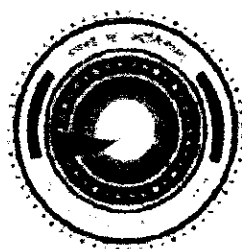


RANCHI WOMEN'S COLLEGE

**DEPARTMENT OF MUSIC
UNDER GRADUATE PROGRAMME 'H'
(Course effective from academic year 2021-22 & 2022-23)**



UNDER

CHOICE BASED CREDIT SYSTEM (CBCS)

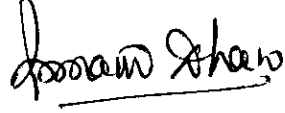

SYLLABUS OF COURSES TO BE OFFERED

Core Course, Elective Course & Skill Enhancement Course

RANCHI WOMEN'S COLLEGE, RANCE

Department of Music

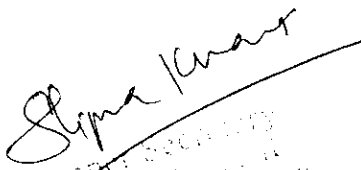
A meeting of Board of Studies of the department of Music was held on 31.05.2021 and approve the syllabus of B.A. Music (Hons.) under C.B.C.S with the follow present in the meeting:

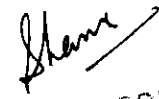
- (1) Chair Person, H.O.D. : Dr. Pooam Dhan 
- (2) University Nominee : Dr. Shraddha Shrivastava
Retired Associate Professor
Ranchi University, Ranchi
- (3) Faculty, Deptt of Music. : Ms. Mrinalini Akhouri 
- (4) External Expert :
i. Dr. Dipika Shrivastava
Assistant Professor,
Department of Music,
Central University, Ranchi
ii. Mr. Shyama Prasad Niyogi
Classical Vocalist,
Retired Radio Artist,
Kaashwani, Ranchi

- (5) Meritorious Student : i. Ms. Sweety Kumari 

Resolution : In the Syllabus the following changes have been changed

1. Different types of taan.
2. Introduction of Taal, Laya and Matra
3. Meer, gamak, Kaana, Alpatva, and Bahutva
4. Detailed about raaga
5. Detailed about vadyakaara
6. Study of Western Music :- Different types of Scale and Tone, Musicals Note, Frequencies, Harmony & Melody
7. Technical Terms - Frequencies, Oscillation, Consonence Dissonance, and various permeetation and combinations Ascent and Discent.
8. Psychological impact of nada yoga


MEMBER, BOARD OF STUDIES
ACADEMIC DEPARTMENT
RANCHI WOMEN'S COLLEGE


CHAIRPERSON
ACADEMIC DEPARTMENT
RANCHI WOMEN'S COLLEGE

Department of Music (Vocal)

The main objective of the department is to Promote Indian Classical Music among the youth and help them understand the great beauty and culture it possesses. The mission is to spread the traditional culture of classical music to the students. Who can in turn expand the growth of this wonderful art form of India. Our vision is not limited to India but is rather focused on a global recognition and Participation in Indian Classical Music.

Music students can go for Master in Music after graduation. Students who opt for it as Generic elective can also be eligible for master if they complete four semester of G.E. Music. Students can go for research work and can become performing artists. Program Executive Officers in different govt. Sectors (AIR, Doordarshan). Event Managers, therapist and counselor. Music is important for mental health and has time and again proved to be a calming therapy for people dealing with stress and other mental health concerns. Teaching is a rewarding Profession and students, right after graduation can go for school teaching if they pursue higher research they can apply for College and University positions.

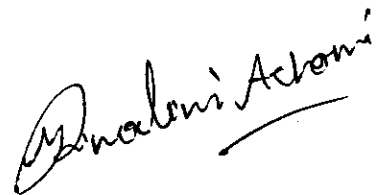
Programme outcomes (POs) B.A. (Hons) and GE in Hindustani Music (Vocal)

Completion of the Program requires students to demonstrate the following :-

1. Students will gain knowledge in Fundamental concepts in Music. He will get sufficient knowledge of Raga laya Swara. Various types of taal laykari writing notation and direction etc.
2. Student will become well versed in performing demonstrating and teaching of particular art form.
3. Student should gain capability of Solo performance art research, developing various apps Music Software, etc. It will inculcate lifelong learning to keep up with advances in the subjects.
4. The student is able to give a Practical demonstration of ragas for a period of at least half an hour. He is able to demonstrate various aspects of ragas and their differentiation and also Demonstrate the ability to realize a variety of Musical styles.
5. Demonstrate an understanding of Musical form. Processes and structures and the ability to place music in historical. Cultural and Stylistic Contexts.



Sweety Kumari



COURSE LEARNING OUTCOMES

- * The student is to understand the basic terminologies of Indian Music, (Vocal and Instruments) and learn to write the Practical Compositions according to the Notation System.
- * The students is able to give a Practical demonstration of the Prescribed ragas and is able to demonstrate various aspects of Ragas, Taal, and their differentiation.
- * Student studies about the theoretical aspects of ragas which includes classifications of instruments, various form of Hindustani Vocal music and Merits and demerits of vocalists.
- * The student studies the texts of ancient Scholars of Hindustani Music and Karnatak Music.
- * Students learn about the life and contribution of the Musicians and Composers of Hindustani Music and Karnatak Music.
- * The Student learn about the Music in the Vedic Period, The Ramayana and the Mahabharata.
- * Students studies the works on Indian Music by Ancient, Medival and Modern authors.
- 8. Students studies about the Gharanas of Hindustani Music.
- 9. The students is able to know about Basic Western Music terminology.

Jaswanth Shau

Sureddy Komari *Pranali Ahonsi*

Programme Specific Outcome

- * Students will demonstrate the understanding and use of Public Performance as a means for engaging communities. Creating cultural awareness and providing ethical leadership.
- * Music students will be able to perform as solosits, ensemble members and Chamber Musicians at appropriate levels for entering graduate music study and for public school and studio teaching.
- * Students will be able to create and analyze music as means of supporting developing careers in music teaching and performance.
- * Students will be able to demonstrate teaching skills for teaching in institutions and audience education purposes.
- * Students will demonstrate and understandings of career options related to their area of specialization and assemble carrier appropriate portfolios including resume Photos, Videos, Audios and or other materials.
- * Students will demonstrate the application of knowledge and abilities related to music technology including digital audio work station and music notation software.
- * They will demonstrate knowledge and skills related to Music Pedagogy as it relates to private lesson instruction including various pedagogy methods.
- * Student will identify musical elements and organizational patterns through aural and visual analysis.
- * Students will demonstrate proficiency in keyboard techniques and fingerings through the performance of scale, sight reading, prepared musical pices, harmonization and improvisation.

Forwan Khan

Susely Kumar

Amalini Achari

CHOICE BASED CREDIT SYSTEM IN B.MUS. (HINDUSTANI MUSIC VOCAL)

Semester	Paper	Paper Name	Distribution of Marks Mid & End	Credit	Total Marks
Semester - 1	CC-1 (T)	General and Applied Theory	MT25 + E (T75)	6	100/40
	CC-2 (P)	Stage performance & Viva voce	MP25 + E (P60 + 15 R+V)	6	100/40
	GE-1 (T)	General and Applied Theory	E (T25)	2	25/10
	GE-1 (P)	Stage performance & viva voce	E (P75)	4	75/30
	AECC-1	Eng./MIL, Communication / MIL+NH	E 100/50+50	2	100/40
Semester-2	CC-3 (T)	General and Applied Theory	MT25 + E (T75)	6	100/40
	CC-4(P)	Stage performance & Vve voice	MP25 + E (P60 + 15 R+V)	6	100/40
	GE-2(T)	General and Applied Theory	E (T25)	2	25/10
	GE-2(P)	Stage performance & viva voce	E (P75)	4	75/30
	AECC-2	EVS	E 100/50+50	2	100/40
Semester - 3	CC-5 (T)	History of Classical Music Applied	M T25 + E (T75)	6	100/40
	CC-6 (T)	Theory	M T25 + E (T75)	6	10/40
	CC-7 (P)	Stage performance & Viva voice	M P 25 + E (P60 + 15 R+V)	6	100/40
	GE-3 (T)	General and Applied Theory	E (T25)	2	25/10
	GE-3 (P)	Stage performance & viva voice	E (P75)	4	75/30
	SEC-1(T)	Skill Enhancement course	E (T25)	1	25/10
	SEC-1 (P)		E (P75)	1	75/30
Semester - 4	CC-8 (T)	Biography of Musicians	M T25 + E (T75)	6	100/40
	CC-9 (T)	Applied Theory	M T25 + E (T75)	6	10/40
	CC-10 (P)	Stage performance & Viva voice	M P 25 + E (P60 + 15 R+V)	6	100/40
	GE-4 (T)	History of Music	E (T25)	2	25/10
	GE-4 (P)	Stage performance & viva voice	E (P75)	4	75/30
	SEC-2(T)	Skill Enhancement course.	E (T25)	1	25/10
	SEC-2 (P)		E (P75)	1	75/30
Semester -5	CC-11 (T)	Study of Musical Style	M T25 + E (T75)	6	100/40
	CC-12 (P)	Stage performance & viva voice	M P25 + E (P60 + 15 R+V)	6	100/40
	DSE-1 (T)	DSE-1 (T)	M T25 + E (T75)	6	100/40
	DSE-2 (P)	Discipline Specific Elective	M P 25 + E (P60+15 R+V)	6	100/40
Semester -6	CC-13 (T)	Study of Musical Style	M T25 + E (T75)	6	100/40
	CC-14 (P)	Stage performance & viva voice	M P25 + E (P60 + 15 R+V)	6	100/40
	DSE-3 (T)	Discipline Specific Elective	M T25 + E (T75)	6	100/40
	DSE-4 (P)	DSE-1 (P)	M P 25 + E (P60+15 R+V)	6	100/40

Abbreviations :

CC = Core Course, SEC - Skill Enhancement Course, DSE - Discipline Specific Elective, GE- Generic Elective, M = Mid Semester Examination, E = End Semester Examination. T = Theory Examination , P - Practical

Examination , R - Record File, V = Viva Voce

DSE 1,2,3 & 4 = Discipline Specific Elective of the subject opted as core subject.

SEC 1 & 2 = Skill Enhancement Course of the core course opted.

GE 1,2,3, & 4 = Genertic Elective of any one subject of Arts, That will be 75 Marks Practical for each paper in End.

Suman Dhanu

Shreety Kumari

Prachi Ahooni

B. Mus (Vocal)

First Semester

General and Applied theory of Indian Classical Music

Total Marks - 100

Mid Exam - 25

End Exam - 75

Credit - 06

C.C.-1 Unit 1

1. Definition of the following terms :- Sangeet swar (shudha & vkrita) Shruti, Naada Saptak, Varna, Alankara
1. Swara system of Indian classical music
(i) North Indian Style (ii) South Indian Style
2. Comparative study of the both Indian Swara System.

Unit 2

1. Details study of musical instrument
(i) Tanpura (ii) Tabla
2. Thaats system in Indian Classical music.
3. Different types of taan.
4. Introduction of Taal, Laya and Matra

Unit 3

1. Theoretical Knowledge of all the prescribed ragas.
2. Notation of compositions in prescribed ragas.
3. Writing notation of talas with laykaries in prescribed ragas.
3. Comparative study of the ragas.

Practical-1

Stage Performance

Total Marks - 100

Mid Exam - 25

End Exam - 60+15

Credit - 06

C.C.-2 Unit 1

1. Vocal music in Prescribed Ragas :-
Bilawal, yaman,
Shudha Kalyan, Malkauns
2. Taal :- (i) Teental (ii) Ektal (iii) Choutal (iv) Keherwa.
3. Vilambit Khayal in any one of the above Raga.
4. Dhrupad in any one of the above Raga.
5. One Drut Khayal, one lakshangeet or one sargam geet in all above Ragas.
6. One Tarana in any one of the above Raga.

Unit-2

1. Presentation of One semi classical or devotional composition.
2. Presentation of one light or folk composition.
3. Five Alankara in Bilawal and yaman.

Marks - 15

Internal assessment and viva voce

1. Notation book to be submitted for internal assessment.
2. Record of the programme attend during semester.
3. Ability to demonstrate tal, prescribed in the syllabus with reciting bols by hand in different laykaries.
4. Raga Pahchan.

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Susanty Kumari

Anodini Acharya

B. Mus (Vocal)

Second Semester General and Applied theory of Indian Classical Music

Total Marks - 100

Mid Exam - 25

End Exam - 75

Credit - 06

C.C.-3 Unit 1

1. Details of the following :- Geet, Gandharva, gaan, marg sangeet, deshi sangeet
2. Development of Indian Swara saptak.
3. Meer, gamak, Kaana, Alpatva, and Bahutva
4. Detailed about raaga

Unit 2

1. Details study of musical instrument
(i) Harmonium (ii) Pakhawaz
2. Division of all types of musical instruments.
(i) Tat, (ii) Sushir (iii) Avanadh (iv) Ghan

Unit 3

1. Theoretical Knowledge of all the prescribed ragas.
2. Notation of compositions in prescribed ragas.
3. Writing notation of talas with laykaries in prescribed ragas.
4. Comparative study of the ragas.

Practical - 2 Stage Performance

Total Marks - 100

Mid Exam - 25

End Exam - 60+15

Credit - 06

C.C.-4 Unit 1:-

1. Vocal music in Prescribed Ragas :-
Bageshri, Ashawari, Khamaj, Shankra
2. Taal :- (i) Jhaptal (ii) Dhamar Tal (iii) Dadra (iv) Rupak.
3. Vilambit Khayal in any one of the above Raga.
4. Dhrupad in any one of the above Raga.
5. One Drut Khayal, One Lakshangeet or one sargam geet in all above Ragas.
6. One Tarana in any one of the above Raga.

Unit-2

1. Presentation of five Alankara in ashawari and khamaj thata.

Internal assessment and viva voce.

Marks-15

1. Notation book to be submitted for internal assessment.
2. Record of the programme attend during semester.
3. Ability to demonstrate taal, prescribed in the syllabus with reciting bols by hand in different laykaries.
4. Raga Pahchan.

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B. Mus (Vocal)
Third Semester
General and Applied theory of Indian Classical Music

Total Marks - 100
Mid Exam - 25
End Exam - 75
Credit - 06

C.C.-5 Unit 1

1. Ancient History of Music.
(i) Vedic Kaal (ii) Budha and Jain Kaal (iii) Mourya kaal
(iv) Kanishak Kaal, (v) Gupta Kaal

Unit 2

2. Life sketch of the following and their works :-
Pt. V.N. Bhatkhande, Pt. V.D. Paluskar, Pt. Vayankatmakhi, Pt. Omkaarnath Thakur,
Gurudev Ravindra Nath Tagor, Pt. Ravi Shankar, Hari Prasad Chourasia, Allauddin
Khan, Ishori Amonkar, Mooghu Bai Kunderkar.

Unit 3

2. Brief knowledge of the following granthas :-
(i) Natyashastra by Bharatmuni
(ii) Vrihaddeshiya by Matangmuni
(iii) Nardya Shiksha by Narad.

Unit 4

1. Details knowledge of Raga Classification

Unit 5

1. Merits and demerits of classical vocalists.

Practical-1

Applied theory of classical music

Total Marks - 100
Mid Exam - 25
End Exam - 60+15
Credit - 06

C.C.-6 Unit 1

1. Placement of shudha and vikrit swaras on 36 inches.
string of veena according to Pt. Shri Nivas.
2. Jaati gayan, Raga Lakshan, Ashraya Raga, Nibadha - Anibhadha gaan.

Unit-2

1. Detailed knowledge of Sarana chatushtai
2. Details knowledge of grama and moorchhana.
3. Detailed about vadyakaara

Unit 3

1. Theoretical Knowledge of all the prescribed ragas.
2. Notation of compositions in prescribed ragas.
3. Writing notation of talas with laykaries.
4. Comparative study of the ragas.

J. Manoj Kumar

D. Laloni Acharya

Surety Kumar

Practical-3
Stage Performance

Total Marks - 100
Mid Exam - 25
End Exam - 60+15
Credit - 06

C.C.-7 Unit 1

1. Vocal music in Prescribed Ragas.
Jaunpuri, Gour Sarang, Kafi and Ramkali
2. Taal :- Teevra, Ada-Choutal, Sultal.
3. Vilambit Khayal in any two of the above Raga.
4. Dhrupad in any one of the above Raga.
5. One Drut Khayal, One lakshangeet or one sargam geet in all above Ragas.
6. One Tarana in any one of the above Raga.

Unit 2

1. Presentation of five Alankara in Kafi that.
2. Presentation of One light or folk composition.
3. Presentation of one filmy song based on Thaata Raga.

Internal assessment and viva voice. Marks - 15

1. Notation book to be submitted for internal assessment.
2. Record of the programme attend during semester.
3. Ability to demonstrate taal, prescribed in the syllabus with reciting bols by hand in different layakarais.
4. Raga Pachan.

B. Mus (Vocal)
Fourth Semester

**Theory of Indian Music and Biographies of Musician
Composers and musicologists**

Total Marks - 100
Mid Exam - 25
End Exam - 75
Credit - 06

C.C.8 Unit-1

1. History of classical music in medieval and modern period.
2. Brief knowledge of granthas.
(i) Sangeet Ratnakar by Sharnagdev (ii) Raga Tarangini by Pt. Lochan.
(iii) Churdandi, Prakashika by Pt. Vayankatmakhi.

Unit 2

1. Detailed description of time theory of Ragas
(i) Parmel Praneshak Raga (ii) Adhavadarshak Swara

Unit 3

12. Life Sketch of great musician and their works :-
Swami Haridas, Taansen, Raja Mansing Tomar, Nawab Wazid Ali Shah, Ustad Faiyaz ali Khan, Sada Rang - adarang, Ahobal, Ramamatya, Pt. Lochan, Bhavbhatt, Ustad Ammer Khan, Pt. Bhimsen Josi, Ustad Abdul Karim Khan, Ameer Khusro.

Applied theory of classical music

C.C.-9

Unit 1

1. Detailed knowledge of Hindustani Tal System.
2. Detailed knowledge of karnataka tal system.
3. Comparison between both tal system.

- Unit-2**
1. About tala, matra, laya and its impact on the Ragas.
 2. Tal ke das prana

Jaswanth Shah

Anurani Acharya

Sandy Kumari

Unit 3

1. Theoretical Knowledge of all the ragas in syllabus.
2. Notation of compositions in prescribed ragas.
3. Writing notation of talas with laykaries in prescribed ragas.
4. Comparative study of the ragas.

Practical-2 Stage Performance

Total Marks - 100
Mid Exam - 25
End Exam - 60+15
Credit - 06

C.C.-10 Unit 1

Unit 1

1. Vocal music in Prescribed Ragas.
Bhairav, Jaijaianti, patdeep, gour malhar
2. Tall :- (i) Jhoomra, Tilwara, Deepchandi.
3. Vilambit Khayal in any one of the above Raga.
4. Dhamar in any one of the above Raga.
5. One Drut Khayal, One Lakshangeet or one sargam geet in all above Ragas.
6. One Tarana in any one of the above Raga.

Unit 2 1. Presentation of five Alankara in Bhairav thata.

2. Presentation of One light or folk composition.

Internal assessment and viva voice. Marks - 15

1. Notation book to be submitted for internal assessment.
2. Record of the programme attend during semester.
3. Ability to demonstrate tal, prescribed in the syllabus with reciting bols by hand in different layakaris.
4. Raga Pachan.

B. Mus (Vocal) **Fifth Semester**

Study of musical style of Indian and applied theory

Total Marks - 100
Mid Exam - 25
End Exam - 75
Credit - 06

C.C.11 Unit-1

1. Study of Hindustani Musical forms
Dhrupad, Dhamar, Khayal, Tappa, Tarana, Chaturang Trivat.
2. Study of Karnataka musical forms.
Kriti, Pallavi, Tillana Varnam and Padam.

Unit

1. Study of semi classical musical forms, thumri, dadra, sadra.
2. Study of Western Music :- Different types of Scale and Tone, Musicals Note, Frequencies, Harmony & Melody
3. Technical Terms - Frequencies, Oscillation, Consonence Dissonance, and various permeetation and combinations Ascent and Discent.

Unit 3

1. Theoretical knwoeldge of all the prescribed ragas.
2. Notation of compositions in prescribed ragas.
3. Notation of talas with layakaries.
4. Comparative study of the ragas.

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Practical and viva voice

Total Marks - 100
Mid Exam - 25
End Exam - 60+15
Credit - 06

C.C.-12

- Unit 1 -**
1. Vocal music in prescribed ragas.
Kedar, Shyam Kalyan, Bhairavi, Durga.
 2. Taal :- Addha, Panjabi and all previous taal.
 3. Vilambit khayal in any two of the above ragas.
 4. Dhupadi in any one of the above Raga.
 5. One Tarana in any one of the above raga.
 6. One drut khayal, one lakshangeet or one sargamegeet in all above raga..

Unit 2

1. Presentation of one composition of meerabai, tulsidas and kabir.
2. Presentation of five alankara in Bhairavi thaat.
3. Presentation of one light or folk, composition by the student.

Internal assessment and viva voice

1. Notation book to be submitted for internal assessment.
2. Record of the programme attend during semester.
3. Ability to demonstrate tal, prescribed in the syllabus with reciting bols by hand in different layakaries.
4. Raga Pahchan.

**B. Mus (Vocal)
Sixth Semester
Study of musical style of India**

Total Marks - 100
Mid Exam - 25
End Exam - 75
Credit - 06

C.C.-13 Unit 1

1. Study of light music forms and its importance :-
Geet, Gazal, Bhajan, Kawali,
2. Study of folk/Tribal music of India.

Unit 2

1. Comparative study of all musical forms of India with classical music.

Practical and viva voce

Total Marks - 100
Mid Exam - 25
End Exam - 60+15
Credit - 06

C.C.-14

Unit -1

1. Vocal music in prescribed ragas.
Rageshri, Miyan Malhar, marwa, Kamod.
2. Tall :- Mat-taal, gaj-jhampa taal and previous taal
3. Vilambit khyal in any two of the above ragas.
4. Dhamaar in any one of the above Raga.
5. One Tarana in any one of the above raga.
6. One drut Khayal, one lakhsngeet or one sargamggeet in all above raga in different tal.

Jyoti Dhar

Surety Kumari Anurani Acharya

Unit - 2

1. Presentation of one devotional or bhajan of surdas.
2. Five Alankara in marva thaat.

Internal assessment and viva voce

Marks - 15

1. Notation book to be submitted for internal assessment.
2. Record of the programme attend during semester.
3. Ability to demonstrate tal, prescribed in the syllabus with reciting bols by hand in diferent layakaris.
4. Raga Pahchan.

Suresh Kumar

Suresh Kumar

Pradeep Kumar

B. Mus (Vocal)
SEC-1 (Theory)
Hindustani Music (Vocal)

Total Marks - 100
Mid Exam - 25
End Exam - 75
Credit - 06

1. Detailed Description of music Direction.
2. Visit to all India Radio/Doordarshon music festival and making the report based on the visit.
3. Composition of Ragas and theory of swara rachha.

SEC-I (Practical) (Pract 50 + 25 Project Record)

1. Presenting five Alankar in Harmonium with tabla.
2. Presentation of any one topic of choice based on classical music.
3. Presenting one semi classical composition.
4. Composing music for jingals.

SEC-II (Theory)

Total Marks - 100
Mid Exam - 25
End Exam - 75
Credit - 02

1. Basic knowledge of operating sound system.
2. Attending music conferences/listening of Radio sangeet sammelans a Audio, visual adds National programmes of music and writing reviews or reports of the same.
3. Scale, Pythagorian scale, equally temperd scale.

SEC-11 (Practical) (Pract 50+ 25 Project Record)

1. Presentation on the life and contribution o great musicians.
2. Presentation of vocal music in group such as folk or tribal music loght music.
3. Project work on music therapy.
4. Presenting one light composition.

GENERIC ELECTINE 1 ((Theory)

General and applied theory of Indian Classical Music

G.E.-1 TH

1. Knowledge of the following :-
Sangeet, Shruti, Swara, Saptak, alaap taan,
- 2.1 Raga, Ragon ki Jati, Raga Lakhana.
3. Theoretical Knwoeldge of the Ragas and Taal in syllabus.
4. Notation of composition in each the Ragas.
5. Notation of taal with layakarries.

Total Marks - 100
Theory - 25
Practical - 75
Credit - 06

G.E. Practical

1. Vocal music in following ragas.
Bilawal, yaman, Malkaunsh.
2. Taal :- Trital, Dadra, Choutal.

Suresh Kumar

Swati Kumari
Prachi Acharya

3. One Dhrupad in any one of above raga.
4. One drut khayal, lakshan geet or sargamgeet in each above raga.
5. Five alankara in Bilawal and yaman ragas.
6. Demonstrate taal by hand with reciting bols in different layakarie.
7. One light or folk composition.

GENERIK ELECTINE 2 ((Theory)

General and applied theory of Indian Classical Music

G.E.-2 (Theory)

Total Marks - 100

1. Knowledge of the following :-
Taal, laya Nada.
2. Origin and development of notation system.
3. Theoretical Knowledge of the Ragas and Taal in syllabus.
4. Notation of composition in each the Ragas.
5. Notation of taal with layakaries.

Theory - 25

Practical - 75

Credit - 06

G.E. 2 (Practical)

1. Vocal music in following Ragas :- Ashawari, Bihag, Hameer.
2. Taal :- Rupak, Keherwa, Dhamar.
3. One drut khayal, lakshan geet or szargamgeet in each above raga.
4. Five Alankara in Ashawari thaat.
5. One Dhamar in any of the above Raga.
6. Presentation of one semi classical composition.
7. Demonstrate taal by hand with reciting bols in different layakaries.

G.E.-3 (Theory)

General Electine 3 (Theory)

History of Music and Applied Theory

Total Marks - 100

1. Ancient history of music.
2. Brief knowledge of granthas
(i) Sangeet Ratnakar by Sharangdev
(ii) Sangeet Parijaat y Ahobal.
3. Knowledge of writing Notation of Ragas.
4. Notation of taal in different layakaries.
5. Theoretical knowledge of presecrbed ragas.

Theory - 25

Practical - 75

Credit - 06

Practical

1. Vocal music - Poorvi, Kedar, Bageshri
2. Taal :- Jhaptal, Sultal, Jhoomra.
3. One Dhrupad in any one of above raga.
4. One vilambit in any one raga.
5. One drut Khayal, Lakshan geet or sargamgeet in each above raga
6. Five alankara in Poorvi Thaat.

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7. Demonstrate taal by hand with reciting bols in different layakaries.
8. Presentation of one patriotic song.

GENERIK ELECTINE 4 (Theory

Total Marks - 100

Theory - 25

Practical - 75

Credit -06

General and applied theory of Indian Classical Music

G.E.-4 (Theory)

1. History of music in Medieval period and morden age.
2. Life Sketch of Pt. V.N. Bhatkhande and Pt. V.D. Paluskar.
3. Detailed knowledge of thaat raga vargikaran.
4. Knowledge of writing Notation of Ragas.
5. Notation of taal in different layakaries.
6. Theoretical knowledge of prescribed ragas.

G.E. 4 Practical

1. Vocal music :- Todi, Shankara, Jaunpuri
2. Taal :- Addha, Teevra and all previous taals
3. One Vilambit in any one of above raga.
4. One Dhamar in any one of above raga.
5. One drut Khayal, lakshan geet or sargamgeet in each above raga.
6. Five alankara in Todi Thaata.
7. Demonstrate taal by hand with reciting bols in different layakaries.
8. Presentations of one folk / tribal composition.

DISCLINE SPECIFIC ELECTIVE (DSE-1)

Total Marks-100

VOCAL / (HINDUSTANI MUSIC)

Theory - 25

THEORY

Practical - 75

Credit - 06

Unit-1

1. Musical Reference found in Mahabarata and Ramayan Kaal.
2. Mathematical calculation of thaats according to Pt. V.N. Bhatkhande and PT. Vyankat Mukhi.
3. Metod of Teaching in music from Ancient

Unit-2

1. Write short note on following :

(i) Kaku in music	(ii) Music therapy
(iii) Theatre music	(iv) Music management

Unit - 3

1. Essay on the following topic.
 - (i) Music and aesthic
 - (ii) Guru shishya parampara
 - (iii) Morden trends in music.

Unit - 4

1. Notation of taal in different layakaries. (Ara, Kuwad, Biyad).
2. Theoretical knowledge of prescribed ragas.
3. Notation of self composition in any two of the previous prescribed Raga.

Secretary

Secretary Komard

Principals

Practical

Total Marks - 100
Mid Exam - 25
End Exam - 60+15
Credit - 06

D.S.E.-4

1. Vocal music - Darbari Kanhara, Poorvi, Bahar, Chayanat.
2. Taal :- Ekk Taal, Choutaal, Dhamar.
3. One Vilambit in any one of above raga.
4. One Dhrupad or Dhamar in any one of above raga.
5. One drut khyal, lakshan geet or sargangeet in each above raga.
6. One Trivat and Tarana.
7. Presentation of composition in prescribed raga and self composition by the student in any previous or prescribed Raga.

Internal assessment and viva voce.

Mark-15

1. Notation book to be submitted for internal assessment.
2. Raga Pahchan.
3. Identification of the Raga and Taal of the prescribed syllabus being played or sung.

DISCIPLINE SPECIFIC ELECTIVE (DSE-3)

VOCAL / (HINDUSTANI MUSIC)

THEORY

Total Marks - 100
Mid Exam - 25
End Exam - 75
Credit - 06

Unit-1

1. Detailed description on the "Gharana Parampara" of Hindustani Music (Vocal)
2. Basic Knowledge of Ravindra Sangeet, Nazarul Sangeet and Sufi Sangeet.

Unit-2

1. Short note on the following :-
 - (i) Contribution of Classical Music in Film Industry.
 - (ii) Ethnomusicology of Jharkhand.
 - (iii) Impact of Season in Music
 - (iv) Criticism in music.

Unit - 3

1. Essay on the following Topic.
 - (i) Place of Music in fine arts.
 - (ii) Music and literature.
 - (iii) Role of music in national integration.
 - (iv) Psychological impact of nada yoga

Unit - 4

1. Notation of taal in different layakaries. (Ara, Kuwad, Biyad).
2. Theoretical knowledge of prescribed ragas.
3. Notation of composition in prescribed raga and self composition in any two of the previous or prescribed Raga.

Arman Dha

Aravind Acharya

Surety Kumar

Practical

D.S.E--4

1. Vocal music - Multani, Todi, Basnat, Paraj.
2. Taal :- Rupak, Dadra, Kaharwa, Teentaal.
3. One Vilambit in any one of above raga.
4. One Dhrupad or Dhamar in any one of above raga.
5. One drut khayal, lakshan geet or sargangeet in each above raga.
6. One Chaturang and tarana.
7. Presentation of self composition by the student in any previous or prescribed Raga.

Internal assessment and viva voce.

1. Notation book to be submitted for internal assessment.
2. Raga Phachan.
3. Identification of the Raga and Taal of the prescribed syllabus being played or sung.

Recommended Books

- | | | |
|--|---|--------------------------|
| 1. Rag Parichay Part I to IV | - | Harishchandra Srivastav |
| 2. Sangeet Vishard | - | Basant |
| 3. Abhinav Geetjali Part I to IV | - | Rameshwary jha |
| 4. Kramik Pustak Malika Part-I to VI | - | V.N. Bhatkhande |
| 5. Bhatkhande Sangeet Shastra Part-I to II | - | V.N. Bnatkhande |
| 6. Nibandh Sangeet | - | Lakshmi Narayan Garg |
| 7. Bhartiya Sangeet Shastra | - | Subhadra Choudhary |
| 8. Sangeet Chitamani | - | Acharya Vrihaspati |
| 9. Dhvani aur Sangeet | - | Prof. Lalit Kishor Singh |
| 10. Sangeet Shastra | - | K. Vasudev Shastri |
| 11. Pracheena Bharat Mein Sangeet | - | Dharmavati Srivastav |
| 12. Bhartiya Sangeet Ke Naye aayam | - | Pt. Vijay Shankar Mishra |
| 13. Adhunik Kaal Mein Shastriya Sangeet | - | Dr. Hukum Chand |
| 14. Sangeet Shastra Parag | - | Gobind Rao Rajurkar. |
| 15. Bhartiya Itihaas main Sangeet | - | Bhargwat Sharan Sharma |
| 16. Sangeetajali Part I to VI | - | Omkarnath Thakur |
| 17. Bhavrang Lahri Part-I to V | - | Balwant Rai Bhatt. |
| 18. Sangeet Shastra Vigyan | - | Dr. Panna Lal Madan. |
| 19. Shri Mallakshaya Sangeet | - | Pt. V.N. Bhatkhande |
| 20. भारतीय संगीत शिक्षण प्रणाली एवं उसका
वर्तमान स्तर | - | डॉ० मधुबाला सक्सेना |

Jorawan Khan

Surety Komari

Anilini Acharya