</b> After completing this course, the students will be able to -			
CO1: Understand and explain the philosophical foundations of Indian classical vocal music within the IKS framework.			
CO2: Identify and perform compositions reflecting traditional musical values, forms, and ragas.			
CO3: Analyze references from ancient texts such as Natya Shastra, Sangeet Ratnakar, and their relevance to modern vocal practice.			
CO4: Demonstrate an understanding of the Guru-Shishya tradition and oral transmission of musical knowledge.			
CO5: Appreciate the role of music in Ayurveda, Yoga, spirituality, and daily life according to IKS.			
CO6: Apply aesthetic and scientific principles from Indian tradition in vocal performance and composition.			
Credit: 02+0+0			Paper (Compulsory )
Max. Marks : 40+60			Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures
I	<b>Foundations of IKS in Music</b> <ul style="list-style-type: none"><li>• Definition and scope of Indian Knowledge Systems.</li><li>• Interdisciplinary nature: Connection of music with Ayurveda, Yoga, Philosophy.</li><li>• Overview of Nada, Shruti, Svara, and Raga in Indian tradition.</li><li>• Concept of Nada Brahma – sound as the source of creation.</li></ul>		6
II	<b>Classical Texts and Treatises</b> <ul style="list-style-type: none"><li>• Study of Natya Shastra – chapters on music (Gandharva Veda).</li><li>• Sangeet Ratnakar of Sharangdeva – classification of ragas and talas.</li><li>• Concepts of Raga-Ragini, Jati, and historical evolution of raga system.</li><li>• Influence of Vedas and Upanishads on Indian musical thought.</li></ul>		6
III	<b>Vocal Forms and Genres in IKS Tradition</b> <ul style="list-style-type: none"><li>• Dhrupad: structure, themes, and spiritual purpose.</li><li>• Samagana: Vedic chanting techniques.</li><li>• Temple music traditions – Kerala Sopana Sangeet, Bhajan, Abhang, and Harikatha.</li><li>• Role of music in rituals and festivals.</li></ul>		6

IV	<b>Guru-Shishya Parampara and Oral Traditions</b> <ul style="list-style-type: none"> <li>Traditional pedagogy and its preservation methods.</li> <li>Importance of live transmission and voice culture.</li> <li>Role of memory and improvisation in IKS music learning.</li> <li>Interviews/case studies of renowned gurus.</li> </ul>	6
V	<b>Practical Application</b> <ul style="list-style-type: none"> <li>Practice of Dhrupad/Prabandh-based composition.</li> <li>Application of concepts of Nada, Shruti, and Raga in daily riyaz.</li> <li>Demonstration of compositions linked to ancient texts or rituals.</li> <li>Group chanting of Samagana or Vedic hymns (selected).</li> </ul>	6

**Suggested Readings:**

1. Bharata Muni – Natya Shastra
  - (Translated by Manomohan Ghosh / Adya Rangacharya)
  - Classical treatise on drama, dance, and music—foundational to Indian aesthetics and performing arts.
2. Sharngadeva – Sangeet Ratnakar
  - (Translated by R.K. Shringy & Prem Lata Sharma)
  - 13th-century Sanskrit text covering swara, raga, tala, and musicology.
3. Matanga Muni – Brihaddeshi
  - (Selections available in English and Hindi)
  - First text to define "Raga"; crucial in linking music with IKS.
4. Modern Interpretations of IKS and Music
  - S.K. Saxena – Art and Philosophy of Indian Music
  - Discusses Indian music's connection to spirituality, metaphysics, and aesthetics.
  - Ananda K. Coomaraswamy – The Dance of Shiva
  - Essays on Indian art, symbolism, and philosophy, connecting tradition with IKS frameworks
5. General Indian Knowledge Systems (IKS)
  - Michel Danino – The Indian Mind: Traditions and Culture
  - Overview of India's cultural depth, including knowledge systems, music, yoga, and science.
6. Additional Resources / Reference Texts
  - National Education Policy (NEP 2020) – Chapters on IKS
  - UGC IKS Division (Website/Publications) – Latest materials and model curricula
  - Indira Gandhi National Centre for the Arts (IGNCA) – E-books and articles on Indian art and music traditions

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

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23115A		Course/Paper Title: <b>Raag Ragini Vargikaran</b>	
Course Outcome: After Completion of the Course, the student will be able to: CO1: Describe the origin and development of the Raga-Ragini classification. CO2: Explain the structure and components of Raga-Ragini systems (e.g., Ragamala). CO3: Compare various schools and systems of classification such as Pundarika Vitthala, Lochan, and others. CO4: Analyze how specific ragas are paired with raginis and their sons (ragaputras). CO5: Interpret the artistic and symbolic expression of ragas in paintings and poems.			
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 Raga-Ragini System <ul style="list-style-type: none"><li>• Meaning of Raga, Ragini, and Raga-putra.</li><li>• Historical context – development during medieval period.</li><li>• Importance of aesthetic and symbolic value.</li></ul>		9
II	The Ragamala System <ul style="list-style-type: none"><li>• Six main Ragas: Bhairav, Hindol, Deepak, Megh, Shri, and Malkos.</li><li>• Five or more Raginis per Raga.</li><li>• Sons (Ragaputras) and family structure.</li><li>• Iconography and literature.</li></ul>		9
III	Key Treatises and Contributors <ul style="list-style-type: none"><li>• Pundarika Vitthala’s Ragamala.</li><li>• Lochan's views and other medieval theorists.</li><li>• Raga-Ragini system vs. modern thaata system.</li></ul>		9
IV	Application and Examples <ul style="list-style-type: none"><li>• Study of specific raga-ragini families and characteristics.</li><li>• Comparative analysis with modern classification (e.g., Bhairav thaata vs. Bhairav Ragamala group).</li><li>• Practical singing/playing of 2 ragas from different families.</li></ul>		9
V	Visual and Literary Interpretation <ul style="list-style-type: none"><li>• Raga-Ragini paintings (Basohli, Rajput, Mughal schools).</li><li>• Ragamala poetry and symbolism (season, time, mood, deity).</li></ul>		9
Suggested Readings: 1. Kramik Pustak Malika – V.N. Bhatkhande 2. Raga Vigyan – V.N. Patwardhan 3. Hindustani Sangeet Paddhati – V.N. Bhatkhande 4. Sangeet Shastra Darpan – Dr. S.N. Ratanjankar 5. Research articles from Sangeet Natak Akademi Journal and IGNCA			



### 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

Or

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23115B		Course/Paper Title: <b>Thaat Raag Vargikaran</b>	
<b>Course Outcome (COs): After Completion of the Course, the student will be able to:</b>			
<b>CO1: explain the concept of a thaata</b> , understand the <b>historical evolution of Bhatkhande’s system</b> , and <b>compare it with the Melakarta (Carnatic) and Raga-Ragini classification systems</b> , thereby gaining a foundational understanding of raga classification in Hindustani music.			
<b>CO2: identify and describe the ten primary thaats proposed by Bhatkhande</b> , including their <b>structural arrangement of swaras (notes)</b> , and recognize their importance in organizing Hindustani ragas.			
<b>CO3: classify ragas based on thaata</b> using key principles such as <b>swaras used, time theory, vadi–samvadi relationship</b> , and <b>rasa (emotional essence)</b> . They will also be able to <b>recognize ragas through pakad (signature phrases)</b> and identify their emotional mood.			
<b>CO4: analyze and compare ragas</b> within the same thaata to understand how they <b>differ in personality and structure</b> , through case studies such as <b>Bhupali vs. Deskar</b> and <b>Multani vs. Marwa</b> .			
<b>CO5: demonstrate practical knowledge</b> by performing <b>at least one raga from three different thaats</b> , <b>orally explaining their classification</b> , and engaging in <b>short compositions and improvisations</b> based on the thaata framework.			
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	<b>Concept of Thaata</b> <ul style="list-style-type: none"><li>• What is a thaata.</li><li>• Historical background of Bhatkhande’s system.</li><li>• Comparison with Melakarta (Carnatic) and Raga-Ragini systems.</li></ul>		9
II	<b>Ten Thaats of Bhatkhande</b> <ul style="list-style-type: none"><li>• Bilawal, Kafi, Khamaj, Bhairav, Bhairavi, Asavari, Todi, Marwa, Poorvi, Kalyan.</li><li>• Their swara structures.</li></ul>		9
III	<b>Raga Classification by Thaata</b> <ul style="list-style-type: none"><li>• Principles of classification: swaras, time theory, vadi-samvadi.</li><li>• Examples of ragas under each thaata.</li><li>• Identification by pakad and emotional content (rasa).</li></ul>		9
IV	<b>Comparative Study</b> <ul style="list-style-type: none"><li>• How ragas with the same thaata differ in personality.</li><li>• Bhupali vs. Deskar (Bilawal thaata).</li><li>• Multani vs. Marwa (Marwa thaata).</li></ul>		9



V	<b>Practical Applications</b> <ul style="list-style-type: none"> <li>• Performance of at least one raga from three different thaats.</li> <li>• Oral demonstration of classification logic.</li> <li>• Short compositions and improvisation based on thaat-based ragas.</li> </ul>	9
Suggested Readings: <ol style="list-style-type: none"> <li>1. Kramik Pustak Malika – V.N. Bhatkhande</li> <li>2. Raga Vigyan – V.N. Patwardhan</li> <li>3. Hindustani Sangeet Paddhati – V.N. Bhatkhande</li> <li>4. Sangeet Shastra Darpan – Dr. S.N. Ratanjankar</li> <li>5. Research articles from Sangeet Natak Akademi Journal and IGNCA</li> </ol>		
<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		

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

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3<sup>rd</sup> Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:			
Course Code: MMUS05 [For Students of Other Discipline]		Course/Paper Title: <b>Sufi &amp; Quawali</b>	
<b>Course Outcomes (COs): After Completion of the Course, the student will be able to:</b> 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	<b>Introduction to Sufism and Music</b> <ul style="list-style-type: none"><li>• Philosophy of Sufism: Unity of Being (Wahdat al-Wujud), Love as Path.</li><li>• Role of Sama (listening) in Sufi practice.</li><li>• Historical development of musical traditions in Sufism (Persia, Turkey, India).</li></ul>		9

II	<b>Evolution of Qawwali</b> <ul style="list-style-type: none"> <li>Origins of Qawwali in India – Amir Khusrau and the Chishti Order.</li> <li>Traditional structure: Hamd, Naat, Manqabat, Marsiya, Kafi.</li> <li>Dargah traditions and role of Qawwali in rituals.</li> </ul>	9
III	<b>Literary Content and Language</b> <ul style="list-style-type: none"> <li>Introduction to key Sufi poets: Amir Khusrau, Bulleh Shah, Rumi, Kabir, Waris Shah.</li> <li>Language of Qawwali: Persian, Urdu, Hindi, Punjabi, Braj.</li> <li>Metaphors of Divine Love, Union, Separation, and Ecstasy.</li> </ul>	9
IV	<b>Performance Practice and Music</b> <ul style="list-style-type: none"> <li>Vocal style, rhythm (tabla, dholak), harmonium, clapping patterns.</li> <li>Call-and-response and improvisation.</li> <li>Role of the lead singer (Qawwal), chorus, and ensemble.</li> <li>Listening and analyzing performances (e.g., Sabri Brothers, Nusrat Fateh Ali Khan, Abida Parveen).</li> </ul>	9
V	<b>Contemporary Relevance and Popularity</b> <ul style="list-style-type: none"> <li>Sufi music in modern media: Films, Coke Studio, fusion.</li> <li>Globalization of Qawwali and spiritual music.</li> <li>Qawwali and interfaith dialogue.</li> <li>Field visit/project: Attend a live/recorded Qawwali performance or Dargah event.</li> </ul>	9
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Sufi Music of India and Pakistan – Regula Qureshi</li> <li>The Music of the Sufis – R. Murray Schafer</li> <li>Mystic Voices: Qawwali and the Sufi Tradition – S.A.K. Durga</li> <li>The Bazaar of the Storytellers – Richard M. Eaton (for socio-cultural background)</li> <li>Selections of poetry by Amir Khusrau, Bulleh Shah, and Rumi</li> <li>Documentaries:</li> <li>The Qawwali of Nusrat Fateh Ali Khan</li> <li>Sama – The Sufi Way (Films Division)</li> </ol>		
<b><u>Suggested continuous Evaluation Methods –</u></b>		
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		

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## SEMESTER-VI

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3<sup>rd</sup> Year</b>	<b>Semester: VI<sup>th</sup></b>
<b>Pedagogy:</b>			
<b>Course Code: VOC-23116</b>		<b>Course/Paper Title: 1st Science of Music</b>	
<b>Course outcome:</b> After Completion of the Course, the student will be able to:			
CO1 Explain the scientific and theoretical basis of shruti, swar, and musical quality			
CO2 Analyze the acoustic phenomena like resonance, reverberation, and consonance in musical spaces			
CO3 Compare the classification of swars, talas, and ragas in North and South Indian music			
CO4 Interpret melodic and harmonic structures, including counterpoint, in Indian and Western music			
CO5 Understand and use technical terminology across North Indian, South Indian, and Western systems			
Credit: 03+1+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	<b>Musical Quality and Shruti</b> <ul style="list-style-type: none"><li>• Musical Quality: Definition, components (pitch, timbre, dynamics), and their artistic value.</li><li>• Shruti: Concept, types, historical development, scientific interpretation of shruti.</li><li>• Importance of shruti in raga structure and tuning systems.</li></ul>		9
II	<b>Musical Scales and Acoustics</b> <ul style="list-style-type: none"><li>• Musical Scales: Origin, evolution, and development in Indian music.</li><li>• Comparison with Western scales (Just intonation vs Equal temperament).</li></ul>		9
III	<b>Acoustic concepts</b> <ul style="list-style-type: none"><li>• Resonance</li><li>• Absorption</li><li>• Consonance and Dissonance</li><li>• Echo and Reverberation</li><li>• Application in performance halls and recording environments.</li></ul>		9
IV	<b>Classification in Indian Music</b> <ul style="list-style-type: none"><li>• Swar, Tala, and Raga: Classification in Hindustani and Carnatic systems.</li><li>• Swarasthan and Placement: Shuddha and Vikrit swaras as described by ancient and modern scholars.</li><li>• Scientific approach to frequency measurement and intonation accuracy.</li></ul>		9
V	<b>Melody &amp; Harmony and Terminology</b> <ul style="list-style-type: none"><li>• Melody vs Harmony: Definitions, distinctions, and examples.</li><li>• Counterpoint: Basic concept, application in Western music.</li><li>• Comparative musicology:</li><li>• Terminologies from North Indian (Hindustani), South Indian (Carnatic), and Western music systems.</li><li>• Scientific interpretations and integration of concepts.</li></ul>		9

**Suggested Readings:**

1. Benade, Arthur H. – Fundamentals of Musical Acoustics
2. Rossing, Thomas D. – The Science of Sound
3. Sambamoorthy, P. – South Indian Music (Vol. I–VI)
4. Bhatkhande, Vishnu Narayan – Hindustani Sangeet Paddhati
5. Raman, C. V. – The Acoustics of Indian Music Instruments
6. Research articles and papers on psychoacoustics and Indian music theory

**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

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<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3<sup>rd</sup> Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23117		Course/Paper Title: 2nd	Stage Performance of Prescribed Ragas - VI
<b>Course Outcome</b>			
CO1 Demonstrate in-depth knowledge and performance of Vilambit and Drut Khyal with Alap and Tans in four ragas: Shudh Sarang, Jaunpuri, Puriya Dhanashree, and Kalyan.			
CO2 Identify and present the general structure and one composition of non-detailed ragas: Paraj, Maadh, Basant, Maal Gunji.			
CO3 Analyze and render various taals including Gaj Jhampa, Jat Taal, Tilwada, Pancham Sawari, and Rudra Taal with appropriate layakari and theka.			
CO4 Develop improvisational ability (alap, bol-alap, taan, sargam) within the framework of different ragas and talas.			
CO5 Exhibit stage readiness and artistic expression through performance with clarity in sur, laya, and emotional expression.			
Credit: 0+0+4		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60		Minimum Passing Marks: 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+120			
Units:	Practical Topics:		Practical Hrs.
All	<ul style="list-style-type: none"><li>Ragas for Detailed Study : (Vilambit and Drut Khyal with Alap Tans)<ol style="list-style-type: none"><li>1. Shudh sarang</li><li>2. Jaunpuri</li><li>3. Puriya dhanashree</li><li>4. Kalyaan</li></ol></li><li>Ragas for non-detailed study : (General outline of the Ragas and one composition)<ol style="list-style-type: none"><li>1. Paraj</li><li>2. Maadh</li><li>3. Basant</li><li>4. Maal Gunji</li></ol></li><li>Taal to be studied<ol style="list-style-type: none"><li>1. Gaj jhampa</li></ol></li></ul>		120

	2. Jat taal 3. Tilwada taal 4. Pancham sawari 5. Rudra taal 6. Brahm taal <ul style="list-style-type: none"> <li>• One Dhrupad in any one of the above Ragas.</li> <li>• One Tarana in any of the above Ragas.</li> <li>• Bhajan/Geet</li> </ul>	
Suggested Readings:		
1. Raga Vigyan – Pt. V.N. Bhatkhande (Vol. 1–4) 2. Sangeet Ratnakar – Sharangdev (Translated editions available) 3. Hindustani Sangeet Paddhati: Kramik Pustak Malika – Pt. V.N. Bhatkhande 4. Abhinava Geetanjali – Pt. Ramashray Jha 5. Raga Nidhi – B.R. Deodhar (Vol. 1–4) 6. Dhrupad – Ritwik Sanyal & Richard Widdess 7. Sangeetanjali – Pt. B.R. Deodhar  YouTube/ITC Sangeet Research Academy: Search for Dhrupad, Dhamar, Tarana, and Bhajan performances in the prescribed ragas/SiddharthMishraMusicChannel. <ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li> <li>• <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li>• <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li> <li>• <a href="https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li>• <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li> <li>• <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ul>		
Suggested continuous Evaluation Methods –		
<b>Continuous Internal Evaluation (CIL)</b> 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		

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**Major ELECTIVE: Choose Any One Course**

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23118A]		Course/Paper Title: <b>Audio Sound Recording for Music</b>	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To introduce the principles and techniques of audio sound recording specifically for music.</li><li>To provide hands-on experience with microphones, mixers, audio interfaces, and digital audio workstations (DAWs).</li><li>To develop the ability to plan, record, and produce music with professional sound quality.</li><li>To understand sound design, editing, mixing, and mastering processes.</li></ul>			
<b>Course Outcomes (COs):</b> CO1: Understand the basic concepts of sound, acoustics, and audio signal flow. CO2: Operate microphones, mixers, and recording interfaces effectively for musical recordings. CO3: Record and manage audio using DAWs and basic editing tools. CO4: Apply techniques of sound balancing, equalization, and mixing in music production. CO5: Create and evaluate a basic multitrack recorded music project.			
Credit: 0+2+1		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60 (30T+30P)		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+30+30			
Units:	Topics:		Tutorial & Practical Hours
I	<b>Fundamentals of Sound and Acoustics</b> <ul style="list-style-type: none"><li>Nature of sound: frequency, amplitude, waveforms, harmonics</li><li>Sound propagation and acoustic environment</li><li>Basic studio acoustics and soundproofing</li><li>Types of noise and how to manage them in a recording space</li></ul>		12
II	<b>Audio Equipment and Microphone Techniques</b> <ul style="list-style-type: none"><li>Types of microphones (dynamic, condenser, ribbon) and their applications</li><li>Audio cables, connectors, audio interfaces, and mixers</li><li>Microphone placement techniques for vocals and instruments</li><li>Signal routing and gain staging</li></ul>		
III	<b>Digital Audio Workstations (DAWs) and Recording Techniques</b> <ul style="list-style-type: none"><li>Introduction to DAWs: Audacity, Cubase, Pro Tools, Logic, Reaper, FL Studio</li><li>Track creation, audio recording, and file management</li><li>Use of MIDI and VSTs in music production</li><li>Hands-on practice in vocal/instrumental recording</li></ul>		
IV	<b>Editing and Mixing</b> <ul style="list-style-type: none"><li>Basic audio editing: cut, copy, fade, noise reduction</li><li>Equalization (EQ), compression, panning, and reverb techniques</li><li>Balancing tracks and creating a musical mix</li><li>Real-time effects and automation</li></ul>		
	<b>Project Work and Evaluation</b> <ul style="list-style-type: none"><li>Planning a multitrack recording session (solo or ensemble)</li><li>Recording, editing, mixing, and exporting a complete audio track</li><li>Peer review and faculty evaluation of student projects</li><li>Portfolio creation for assessment</li></ul>		

**Suggested Readings & Resources:**

1. Huber, David M. – *Modern Recording Techniques*
2. Izhaki, Roey. – *Mixing Audio: Concepts, Practices and Tools*
3. Gibson, Bill. – *The Art of Mixing*
4. White, Paul. – *Basic Mixing Techniques*
5. Milner, Greg. – *Perfecting Sound Forever: The Story of Recorded Music*
6. Online platforms: Coursera, Sound on Sound (Magazine), YouTube (Recording Revolution, Produce Like a Pro)
7. DAWs (as practical tools): Audacity (free), Reaper, FL Studio, Logic Pro, Ableton Live
8. Manuals & Tutorials: Official user guides of DAWs and audio equipment used in class

**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

Or

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23118B		Course/Paper Title: Music Videography	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To provide technical and creative knowledge of video production specifically for musical performances.</li><li>To train students in camera handling, lighting, editing, and post-production for music videos.</li><li>To develop the ability to conceptualize, shoot, and edit music-based visual content.</li><li>To enable students to produce performance videos, lyric videos, or story-based music videos.</li></ul>			
<b>Course Outcomes (COs):</b> CO1: Understand the fundamentals of video production and its application to music. CO2: Operate cameras, lighting setups, and recording tools in a music videography context. CO3: Plan and shoot music-based visuals using appropriate cinematic techniques. CO4: Edit and synchronize video with audio using digital editing software. CO5: Create a complete music video project from concept to final output.			
Credit: 0+2+1		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60 (30T+30P)		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+30+30			
Units:	Topics:		Tutorial & Practical Hours
I	<b>Introduction to Music Videography</b> <ul style="list-style-type: none"><li>Evolution of music videos and their genres (performance, narrative, concept-based, lyric videos)</li><li>Basic principles of video production and visual storytelling</li><li>Visual aesthetics in music (rhythm, mood, movement)</li><li>Types of music video formats: YouTube, Instagram Reels, Concert films</li></ul>		12



II	<b>Camera and Lighting Techniques</b> <ul style="list-style-type: none"> <li>Types of cameras: DSLR, mirrorless, camcorders, mobile video tools</li> <li>Camera settings: frame rate, shutter speed, ISO, white balance</li> <li>Basic lighting techniques for indoor and outdoor shoots</li> <li>Framing, composition, and movement in music video contexts</li> </ul>	12
III	<b>Pre-production and Direction</b> <ul style="list-style-type: none"> <li>Concept development, scripting, and storyboarding</li> <li>Location scouting and permissions</li> <li>Role of director, cinematographer, and music artist</li> <li>Planning sync shoots vs. live shoots</li> </ul>	12
IV	<b>Editing and Post-production</b> <ul style="list-style-type: none"> <li>Introduction to video editing software (e.g., Adobe Premiere Pro, Final Cut Pro, DaVinci Resolve)</li> <li>Syncing video with music track</li> <li>Basic transitions, color correction, effects, and titles</li> <li>Exporting for different platforms and formats</li> </ul>	12
V	<b>Project Work and Showcase</b> <ul style="list-style-type: none"> <li>Group or individual project: complete a short music video</li> <li>Peer review and self-evaluation</li> <li>Understanding copyright, licensing, and online distribution</li> <li>Showcase and feedback session</li> </ul>	12
<b>Suggested Readings &amp; Resources:</b> <ol style="list-style-type: none"> <li>Block, Bruce. – <i>The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media</i></li> <li>Austen, Jake. – <i>TV-a-Go-Go: Rock on TV from American Bandstand to American Idol</i></li> <li>Zettl, Herbert. – <i>Video Basics</i></li> <li>LoBrutto, Vincent. – <i>The Filmmaker's Guide to Production Design</i></li> <li>Musician's Guide to Music Video – Online articles from Berklee and DIY Musician (CD Baby)</li> <li>YouTube Channels – Cinecom.net, Film Riot, Justin Odisho (for software tutorials)</li> <li>Software Tools: Adobe Premiere Pro, Final Cut Pro, CapCut, DaVinci Resolve (free version)</li> <li>Practice Resource: BTS videos of popular music video productions for analysis</li> </ol>		
<b><u>Suggested continuous Evaluation Methods –</u></b>		
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

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>	<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:		
Course Code: VOC-23118C	Course/Paper Title: Music Video Editing	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>• To introduce students to the artistic and technical processes of editing music videos.</li><li>• To provide hands-on training in synchronizing audio and video with visual rhythm.</li><li>• To develop competence in using professional video editing software.</li><li>• To enable students to conceptualize, edit, and finalize a music video project.</li></ul>		



**Course Outcomes (COs):**

CO1: Understand the principles of video editing specific to musical content.

CO2: Use non-linear editing (NLE) software to cut, arrange, and enhance music video clips.

CO3: Sync audio with visual elements and apply transitions, effects, and color grading.

CO4: Edit different types of music videos (performance, narrative, lyric-based).

CO5: Deliver a professionally edited music video ready for digital publication.

Credit: 0+2+1

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

Max. Marks : 40+60 (30T+30P)

Min. Passing Marks : 35

Total Number of Lectures (Lecture – Tutorials – Practical): 0+30+30

Units:	Topics:	Tutorial & Practical Hours
I	<b>Fundamentals of Music Video Editing</b> <ul style="list-style-type: none"> <li>• Role of editing in music videos: rhythm, mood, pacing</li> <li>• Types of music videos: performance-based, narrative, lyric videos</li> <li>• Overview of editing workflow: ingesting, organizing, rough cut, final cut</li> <li>• Basic theory: montage, continuity, jump cuts, match cuts</li> </ul>	12
II	<b>Introduction to Editing Software and Tools</b> <ul style="list-style-type: none"> <li>• Overview of editing software: Adobe Premiere Pro, Final Cut Pro, DaVinci Resolve</li> <li>• Timeline and workspace management</li> <li>• Importing and organizing audio-video files</li> <li>• Keyboard shortcuts and editing tools (razor, trim, ripple, slip)</li> </ul>	12
III	<b>Syncing and Sequencing Techniques</b> <ul style="list-style-type: none"> <li>• Audio-video synchronization techniques</li> <li>• Beat-based editing and cutting to the rhythm</li> <li>• Editing performance footage: multi-cam syncing</li> <li>• Creating lyric videos and overlays</li> </ul>	12
IV	<b>Enhancing Visuals with Effects and Transitions</b> <ul style="list-style-type: none"> <li>• Applying visual transitions and effects</li> <li>• Color correction and grading basics</li> <li>• Titles, lower-thirds, and text animation</li> <li>• Green screen (chroma key) usage for creative edits</li> </ul>	12
V	<b>Final Project and Output</b> <ul style="list-style-type: none"> <li>• Editing a complete music video project (individual or group)</li> <li>• Sound levels, fade-in/fade-out, mastering</li> <li>• Export settings for different platforms (YouTube, Instagram, etc.)</li> <li>• Peer critique and project showcase</li> </ul>	12

**Suggested Readings & Resources:**

1. Rabiger, Michael & Hurbis-Cherrier, Mick. – *Directing: Film Techniques and Aesthetics*
2. Owens, Jim. – *Video Production Handbook*
3. Katz, Steven D. – *Film Directing Shot by Shot: Visualizing from Concept to Screen*
4. Adobe Premiere Pro Classroom in a Book – Adobe Official Training Guide
5. YouTube Channels:
  1. *Peter McKinnon* – Creative editing tips
  2. *Cinecom.net* – Premiere Pro and After Effects tutorials
  3. *Justin Odisho* – Editing tricks and effects
6. Practice Tools:
  1. Adobe Premiere Pro / DaVinci Resolve / Final Cut Pro
  2. Audacity (for audio cleanup)
  3. CapCut (for mobile-level editing practice)

### 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

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

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 3 <sup>rd</sup> Year	Semester: VI <sup>th</sup>
Pedagogy:			
Course Code: MMUS05 [For Students of Other Discipline]		Course/Paper Title: <b>Film Sangeet</b>	
<b>Course Outcomes : After Completing the Course, the student will be able to:</b>			
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: 02+01+0			Paper (Core Compulsory / Elective): Elective
Max. Marks : 40+60			Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0			
Units:	Topics:		No. of Lectures
I	<b>Introduction to Film Music</b> <ul style="list-style-type: none"><li>• Definition and origin of film sangeet</li><li>• Development of music in Indian cinema: silent era to talkies</li><li>• Role of background score and playback singing</li><li>• Types of songs: classical-based, romantic, devotional, patriotic, item songs, etc.</li></ul>		6
II	<b>Classical and Folk Influences</b> <ul style="list-style-type: none"><li>• Use of Ragas and Taals in film music</li><li>• Folk traditions adapted into film songs</li><li>• Semi-classical genres: Thumri, Dadra, Bhajan, Ghazal in cinema</li><li>• Comparative examples from iconic films</li></ul>		6
III	<b>Golden Era of Film Music (1940s–1970s)</b> <ul style="list-style-type: none"><li>• Major music directors: Naushad, S.D. Burman, Madan Mohan, C. Ramchandra</li><li>• Legendary playback singers: Lata Mangeshkar, Mohammed Rafi, Mukesh, Kishore Kumar</li><li>• Influence of classical gharanas and orchestration styles</li></ul>		6

IV	<b>Modern Film Music (1980s–Present)</b> <ul style="list-style-type: none"> <li>Technological changes and digital composition</li> <li>Fusion and global influences (rock, jazz, EDM, etc.)</li> <li>Music directors: R.D. Burman, A.R. Rahman, Shankar–Ehsaan–Loy, Pritam</li> <li>Use of electronic instruments and synthesizers</li> </ul>	6
V	<b>Analysis and Appreciation</b> <ul style="list-style-type: none"> <li>Song analysis from cinematic and musical point of view</li> <li>Lyricism and poetic expression in Hindi film songs</li> <li>Study of music sequences in landmark films</li> </ul> Performance-based understanding: learning 1–2 classical-based film songs (optional practical)	6
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>Hindi Film Geet Kosh – Harmandir Singh Hamraaz</li> <li>Encyclopaedia of Hindi Cinema – Gulzar, Saibal Chatterjee</li> <li>Sangeet Ka Itihaas – Dr. Lalmani Misra</li> <li>The Music Room (Film) – Documentary on classical music's relation to cinema</li> <li>YouTube/Spotify playlists: Golden Era Songs, Raga-based Film Songs</li> <li>Interviews &amp; lectures by Naushad, A.R. Rahman, Lata Mangeshkar</li> </ul>		
<b>Suggested continuous Evaluation Methods –</b>		
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 [VOC-23119]**

**Minor Course : To be Chosen from POOL B (Other than Major Subject/Discipline)**

**Value Added Course : As Prescribed or From POOL D**

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

**[NHEQF Level 5.5]**

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## SEMESTER-VII

<b>Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 4th Year</b>	<b>Semester: VII<sup>th</sup></b>
<b>Pedagogy:</b>			
<b>Course Code: VOC-23120</b>		<b>Course/Paper Title: 1st Aesthetic and Beauty of Music</b>	
<b>Course Outcome: After Completion of the Course, the Student will be able to:</b>			
CO1 Define the concept of Rasa and explain its types and role in Indian music.			
CO2 Analyze the emotional and psychological effects of music on human life.			
CO3 Explain Alankar and Chhand and their aesthetic role in musical structure.			
CO4 Evaluate the principles of aesthetics and compare Indian and Western concepts of beauty.			
CO5 Interpret the relation between Raga and Ritu, and explore visual art representations of ragas.			
Credit: 04+01+00		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 60+15+00			
Units:	Topics:		No. of Lectures
I	<b>Rasa and Emotional Power of Music</b> <ul style="list-style-type: none"><li>• Rasa theory in Indian aesthetics: Bhava and Rasa</li><li>• Types of Rasas and their musical expression</li><li>• Impact of music on human emotions, behavior, and mental states</li><li>• Role of Rasa in performance and composition</li></ul>		12
II	<b>Musical Structure and Meditation</b> <ul style="list-style-type: none"><li>• Alankar: Types and aesthetic contribution to melody</li><li>• Chhand: Rhythmic beauty and poetic meter in compositions</li><li>• Concept of Dhyan of Ragas (meditative approach)</li><li>• Raga as a means of inner contemplation and emotional focus</li></ul>		12
III	<b>Aesthetic Theories</b> <ul style="list-style-type: none"><li>• What is Aesthetics: Indian and Western views</li><li>• Concept of "Beauty" (Saundarya) in music</li><li>• Theories by Indian thinkers (Bharata, Abhinavagupta) and Western scholars (Plato, Kant)</li><li>• Artistic value vs entertainment value in music</li></ul>		12
IV	<b>Raga and Nature</b> <ul style="list-style-type: none"><li>• Connection of Raga with Ritu (seasons) and times of the day</li><li>• Symbolism and emotive quality of ragas</li></ul>		12
V	<b>Visual Expression</b> <ul style="list-style-type: none"><li>• Raga paintings: Themes and iconography in Indian miniature schools (Basohli, Kangra, Mughal, etc.)</li><li>• Aesthetic synthesis of music, poetry, and painting</li></ul>		12
<b>Suggested Readings:</b> <ul style="list-style-type: none"><li>• Sangeet Shastra Darpan – Dr. S.N. Ratanjankar</li><li>• Sangeet Mein Saundarya Bodh – Dr. Prem Lata Sharma</li><li>• Indian Aesthetics and Art Activity – Mulk Raj Anand</li><li>• The Raga Guide – Joep Bor</li><li>• Research papers from Sangeet Natak Akademi Journal, IGNCA Archives</li></ul>			

- Reference images of Ragamala Paintings from museum catalogues and online databases
- Saundary shastra - Swatantra Sharma

**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

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## [For Students Pursuing Hons. With Research]

<b>Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 4th Year</b>	<b>Semester: VII<sup>th</sup></b>
<b>Pedagogy:</b>			
<b>Course Code: VOC-23121A</b>	Course/Paper Title: 2nd Research Methodology (Hons. With Research)/Gharanas & Parampara(Honours)		
<b>Course Outcome: After Completion of the Course, the student will be able to:</b>			
CO1 Define basic research concepts, types, and their applications in music.			
CO2 Identify and formulate research problems, hypotheses, and objectives.			
CO3 Choose appropriate methods for data collection, analysis, and interpretation in music research			
CO4 Critically evaluate literature and write a research review in music.			
CO5 Prepare a research proposal or mini-project based on a musical topic.			
Credit: 4+0+0		Paper (Core Compulsory / Elective): Compulsory for Hons. With Research Pursuing Students.	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 60+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Research <ul style="list-style-type: none"><li>• Meaning and objectives of research</li><li>• Importance of research in music</li><li>• Types of research: Historical, Descriptive, Analytical, Experimental</li><li>• Research ethics and plagiarism</li></ul>		12
II	Research Design and Planning <ul style="list-style-type: none"><li>• Research problem: identification and formulation</li><li>• Hypothesis: meaning, types, and formulation</li><li>• Variables and limitations</li><li>• Preparing a research plan/proposal</li></ul>		12
III	Methods and Tools of Research <ul style="list-style-type: none"><li>• Primary and secondary data</li><li>• Techniques: survey, interview, observation, case study</li><li>• Tools: questionnaire, rating scales, audio-visual materials</li><li>• Sampling techniques and data organization</li></ul>		12

IV	<b>Data Analysis and Interpretation</b> <ul style="list-style-type: none"> <li>Qualitative vs. quantitative analysis</li> <li>Introduction to statistical methods: mean, median, mode, standard deviation (basic overview)</li> <li>Use of charts, tables, graphs</li> <li>Interpretation and conclusion writing</li> </ul>	12
V	<b>Report Writing and Documentation</b> <ul style="list-style-type: none"> <li>Structure of a research report or dissertation</li> <li>Literature review and citation methods (MLA/APA styles)</li> <li>Bibliography, footnotes, and referencing tools</li> </ul>	12
<b>Suggested Readings:</b> <b>Research Methodology (Hons. With Research)</b> <ul style="list-style-type: none"> <li>"Research Methodology" – C.R. Kothari</li> <li>"Methods of Research in Music Education" – Phelps &amp; Sadoff</li> <li>"Sangeet Shodh Paddhati" – Dr. Premrata Sharma</li> <li>"Introduction to Research in Education" – Ary, Jacobs, &amp; Sorensen</li> <li>Articles from Sangeet Natak Akademi Journal, IGNCA, and Shodhganga</li> </ul>		
<b>Suggested continuous Evaluation Methods –</b> 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.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 4th Year	Semester: VII <sup>th</sup>
Pedagogy:			
Course Code: VOC-23121B		Course/Paper Title: 2nd Gharanas & Parampara	
Course Outcome : After Completion of the Course, the Student will be able to:			
CO1 Define the concept of Gharana and Parampara, and trace their historical origin.			
CO2 Identify key characteristics and stylistic features of major vocal gharanas.			
CO3 Compare compositions and presentation styles of different gharanas through listening and study.			
CO4 Explain the role of guru-shishya parampara and oral transmission in Indian music.			
CO5 Present an informed discussion or performance influenced by gharana-specific features.			
Credit: 04+0+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 60+0+0			
Units:	Topics:		No. of Lectures
I	<b>Foundations of Gharanas and Parampara</b> <ul style="list-style-type: none"><li>• Definition and meaning of Gharana and Parampara</li><li>• Evolution of the Gharana system: post-Dhrupad, emergence in Khayal</li><li>• Importance of guru-shishya parampara</li><li>• Role of oral tradition in stylistic preservation and innovation</li></ul>		12

II	<b>Major Khayal Gharanas – I</b> <ul style="list-style-type: none"> <li>Gwalior Gharana – historical context, key figures, features of bandish and layakari</li> <li>Agra Gharana – bol-bant, dhrupad-ang khayal, rhythmic emphasis</li> <li>Kirana Gharana – swar-pradhan style, vilambit laya, aesthetic emphasis</li> </ul>	12
III	<b>Major Khayal Gharanas – II</b> <ul style="list-style-type: none"> <li>Jaipur-Atrauli Gharana – complex ragas, layakari, meend-oriented singing</li> <li>Patiala Gharana – taans, sargam, semi-classical influence</li> <li>Bhendi Bazaar, Rampur-Sahaswan, Mewati Gharanas – brief overviews</li> </ul>	12
IV	<b>Comparative Analysis and Evolution</b> <ul style="list-style-type: none"> <li>Comparative study of styles: ornamentation, ragas, rhythm use, improvisation</li> <li>Influence of regional, personal, and pedagogical factors on gharana evolution</li> <li>Contemporary relevance and blending of gharana styles in modern performance</li> </ul>	12
V	<b>Presentation &amp; Listening Analysis</b> <ul style="list-style-type: none"> <li>Guided listening to iconic recordings from different gharanas</li> <li>Oral/Presentation-based comparative analysis of two gharanas</li> <li>Re-creation or interpretation of a bandish from a specific gharana</li> </ul>	12

Suggested Readings:

### Research Methodology (Hons. With Research)

- "Research Methodology" – C.R. Kothari
- "Methods of Research in Music Education" – Phelps & Sadoff
- "Sangeet Shodh Paddhati" – Dr. Premalata Sharma
- "Introduction to Research in Education" – Ary, Jacobs, & Sorensen
- Articles from Sangeet Natak Akademi Journal, IGNCA, and Shodhganga

### 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

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**Major Elective: Choose Any Two Courses**

<b>Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>	<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V<sup>th</sup></b>
<b>Pedagogy:</b>		



**Course Objectives:**

- To explore the theoretical foundation and practical depth of Bhairav Ang in Hindustani Classical Music.
- To cultivate accurate intonation, melodic structure, and creative improvisation of Bhairav Ang rāgas.
- To train students in vocal/instrumental rendition of selected rāgas in the Bhairav family.
- To develop analytical and performance competence.

**Course Outcomes (COs):**

CO1: Explain the origin, structure, and features of Bhairav Ang rāgas.

CO2: Identify and differentiate rāgas belonging to the Bhairav Ang family.

CO3: Perform vilambit and drut compositions with correct swara placement and ornamentation.

CO4: Apply improvisational techniques like Alap, Taan, Bol, Sargam, and Layakari.

CO5: Present Bhairav Ang rāgas in a formal recital format with accompaniment and stage awareness.

Course Code: VOC-23122A

Course/Paper Title: **Bhairav Ang Raagas**

Credit: 0+1+3

Paper (Core Compulsory / Elective): Elective

Max. Marks : 40+60

Min. Passing Marks : 35

Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+90

Units:	Topics:	Tutorial & Practical Hrs
I	<b>Concept and Aesthetics of Bhairav Ang</b> <ul style="list-style-type: none"> <li>• Introduction to Bhairav Thaata and its significance</li> <li>• Structural identity of Bhairav Ang: Swaras, mood (Rasa), and time theory</li> <li>• Comparison with other Angs (Kafi, Bilawal, etc.)</li> <li>• Bhairav Ang in vocal and instrumental music</li> </ul>	18
II	<b>Raga Bhairav – Core Study</b> <ul style="list-style-type: none"> <li>• Detailed Aroha, Avaroha, Pakad, and Chalan</li> <li>• Development through Alap, Jod, and Jhala (for instrumentalists)</li> <li>• Practice of Vilambit and Drut Bandishes</li> <li>• Techniques: Meend, Gamak, Khatka, Murki</li> </ul>	18
III	<b>Derived Rāgas I – Ahir Bhairav &amp; Ramkali</b> <ul style="list-style-type: none"> <li>• Structural analysis and distinguishing features</li> <li>• Comparative chalan with Raga Bhairav</li> <li>• One Bandish each in Ahir Bhairav and Ramkali</li> <li>• Role in devotional and morning concerts</li> </ul>	18
IV	<b>Derived Rāgas II – Jogiya &amp; Bhairav Bahar</b> <ul style="list-style-type: none"> <li>• Emotional tone and time theory</li> <li>• Fusion of Bhairav Ang with other Angs (e.g., Bahar)</li> <li>• One composition in each rāga (vocal/instrumental)</li> <li>• Advanced improvisation: Layakari, Bol-Taan, and Sargam</li> </ul>	18
V	<b>Performance, Analysis, and Recital</b> <ul style="list-style-type: none"> <li>• Preparation of a solo performance piece in one Bhairav Ang rāga</li> <li>• Understanding accompaniment (Tabla, Tanpura, Harmonium)</li> <li>• Listening and analysis of great maestros' recordings</li> <li>• Practice hours per week on:               <ul style="list-style-type: none"> <li>○ Voice culture or instrumental technique</li> <li>○ Stage presentation drills</li> <li>○ Regular peer performance sessions</li> <li>○ Recital-based evaluation at end of course</li> </ul> </li> </ul>	18

**Suggested Readings & Resources:****Books:**

1. Bhatkhande, V.N. – *Kramik Pustak Malika* (Vols. 1–4)



2. Ratanjankar, S.N. – *Abhinav Geet Manjari*
3. Deodhar, B.R. – *Pillars of Hindustani Music*
4. Subramaniam, V. – *Raga and Tala in Indian Music*
5. Paluskar, V.D. – *Sangeet Bal Prakash*
6. Oza, Sureshbhai. – *Ragashastra Vivechan*

**Listening:**

- Performances of Raga Bhairav, Ahir Bhairav, Ramkali, Jogiya by:
  - Pt. Bhimsen Joshi
  - Ustad Rashid Khan
  - Kishori Amonkar
  - Pt. Ulhas Kashalkar
  - Pt. Rajan & Sajan Mishra
- Archival recordings: ITC Sangeet Research Academy, Darbar Festival, All India Radio

**Youtube Playlist –**

- <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
- [https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA\\_FSmXOkFg\\_1vRMceA](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
- <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3>
- [https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst)
- <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
- <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&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

Or

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music	Year: B.P.A. 3rd Year	Semester: V <sup>th</sup>
Pedagogy:		
<b>Course Objectives:</b> <ul style="list-style-type: none"> <li>• To study the melodic structure, aesthetics, and performance of rāgas belonging to the <b>Saarang Ang</b>.</li> <li>• To enable detailed vocal/instrumental rendering with advanced improvisational techniques.</li> <li>• To cultivate an understanding of stylistic variations among Saarang Ang rāgas.</li> <li>• To develop recital readiness and analytical listening.</li> </ul>		
<b>Course Outcomes (COs):</b> <p><b>CO1:</b> Understand and describe the theoretical foundations of Saarang Ang.</p> <p><b>CO2:</b> Identify various rāgas within the Saarang Ang family and their distinguishing features.</p> <p><b>CO3:</b> Perform compositions in selected Saarang Ang rāgas using proper technique and ornamentation.</p>		

<b>CO4:</b> Apply improvisational methods (Alaap, Taan, Sargam, Bol) appropriate to the Ang. <b>CO5:</b> Present solo performances with confidence, integrating learned elements and accompanying instruments.		
Course Code: VOC-23122B		Course/Paper Title: <b>Saarang Ang Raagas</b>
Credit: 0+1+3		Paper (Core Compulsory / Elective): Elective
Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+90		
Units:	Topics:	Tutorial & Practical Hrs
I	<b>Introduction to Saarang Ang</b> <ul style="list-style-type: none"><li>• Concept of “Ang” in Hindustani Rāga system</li><li>• Historical and aesthetic background of Saarang Ang</li><li>• Characteristics of Saarang Ang (Swaras, time theory, mood)</li><li>• Introduction to Rāga Brindavani Saarang as a base rāga</li></ul>	18
II	<b>Rāga Brindavani Saarang – Core Study</b> <ul style="list-style-type: none"><li>• Aroh–Avaroh, Pakad, Chalan</li><li>• Vilambit &amp; Drut compositions</li><li>• Aalap and Taan patterns in Brindavani Saarang</li><li>• Style differences in Gharanas</li></ul>	18
III	<b>Derived Rāgas I – Madhmad Saarang &amp; Miyan ki Saarang</b> <ul style="list-style-type: none"><li>• Structural comparison with Brindavani Saarang</li><li>• One Bandish each in both rāgas</li><li>• Usage in vocal and instrumental formats</li><li>• Mood, usage, and seasonality (especially monsoon)</li></ul>	18
IV	<b>Derived Rāgas II – Shuddha Saarang &amp; Lankadhaarni</b> <ul style="list-style-type: none"><li>• Comparative features and key phrases</li><li>• Application of Gamak, Meend, Murki</li><li>• Practice of advanced Alap and Sargam improvisation</li><li>• Bandish/Composition in each rāga</li></ul>	18
V	<b>Performance Practice &amp; Analysis</b> <ul style="list-style-type: none"><li>• Selection of one Saarang Ang rāga for solo presentation</li><li>• Preparation for stage performance with Tabla and Tanpura</li><li>• Listening sessions and analytical discussion on recordings</li></ul> <b>Practical Components (P):</b> <ul style="list-style-type: none"><li>• <b>3 hours/week</b> of guided practice and performance training</li><li>• In-class demonstration and improvisation drills</li><li>• Individual and group recitals</li><li>• Accompaniment training with rhythm instruments</li></ul>	18
Suggested Readings & Resources:		
<b>Books:</b>		
1. <b>Bhatkhande, V.N.</b> – <i>Kramik Pustak Malika</i> (Vol. I–IV)		
2. <b>S.N. Ratanjankar</b> – <i>Abhinav Geetanjali</i>		
3. <b>Omkarnath Thakur</b> – <i>Sangeetanjali</i>		
4. <b>Deodhar, B.R.</b> – <i>Pillars of Hindustani Music</i>		
5. <b>Subramaniam, V.</b> – <i>Raga and Tala in Indian Music</i>		
<b>Recommended Listening (Audio/Video):</b>		
• <b>Brindavani Saarang</b> by Pt. Bhimsen Joshi, Ustad Rashid Khan, and Kishori Amonkar		
• <b>Miyan ki Saarang</b> by Pt. Rajan & Sajan Mishra		
• <b>Madhmad Saarang</b> by Pt. Ajoy Chakrabarty		
• <b>Recordings from All India Radio Archives</b>		
• <b>Video performances</b> from ITC Sangeet Research Academy, Darbar Festival		

<p>Youtube Playlist –</p> <ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li> <li>• <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li>• <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li> <li>• <a href="https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li>• <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li> <li>• <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ul>
<b>Suggested continuous Evaluation Methods –</b>
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) &amp; 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

<b>Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: V<sup>th</sup></b>
Pedagogy:			
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To introduce the concept and characteristics of Bihag Ang in Hindustani Classical Music.</li><li>To train students in the theoretical understanding and practical performance of rāgas classified under this Ang.</li><li>To enhance skills in improvisation, ornamentation, and presentation techniques.</li><li>To prepare students for recital-level solo performances.</li></ul>			
<b>Course Outcomes (COs):</b> CO1: Understand the structural and aesthetic features of Bihag Ang Rāgas. CO2: Identify and analyze the distinguishing elements of rāgas in the Bihag Ang category. CO3: Perform compositions in selected Bihag Ang rāgas with appropriate improvisational elements. CO4: Develop proficiency in applying ornamentation techniques like meend, gamak, and taan. CO5: Demonstrate recital-level performance with effective stage presence and accompaniment coordination.			
Course Code: VOC-23122C		Course/Paper Title: <b>Bihag Ang Raagas</b>	
Credit: 0+1+3		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+90			
Units:	Topics:		Tutorial & Practical Hrs
I	<b>Introduction to Bihag Ang</b> <ul style="list-style-type: none"><li>Definition and concept of “Ang” in Raga system</li><li>Characteristics of Bihag Ang: Vakra movement, phraseology, and aesthetics</li><li>Time theory, rasa, and emotional context</li><li>Overview of core rāgas in Bihag Ang</li></ul>		18

II	<b>Rāga Bihag – Structure and Presentation</b> <ul style="list-style-type: none"> <li>• Aroh–Avaroh, Pakad, Chalan</li> <li>• Bandish in Vilambit and Drut laya</li> <li>• Alap, Bol-Alap, Taan, and Sargam improvisation</li> <li>• Performance analysis of noted exponents</li> </ul>	18
III	<b>Variants and Related Rāgas – Maru Bihag, Nat Bihag</b> <ul style="list-style-type: none"> <li>• Comparison of Bihag with Maru Bihag and Nat Bihag</li> <li>• Compositions and improvisational phrases</li> <li>• Special ornamentations unique to each</li> <li>• Role in vocal and instrumental traditions</li> </ul>	18
IV	<b>Allied and Derived Rāgas – Jaldhar Kedar, Bihagad</b> <ul style="list-style-type: none"> <li>• Melodic affinity and contrast with Rāga Kedar</li> <li>• Stylistic nuances and Gharana interpretations</li> <li>• Performance practice with advanced improvisation</li> <li>• Compositional material in Teentaal and Ektaal</li> </ul>	18
V	<b>Recital Preparation and Assessment</b> <ul style="list-style-type: none"> <li>• Selection and preparation of one Rāga for performance</li> <li>• Role of accompaniment (Tabla, Tanpura, Harmonium/Sarod/Sitar)</li> <li>• Stage presentation techniques</li> </ul> <b>Practical Component (3 Hours/Week):</b> <ul style="list-style-type: none"> <li>• Hands-on training in singing/playing Bihag Ang rāgas</li> <li>• Improvisation techniques under Guru guidance</li> <li>• Accompaniment coordination</li> <li>• Stage performance simulations and recordings</li> </ul>	18

#### Suggested Readings & Resources:

##### Books:

1. Bhatkhande, V.N. – *Kramik Pustak Malika* (Vol. I–IV)
2. Ratanjankar, S.N. – *Abhinav Geetanjali*
3. Thakur, Omkarnath – *Sangeetanjali*
4. Deodhar, B.R. – *Pillars of Hindustani Music*
5. Patwardhan, Vamanrao – *Raga Vigyan*

##### Listening (Essential Performances):

- Rāga Bihag by Pt. Bhimsen Joshi, Ustad Amir Khan, Vidushi Kishori Amonkar
- Maru Bihag by Pt. Jasraj, Ustad Rashid Khan
- Nat Bihag by Pt. Ajoy Chakrabarty
- Recordings from ITC SRA Archives and Darbar Festival

##### AIR Archives and YouTube Lecture-Demonstrations

###### Youtube Playlist –

- <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
- [https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA\\_FSmXOkFg\\_1vRMceA](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
- <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAQEy-IWp9FCbSB3>
- [https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst)
- <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
- <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&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 Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

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

<b>Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 4rth Year</b>	<b>Semester: VIIth</b>
Pedagogy:			
Course Code: MMUS07 [For Students of Other Discipline]		Course/Paper Title: <b>Thumari &amp; Tappa</b>	
<b>Course Outcome: After Completion of the Course, the Student will be able to:</b>			
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
I	<b>Historical and Stylistic Study</b> <ul style="list-style-type: none"><li>• Origin and development of Thumri and Tappa</li><li>• Evolution from classical to semi-classical genres</li><li>• Contribution of regional styles (Banaras, Lucknow, Punjab)</li><li>• Role of Nayika Bheda, Shringara Rasa, and Bhava-pradhanta</li></ul>		9
II	<b>Theoretical Structure and Style</b> <ul style="list-style-type: none"><li>• Musical structure and format:</li><li>• Bandish, Mukhda, Antara, Laggi, Bol-Banav, Bol-Bant</li><li>• Typical Ragas used:</li><li>• Thumri: Khamaj, Kafi, Bhairavi, Des, Pilu, Tilak Kamod</li><li>• Tappa: Kafi, Khamaj, Jhinjhoti, Bageshree, Pahadi</li><li>• Features of Tappa: fast tempo, gamak-taan, jumping notes, intricate layakari</li><li>• Comparison between Thumri, Dadra, Kajri, Hori, and Tappa</li></ul>		9
III	<b>Notation and Aesthetic Analysis</b> <ul style="list-style-type: none"><li>• Notation writing (Bhatkhande system) of:</li><li>• One Thumri (in Khamaj/Bhairavi)</li><li>• One Tappa (in Kafi/Punjabi Ang)</li><li>• Study of:</li><li>• Textual meaning (lyric analysis)</li><li>• Rasa (emotional expression)</li><li>• Use of Ornamentation: Meend, Murki, Khatka, Gamak</li></ul>		9

IV	<b>Performance Practice and Repertoire</b> <ul style="list-style-type: none"> <li>• Performance practice of:</li> <li>• One Thumri in Bol-Banav style (Vilambit)</li> <li>• One Thumri in Bol-Bant style (Madhya/Drut)</li> <li>• One Tappa with proper taan and bol-layakari</li> </ul>	9
V	<b>Accompaniment style:</b> <ul style="list-style-type: none"> <li>• Harmonium, Tabla (especially Laggi, Theka variations)</li> <li>• Importance of Bhava Abhinaya in Thumri</li> <li>• Listening and analysis of great exponents:</li> <li>• Thumri: Begum Akhtar, Girija Devi, Siddheshwari Devi</li> <li>• Tappa: Pt. Shori Miyan, Pt. Laxmanrao Pandit, Pt. Gokulotsav Maharaj</li> </ul>	9
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Sangeetanjali – V.N. Bhattachande</li> <li>• Thumri Tradition in North Indian Music – Peter Manuel</li> <li>• Semiclassical Forms of Hindustani Music – Sumati Mutatkar</li> <li>• Shringara in Thumri – R.C. Mehta</li> <li>• Research papers on Shori Miyan and Punjabi Tappa tradition</li> </ul>		
<b><u>Suggested continuous Evaluation Methods –</u></b>		
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		

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# SEMESTER-VIII

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 4th Year	Semester: VIII <sup>th</sup>
Pedagogy:			
Course Code: VOC-23123		Course/Paper Title: 1st Music Therapy	
Course Outcome: After completion of Course, the student will be able to:			
CO1	Explain the historical background, scope, and basic concepts of music therapy.		
CO2	Analyze the psychological and physiological effects of music on the human system.		
CO3	Describe different methods and techniques used in music therapy practice.		
CO4	Discuss the application of music therapy across various medical and non-medical fields.		
CO5	Demonstrate awareness of Indian perspectives and ragas in music therapy.		
Credit: 4+1+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 60+15+0			
Units:	Topics:		No. of Lectures
I	<b>Introduction to Music Therapy</b> <ul style="list-style-type: none"><li>• Definition, history, and evolution of music therapy</li><li>• Difference between music therapy and music in therapy</li><li>• Overview of clinical, community, and educational settings</li><li>• Basic goals of music therapy: physical, emotional, cognitive, social</li></ul>		12
II	<b>Psychological and Physiological Basis</b> <ul style="list-style-type: none"><li>• How music affects the brain: neuroscience of sound, rhythm, and emotion</li><li>• Role of music in stress reduction, memory stimulation, and emotional regulation</li><li>• Music and neuroplasticity</li><li>• Psychological theories supporting music therapy (e.g., behaviorism, cognitive-behavioral, psychoanalytic approaches)</li></ul>		12
III	<b>Music Therapy Techniques and Methods</b> <ul style="list-style-type: none"><li>• Techniques: Receptive, Active, Improvisational, Songwriting, Guided Imagery</li><li>• Use of Indian classical music in therapeutic settings (ragas and time theory)</li><li>• Music for different age groups: children, elderly, special needs</li><li>• Ethical considerations in music therapy</li></ul>		12
IV	<b>Applications &amp; Use of music therapy</b> <ul style="list-style-type: none"><li>• Mental health (anxiety, depression, PTSD)</li><li>• Physical rehabilitation (stroke, Parkinson’s, pain management)</li><li>• Special education (autism, ADHD)</li><li>• Palliative care and elderly care</li></ul>		12
V	<b>Case Studies</b> <ul style="list-style-type: none"><li>• Case studies from India and abroad</li><li>• Introduction to career pathways and training in music therapy</li></ul>		12
Suggested Readings: <ul style="list-style-type: none"><li>1. Musicophilia – Oliver Sacks</li><li>2. The Healing Forces of Music – Randall McClellan</li><li>3. Music Therapy: Research and Practice in Medicine – Leslie Bunt</li><li>4. Raga Therapy and Indian Classical Music – T.V. Sairam</li><li>5. Research Journals: Voices: A World Forum for Music Therapy, Journal of Music Therapy</li></ul>			
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**

<b>Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: VIII<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23124A		Course/Paper Title: <b>Kalyan Ang Ragas</b>	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To introduce the theoretical foundation and aesthetic qualities of Kalyan Ang.</li><li>To explore the structure, movement, and expressions of rāgas in Kalyan Ang.</li><li>To provide an analytical understanding of different rāgas derived from Kalyan Thaāt.</li><li>To discuss historical evolution, performance practices, and interpretations across Gharanas.</li></ul>			
<b>Course Outcomes (COs):</b> CO1: Understand the concept, grammar, and aesthetics of Kalyan Ang. CO2: Identify the structural nuances of Kalyan Ang rāgas. CO3: Analyze and compare the distinguishing features of key Kalyan Ang rāgas. CO4: Interpret traditional compositions within theoretical frameworks. CO5: Evaluate stylistic variations and performance practices of major exponents.			
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	<b>Introduction to Kalyan Ang</b> <ul style="list-style-type: none"><li>Definition and significance of “Ang” in Hindustani Rāga system</li><li>Overview of Kalyan Thaāt and its characteristics</li><li>Kalyan Ang: defining features (Tivra Ma, shuddha swar group, etc.)</li><li>Emotional essence (Rasa) and time theory</li></ul>		9
II	<b>Rāga Yaman – The Core of Kalyan Ang</b> <ul style="list-style-type: none"><li>Aroh–Avaroh, Pakad, Chalan</li><li>Alankars and characteristic phrases</li><li>Types of compositions (Bandish, Tarana, Chhota Khayal)</li><li>Historical and theoretical analysis</li></ul>		9
III	<b>Variants and Allied Rāgas</b> <ul style="list-style-type: none"><li>Yaman Kalyan, Puria Kalyan, Shuddha Kalyan – structure and contrast</li><li>Comparative analysis: similarities and differentiating features</li><li>Rasa, vadi-samvadi, and usage in vocal/instrumental music</li></ul>		9
IV	<b>Lesser-known Kalyan Ang Rāgas</b> <ul style="list-style-type: none"><li>Chhaya Nat, Hameer, Kedar, and their linkage to Kalyan Ang</li><li>Presentation styles across Gharanas</li><li>Importance in concert repertoire</li></ul>		9
V	<b>Theoretical &amp; Aesthetic Perspectives</b> <ul style="list-style-type: none"><li>Evolution of Kalyan Ang through historical treatises</li><li>Role of Gharanas in shaping the performance of Kalyan Ang rāgas</li><li>Analytical study of compositions from Bhatkhande &amp; Ratanjankar collections</li><li>Understanding improvisational scope and development</li></ul>		9
Suggested Readings:			
Books:			
1. Bhatkhande, V.N. – <i>Kramik Pustak Malika</i> (Vol. I–IV)			
2. Ratanjankar, S.N. – <i>Abhinav Geetanjali</i>			
3. Deodhar, B.R. – <i>Pillars of Hindustani Music</i>			
4. Thakur, Omkarnath – <i>Sangeetanjali</i>			
5. Patwardhan, Vamanrao – <i>Raga Vigyan</i> (Vol. I–IV)			



6. Subramaniam, L. – *Euphony – Understanding Indian Classical Music*

Listening Recommendations:

- Rāga Yaman by Pt. Bhimsen Joshi, Ustad Amir Khan, Vidushi Kishori Amonkar
- Yaman Kalyan by Pt. Jasraj
- Puria Kalyan by Ustad Rashid Khan
- Hameer & Shuddha Kalyan from AIR archives and ITC-SRA recordings  
Youtube Playlist –
- <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
- [https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA\\_FSmXOkFg\\_1vRMceA](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
- <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAQEy-IWp9FCbSB3>
- [https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst)
- <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
- <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&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

Or

<b>Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: VIII<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23124B		Course/Paper Title: <b>Bilawal Ang Ragas</b>	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>• To introduce the concept and characteristics of <b>Bilawal Ang</b> within Hindustani classical music.</li><li>• To analyze and differentiate rāgas based on Bilawal Ang.</li><li>• To develop understanding of aesthetics, compositions, and performance techniques.</li><li>• To explore historical and theoretical contexts related to Bilawal Ang rāgas.</li></ul>			
<b>Course Outcomes (COs):</b> <p><b>CO1:</b> Define and explain the theoretical structure of Bilawal Thaāt and Bilawal Ang.</p> <p><b>CO2:</b> Identify and describe the melodic structure and mood of Bilawal Ang rāgas.</p> <p><b>CO3:</b> Compare Bilawal Ang rāgas and highlight their distinguishing features.</p> <p><b>CO4:</b> Interpret traditional compositions and their applications in performance.</p> <p><b>CO5:</b> Analyze the presentation of Bilawal Ang rāgas in various Gharanas and treatises.</p>			
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	<b>Fundamentals of Bilawal Ang</b> <ul style="list-style-type: none"><li>• Concept of <i>Ang</i> in rāga classification</li><li>• Bilawal Thaāt: structure and aesthetics</li></ul>		9

	<ul style="list-style-type: none"> <li>Characteristics of Bilawal Ang</li> <li>Time theory and emotional expression (Rasa)</li> </ul>	
II	<b>Rāga Alhaiya Bilawal</b> <ul style="list-style-type: none"> <li>Aroh–Avaroh, Pakad, Chalan</li> <li>Analysis of characteristic phrases</li> <li>Importance in vocal and instrumental tradition</li> <li>Compositional types and treatment in performance</li> </ul>	9
III	<b>Other Bilawal Ang Rāgas</b> <ul style="list-style-type: none"> <li>Overview of: <ul style="list-style-type: none"> <li>Shankara</li> <li>Deskari</li> <li>Bhoopali Todi</li> <li>Bihagda</li> </ul> </li> <li>Comparison with Alhaiya Bilawal</li> <li>Application and variation in style</li> </ul>	9
IV	<b>Compositions and Analysis</b> <ul style="list-style-type: none"> <li>Study of selected bandishes from Bilawal Ang rāgas</li> <li>Analysis of text, rhythm, and melody</li> <li>Notation and theoretical discussion from classical texts</li> <li>Performance interpretation</li> </ul>	9
V	<b>Aesthetic and Historical Perspectives</b> <ul style="list-style-type: none"> <li>Historical evolution of Bilawal Ang rāgas</li> <li>Role of treatises (Bhatkhande, Ratanjankar, etc.)</li> <li>Variations across Gharanas</li> <li>Contemporary interpretation and presentation styles</li> </ul>	9

#### Suggested Readings:

##### Books & Treatises:

1. **V.N. Bhatkhande** – *Kramik Pustak Malika*, Vol. I–IV
2. **S.N. Ratanjankar** – *Abhinav Geetanjali*
3. **Vamanrao Patwardhan** – *Raga Vigyan*
4. **Omkar Nath Thakur** – *Sangeetanjali*
5. **Subramaniam, L.** – *Euphony: Understanding Indian Classical Music*
6. **B.R. Deodhar** – *Pillars of Hindustani Music*

##### Listening Recommendations:

- Alhaiya Bilawal by Pt. Bhimsen Joshi, Ustad Rashid Khan
- Shankara by Pt. Jasraj
- Deskari by Dr. Prabha Aatre
- Historical recordings from AIR archives and ITC-SRA collections  
Youtube Playlist –
- <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
- [https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA\\_FSmXOkFg\\_1vRMceA](https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA)
- <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAAQEy-IWp9FCbSB3>
- [https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt\\_Vhc1X7jUNmMOZHBHBst](https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst)
- <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
- <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&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

Or

<b>Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.P.A. 3rd Year</b>	<b>Semester: VIII<sup>th</sup></b>
Pedagogy:			
Course Code: VOC-23124C		Course/Paper Title: <b>Malhaar Ang Ragas</b>	
<b>Course Objectives:</b> <ul style="list-style-type: none"><li>To familiarize students with the concept, structure, and emotional essence of Malhaar Ang rāgas.</li><li>To study the lineage, evolution, and performance practice of Malhaar variants.</li><li>To analyze compositions and performance techniques of Malhaar Ang rāgas.</li><li>To connect the musical and cultural symbolism of Malhaar rāgas with the monsoon theme in Indian tradition.</li></ul>			
<b>Course Outcomes (COs):</b> <p>CO1: Understand the concept and theoretical basis of Malhaar Ang in Hindustani classical music.</p> <p>CO2: Identify and describe the structure and features of major Malhaar rāgas.</p> <p>CO3: Differentiate between various Malhaar rāgas based on scale, movement, and usage.</p> <p>CO4: Analyze compositions and explore their stylistic interpretation.</p> <p>CO5: Examine the historical, aesthetic, and seasonal associations of Malhaar rāgas.</p>			
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	<b>Introduction to Malhaar Ang</b> <ul style="list-style-type: none"><li>Concept of <i>Ang</i> and its role in rāga identity</li><li>Characteristics of Malhaar Ang</li><li>Seasonal and emotional (Rasa) associations—monsoon imagery</li><li>Theoretical connection to Kafi and Khamaj Thaāt</li></ul>		9
II	<b>Rāga Miyan ki Malhaar</b> <ul style="list-style-type: none"><li>Aroh, Avaroh, Pakad, Chalan</li><li>Signature phrases and emotional treatment</li><li>Compositional forms and performance practice</li><li>Influence of Miyan Tansen and Dhrupad legacy</li></ul>		9
III	<b>Other Malhaar Variants</b> <ul style="list-style-type: none"><li>Study of:<ul style="list-style-type: none"><li>Gaud Malhaar</li><li>Megh Malhaar</li><li>Sur Malhaar</li><li>Nat Malhaar</li></ul></li><li>Comparative analysis with Miyan ki Malhaar</li><li>Usage in vocal and instrumental traditions</li></ul>		9
IV	<b>Compositional Analysis</b> <ul style="list-style-type: none"><li>Notation and study of traditional Bandishes in Malhaar Ang rāgas</li></ul>		9

	<ul style="list-style-type: none"> <li>• Rhythmic patterns (Tala) and improvisational scope</li> <li>• Use of Bol-Banav, Taan, and Alaap</li> <li>• Performance analysis from Gharana perspectives</li> </ul>	
V	Historical and Aesthetic Context <ul style="list-style-type: none"> <li>• Historical references and evolution of Malhaar Ang</li> <li>• References in musical treatises and literature</li> <li>• Symbolism of rain and nature in compositions</li> <li>• Integration of Malhaar in contemporary performance</li> </ul>	9
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. V.N. Bhatkhande – <i>Kramik Pustak Malika</i> (Vols. I–IV)</li> <li>2. S.N. Ratanjankar – <i>Abhinav Geetanjali</i></li> <li>3. Omkar Nath Thakur – <i>Sangeetanjali</i></li> <li>4. Vamanrao Patwardhan – <i>Raga Vigyan</i></li> <li>5. Raghava Menon – <i>The Penguin Book of Indian Classical Music</i></li> <li>6. Ramesh Gangolli (ed.) – <i>Perspectives on Indian Musicology</i></li> <li>7. M.R. Gautam – <i>Evolution of Raga and Tala in Indian Music</i></li> </ol> <p><b>Listening References (Recommended Performances):</b></p> <ul style="list-style-type: none"> <li>• Miyan ki Malhaar – Ustad Amir Khan, Pt. Bhimsen Joshi</li> <li>• Megh Malhaar – Kishori Amonkar, Ustad Rashid Khan</li> <li>• Gaud Malhaar – Pt. Jasraj</li> <li>• Recordings from ITC-SRA, AIR Archives, and SRA Kolkata Youtube Playlist –</li> <li>• <a href="https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my">https://www.youtube.com/watch?v=efFH0Lah2Kg&amp;list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my</a></li> <li>• <a href="https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA">https://www.youtube.com/watch?v=ZrPwy5Wj-CY&amp;list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA</a></li> <li>• <a href="https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3">https://www.youtube.com/watch?v=PgXqdmEPmtQ&amp;list=PLp-xQcORrfCz2wPMuOAEy-IWp9FCbSB3</a></li> <li>• <a href="https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst">https://www.youtube.com/watch?v=9AWl2OXj6jI&amp;list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst</a></li> <li>• <a href="https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8">https://www.youtube.com/watch?v=uZJyTzVta34&amp;list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8</a></li> <li>• <a href="https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin">https://www.youtube.com/watch?v=PQKovfY8cko&amp;list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&amp;pp=0gcJCWMEOCosWNin</a></li> </ul>		
<b><u>Suggested continuous Evaluation Methods –</u></b>		
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		

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## [For Students Pursuing Hons. with Research]

<b>Programme: B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music</b>		<b>Year: B.Sc. 4<sup>th</sup> Year</b>	<b>Semester: VIII<sup>th</sup></b>
<b>Pedagogy:</b>			
Course Code: VOC-23125A		Course/Paper Title: Dissertation/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: 12			Paper (Core Compulsory / Elective): Elective
Max. Marks: <b>40+60</b>			
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+12			
Units:	Topics:		No. of Lectures
I	Dissertation/ Research Project & Viva Voce		360
Suggested Readings:			
General Research Methodology			
1. Kothari, C. R. & Garg, Gaurav <i>Research Methodology: Methods and Techniques</i> – New Age International Publishers ♦ A foundational book on qualitative and quantitative research methods.			
2. Creswell, John W. <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i> – SAGE Publications ♦ Comprehensive guidance for designing and conducting research.			
3. Neuman, W. Lawrence <i>Social Research Methods: Qualitative and Quantitative Approaches</i> – Pearson Education ♦ Ideal for social sciences and interdisciplinary studies.			
4. Ranjit Kumar <i>Research Methodology: A Step-by-Step Guide for Beginners</i> – SAGE Publications ♦ Practical guide with examples, useful for first-time researchers.			
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Academic Writing & Dissertation Structuring			
5. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i> – University of Chicago Press ♦ Covers formatting, citation styles, and academic tone.			
6. Walliman, Nicholas <i>Your Research Project: A Step-by-Step Guide for the First-Time Researcher</i> – SAGE Publications ♦ Student-friendly guide to planning and writing a dissertation.			
7. Booth, Wayne C., Colomb, Gregory G., & Williams, Joseph M. <i>The Craft of Research</i> – University of Chicago Press ♦ Insightful resource on forming arguments, framing research questions, and structuring.			
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Subject-Specific & Technical Writing			

8. Day, Robert A. & Gastel, Barbara  
*How to Write and Publish a Scientific Paper*  
– Cambridge University Press  
♦ Ideal for students in science, engineering, and health disciplines.
9. Denscombe, Martyn  
*The Good Research Guide: For Small-Scale Social Research Projects*  
– Open University Press  
♦ Excellent for undergraduate dissertations and small research projects.

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☼ Plagiarism, Referencing & Ethics

10. American Psychological Association (APA)  
*Publication Manual of the APA* (7th Edition)  
– APA  
♦ For academic writing, referencing, and ethical research practices.
11. MLA Handbook (9th Edition)  
– Modern Language Association  
♦ Referencing guide for literature, humanities, and liberal arts.

Office of Research Integrity (ORI), USA

*Introduction to the Responsible Conduct of Research*

- ♦ Free online guide on ethics, plagiarism, authorship, and data handling.

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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

**Stage Performance & Report based Viva Voce [Course Code: VOC-23125B] for (Hons. Students)**

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**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]**

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