



B.P.A. Hindustani Vocal Music
THREE YEAR FULL TIME PROGRAMME

LOCF
(Learning Outcomes
Curriculum Framework)
Syllabus and Scheme of
Examination

DEPARTMENT OF PERFORMING ARTS
Faculty of Arts, Communication
and Indic Studies
Sri Sri University
Cuttack (Odisha)

Introduction –

The proposed programme shall be conducted and supervised by the Faculty of Arts, Communication and Indic Studies, Department of Performing Arts, Sri Sri University, Cuttack (Odisha). This programme has been designed on the Learning Outcomes Curriculum Framework (LOCF) under UGC guidelines, and offers flexibility within the structure of the programme while fostering a strong foundation and in-depth knowledge of the discipline. The learning outcome-based curriculum ensures that the syllabus suits the present day needs of the student towards higher education and employment.

The Department of Performing Arts aims to impart holistic education to equip future artists to achieve highest levels of professional ability, in a learning atmosphere that fosters universal human values through the Performing Arts.

The Department of Performing Arts at Sri Sri University is now offering bachelor degree program with specialization in Performing Arts (Odissi Dance and Hindustani Vocal Music)

Vision –

- The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.
- To preserve, perpetuate and monumentalize through the Guru-Sishya Parampara (teacher-disciple tradition) the classical performing arts in their essence of beauty, harmony and spiritual evolution, giving scope for innovation and continuity with change to suit modern ethos. To equip students to achieve the highest levels of professional ability in a learning atmosphere that fosters universal human values through Performing Arts.

Mission :

- To be a center of excellence in performing arts by harnessing puritan skills from Vedic days to modern times and creating artistic expressions through learned human ingenuity of emerging times for furtherance of societal interest in the visual & performing arts. To provide a resourceful center based particularly in Odisha and in general all over India that provides the opportunity to learn, lead and serve with research relevance to the economy at local, National and International level.

- To provide world class, holistic education, matching industry requirements and market demands by positioning department's curricula at a progressive level. The Department aim to value differentiation in higher education and its unmatched focus on student's overall development.

Objectives

- To preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
- To promote amongst youth and children the interest of Hindustani Vocal Music
- To impart methodical training of classical music, dance and to promote and propagate 'Guru-Shishya Parampara', the soul of Indian Music tradition and the proven method for developing new generations of performing artists.
- To develop and make available various facilities such as classrooms, practice hall, recording studio, stage, auditorium for students as well as the visiting artists and teachers.
- To promote and encourage research of performing arts by making available reference books, research papers and documents, photographs and audio-video recordings.
- To felicitate the artists and teachers for their contribution and to undertake activities for their welfare.
- To create awareness and liking about musicology amidst members, as well as the public
- To inculcate Indian values of life amongst the masses, more particularly among the younger generation through the Guru-Shishya Parampara – leading to a direct interaction of the teacher and the student, making the relation special and personal. The purpose of training is not only to produce talented artists but also to pass on the true Indian culture and values amongst the students as well as their family members and the society at large.
- To cultivate and enhance the interest in dance and other performing arts understood not just as a medium of entertainment but also as a channel for the excellent expression of emotions since this plays a vital role in determining the quality of human life. Balanced growth of physique, mind and spirit/soul/emotions helps in developing fundamental moral values.
- To organize workshops, lecture-demonstrations and Meets with prominent artists & Gurus and excursion tours to important centers of Dance in India with an aim to nurture and further develop the participants interest and give the participants a platform to interact with the senior artists and Gurus and learn from them directly.
- To produce or arrange productions and choreographies for presentation in various festivals and programmes.
- To work for development and advancement of dance, music and other performing arts and to set up and maintain Educational Institutions and Research Centers in these fields.

Program Outcomes:

On successful completion of this programme, a student should be able to:

- Demonstrate each and every aspects of the art form

- Perform in any reputed events, music festivals
- Analyse, interpret and assess their own compositions/Choreographies/music production,musicperformances, instruments, views on their field of study and those of others
- Use modern technologies for enhancing the performance of entertainment industry
- Direct and produce relevant products for the entertainment industry
- Choose appropriate online programmes for further learningandparticipating in seminars and conferences
- Establish his/her own institute

Eligibility Criteria:

The minimum qualification for pursuing Bachelor of Performing Arts (B.P.A.) course is a pass degree in 10+2 or Higher Secondary Examination with a minimum of 50% marks from a recognized college or university.

Students who are willing to apply for this course should have a background in the area of performing arts to go further in this course.

Programme Duration – The B.P.A Hindustani Vocal Music Programme will be of three years duration. Each academic year shall have two semesters. There will be total of six semesters. Each semester will be of sixteen weeks.

Design of B.P.A Hindustani Vocal Music programme:-

- Thisprogramme will have twenty seven CORE courses, five AECC (Ability Enhancement Compulsory Course) courses, five SEC (Skill Enhancement Course) courses, two DSE(Discipline Specific Elective) courses and four GE (Generic Elective) courses
- The teaching-learning will involve theory classes and practical classes. The curriculum will be delivered through various methods including chalk & talk, class discussions, small group discussions, talks by experts, utilisation of relevant e-sources, oral-tradition teaching methodology, Practice sessions, Presentation sessions, Lec-Dem, Work shops, Seminars, Projects, concerts by eminent artistes and note book preparation of musical compositions.
- The evaluation process will be two-fold : Internal Assessment and End SemesterExamination.Internal assessment for both theory and practical will broadly comprise of continuous evaluation through oral questions, oral presentation, class assignments, work-sheets, creative work, class tests and Internal Tests. End semester

examination shall be conducted for theory as well as practical.

Course Structure

BACHELOR OF PERFORMING ARTS (HINDUSTANI VOCAL MUSIC)

Course Duration : Three Years

Total Credits : 144Credits

(2 Credit = 50 Marks, 4credits = 100 Marks)

Total Marks : 3600 Marks

SEMESTER-I			
Course Code	Course Name	Credits	Full Marks
BHV-CC- 101	Vilambit Khayal – I	4	100
BHV-CC- 102	Chhota Khayal – I	4	100
BHV-CC- 103	Theoretical Aspects of Indian Classical Music – I	4	100
BHV-CC- 104	Practice of Harmonium– I	2	50
BHV-AECC – I	English	4	100
BHV-AECC-III	Happiness Connect	4	100
Total		22	550
SEMESTER-II			
BHV-CC- 201	Vilambit Khayal – II	4	100
BHV-CC- 202	Chhota Khayal – II	4	100
BHV-CC- 203	Theoretical Aspects of Indian Classical Music – II	4	100
BHV-CC- 204	Biographies of Musicians& Musicologists	4	100
BHV-CC- 205	Practice of Harmonium – II	2	50
BHV-AECC – II	Environmental Studies	4	100
Total		22	550

SEMESTER-III			
BHV-CC- 301	Vilambit Khayal – III	4	100
BHV-CC- 302	Chhota Khayal – III	4	100
BHV-CC- 303	Theoretical Aspects of Indian Classical Music – III	4	100
BHV-CC- 304	Introduction of Carnatic Music & Western Classical Music	4	100
BHV-AECC–III	Sanskrit	4	100
BHV-SEC–I	Practice of Tabla –I	2	50
Total		22	550
SEMESTER-IV			
BHV-CC- 401	Vilambit Khayal – IV	4	100
BHV-CC- 402	Chhota Khayal – IV	4	100
BHV-CC- 403	Theoretical Aspects of Indian Classical Music – IV	4	100
BHV-CC- 404	Study of Ancient Granthas	4	100
BHV-SEC–II	Practice of Tabla – II	2	50
BHV-SEC–III	Computer Lab	2	50
BHV-CC-506	Study of Instruments	2	50
Total		22	550
SEMESTER-V			
BHV-CC- 501	Vilambit Khayal –V	4	100
BHV-CC- 502	Chhota Khayal –V	4	100
BHV-CC- 503	Theoretical Aspects of Indian Classical Music – V	4	100
BHV-CC- 504	Origin and Evolution of Music	2	50
BHV-CC- 505	Seminar	2	50
BHV-SEC–IV	Introduction to Elements in Musical Composition	4	100
BHV-SEC–V	Summer Internship Program (SIP)	4	100
BHV- DSE–1A OR BHV-DSE–2A	Semi Classical Music – 1 Light music – 1	2	50
G.E – 1		2	50

Total		28	700
SEMESTER-VI			
BHV-CC- 601	Vilambit Khayal – VI	4	100
BHV-CC- 602	Chhota Khayal – VI	4	100
BHV-CC- 603	Stage Performance	4	100
BHV-CC- 604	Theoretical Aspects of Indian Classical Music – VI	4	100
BHV-CC- 605	Research Methodology	4	100
BHV-SEC–VI	Studio Practice	4	100
BHV-DSE–1B OR BHV-DSE–2B	Semi Classical Music – 2 Light music – 2	2	50
G.E – 2		2	50
Total		28	700

SEMESTER	CORE COURSE (CC)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Discipline Specific Elective (DSE)	Generic Elective (GE)
I	BHV-CC-101 Vilambit Khayal – I BHV-CC-102 Chhota Khayal – I BHV-CC-103 Theoretical Aspects of Indian Classical Music– I BHV-CC-104 Practice of Harmonium –I	BHV-AECC – I English-I BHV - AECC – II			
II	BHV-CC-201 Vilambit Khayal – II BHV-CC- 202 Chhota Khayal – II BHV-CC- 203 Theoretical Aspects of Indian Classical Music– II BHV-CC-204 Biographies of Musicians& Musicologists BHV-CC-205 Practice of Harmonium – II	BHV - AECC – III Environmental Studies			
III	BHV-CC-301 Vilambit Khayal – III BHV-CC-302 Theoretical Aspects of Indian Classical Music– III BHV-CC-303 Theory of Indian Music – III BHV-CC-304 Introduction of Carnatic Music & Western Classical Music	BHV – AECC - IV Sanskrit-III	BHV - SEC – I Practice of Tabla-I		
IV	BHV-CC-401 Vilambit Khayal – IV BHV-CC-402 Chhota Khayal – IV BHV-CC-403 Theoretical Aspects of Indian Classical Music– IV BHV-CC-404 Study of Ancient Granthas BHV-CC-405 Study of Instruments		BHV - SEC – II Practice of Tabla-II BHV-SEC -III Computer Lab		
V	BHV-CC-501 Vilambit Khayal – V BHV-CC-502 Chhota Khayal – V BHV-CC-503 Theoretical Aspects of Indian Classical Music– V BHV-CC-504 Origin & Evolution Of Music BHV-CC-505 Seminar		BHV-SEC-VI Introduction to Elements in Musical Composition BHV - SEC - IV Summer Internship Program	BHV - DSE 1A Semi Classical Music – 1 BHV - DSE 2A Light Music - 1	G.E - I Practice of Hindustani Vocal / Practice of Light Music
VI	BHV-CC-601 Vilambit Khayal – VI BHV-CC-602 Chhota Khayal – VI BHV-CC-603 Stage Performance BHV-CC-604 Theoretical Aspects of Indian Classical Music-VI BHV-CC-605 Research Methodology		BHV - SEC - VI Studio Practice	BHV - DSE 1B Semi Classical Music - 2 BHV - DSE 2B Light Music - 2	G.E – II Practice of Harmonium / Practice of Tabla

CHOICE BASED CREDIT SYSTEM
Syllabus for B.P.A. (Hindustani Vocal Music)

MARKS DISTRIBUTION AND CREDITS

Semester	Paper Code	Paper	1st Internal Marks	2nd Internal Marks	End Semester	Total Marks	Credits
I	BHV-CC-101	Vilambit Khayal – I (Pract.)	20	20	60	100	4
	BHV-CC-102	Chhota Khayal – I (Pract.)	20	20	60	100	4
	BHV-CC-103	Theory of Indian Music – I	20	20	60	100	4
	BHV-CC-104	Practice of Harmonium – I	--	20	30	50	2
	BHV - AECC – I	English- I	20	20	60	100	4
	BHV- AECC- III	Happiness Connect	--	--	--	100	4
		Total				550	22
II	BHV-CC-201	Vilambit Khayal – II (Pract.)	20	20	60	100	4
	BHV-CC-202	Chhota Khayal – II (Pract.)	20	20	60	100	4
	BHV-CC-203	Theory of Indian Music – II	20	20	60	100	4
	BHV-CC-204	Biographies of Musicians & Musicologists	20	20	60	100	4
	BHV-CC-205	Practice of Harmonium – II	--	20	30	50	2
	BHV- AECC – VII	Environmental Studies	20	20	60	100	4
		Total				550	22
III	BHV-CC-301	Vilambit Khayal – III (Pract.)	20	20	60	100	4
	BHV-CC-302	Chhota Khayal – III (Pract.)	20	20	60	100	4
	BHV-CC-303	Theory of Indian Music – III	20	20	60	100	4
	BHV-CC-304	Introduction of Carnatic Music & Western Classical Music	20	20	60	100	4
	BHV - AECC – IX	Sanskrit	20	20	60	100	4
	BHV - SEC – I	Practice of Tabla –I	--	20	30	50	2

		Total				550	22
IV	BHV-CC-401	Vilambit Khayal – IV (Pract.)	20	20	60	100	4
	BHV-CC-402	Chhota Khayal – IV (Pract.)	20	20	60	100	4
	BHV-CC-403	Theory of Indian Music – IV	20	20	60	100	4
	BHV-CC-404	Study of Ancient Granthas	20	20	60	100	4
	BHV-CC-506	Study of Instruments	--	20	30	50	2
	BHV-SEC – II	Practice of Tabla – II	--	20	30	50	2
	BHV-SEC – III	Computer Lab	--	20	30	50	2
V		Total				600	24
	BHV-CC-501	Vilambit Khayal – V (Pract.)	20	20	60	100	4
	BHV-CC-502	Chhota Khayal –V (Pract.)	20	20	60	100	4
	BHV-CC-503	Theory of Indian Music - V	20	20	60	100	4
	BHV-CC-504	Origin and Evolution of Music	--	20	30	50	2
	BHV-CC-505	Seminar	--	--	--	50	2
	BHV-SEC-VI	Introduction to Elements in Musical Composition	20	20	60	100	4
	BHV - SEC – VIII	Summer Internship Program (SIP)	--	--	60	100	4
	BHV - DSE – 1A OR BHV - DSE – 2A	Semi Classical Music – 1 Light Music - 1		20	30	50	2
	G.E – I			20	30	50	2
		Total				700	28
	BHV – CC-601	Vilambit Khayal – VI (Viva)	20	20	60	100	4
	BHV-CC-602	Chhota Khayal – VI (Viva)	20	20	60	100	4
	BHV-CC -603	Stage Performance	--	--	100	100	4
	BHV-CC-604	Theory of Indian Music – VI	20	20	60	100	4

VI	BHV- CC – 605	Research Methodology	20	20	60	100	4
	BHV-- SEC – V	Studio Practice	20	20	60	100	4
	BHV - DSE – 1B OR BHV - DSE – 2B	Semi Classical Music - 2 Light Music - 2		20	30	50	2
	G.E – II		--	20	30	50	2
		Total				700	28
		Overall Total				3650	146

BACHELOR OF PERFORMING ARTS (HINDUSTANI VOCAL MUSIC)

SEMESTER :I

SEMESTER-I			
Course Code	Course Name	Credits	Full Marks
BHV-CC- 101	Vilambit Khayal – I	4	100
BHV-CC- 102	Chhota Khayal – I	4	100
BHV-CC- 103	Theoretical Aspects of Indian Classical Music-I	4	100
BHV-CC- 104	Practice of Harmonium– I	2	50
BHV-AECC – I	English-I	4	100
BHV-AECC-I	Happiness Connect	4	100
Total		22	550

Course Code : BHV–CC-101

Course Name: Vilambit Khayal – I (Practical)

Credits : 4 (100 Marks)

Total Teaching Hours : 120 Hrs.

Course Objective

- To initiate a relative beginner into the world of Hindustani music, where he/she is made aware of the rich cultural heritage of India.
- To teach the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his/her foundation can be made strong.
- To introduce different Alankaras, Vilambit Khayal & Taalas.

Course Learning Outcomes:

After completing this course, the students will be able to

- Understand and explain the basic terminologies of Indian music.
- Produce by singing the basic alankaras, analyse and apply various theoretical aspects of the prescribed ragas-
- Discuss the concept of Taal and the use of various taalas in Hindustani music, especially ragas.

Contents

Module-1/24 Hrs.

Ten Shudha Alankars in this semester.

Swara sadhana in different type of 10 alankars

- i. Sa, Re, Ga,
- ii. Sasa, Rere, Gaga.....
- iii. Sarega, Regama,
- iv. Saregama, Regamapa, ...
- v. Saregamapa, Regamapadha, ...
- vi. Saga, Rema ...
- vii. Saresarega, regaregama..
- viii. Sama, Repa...
- ix. Saregare, regamaga, ..
- x. Resa, gare.....

Two Swarmallika/ Sargam Geet from the prescribed Ragas.

Module-2/48 Hrs.

Vilambit khayal bandishes of the following Ragas (**Yaman, Bhupali, Alhaiyya Bilawal**)

Module- 3/24 Hrs.

Two Lakshangeet from the prescribed Ragas.

Knowledge of Shudha and Vikrutaswara and its applications in the prescribed Ragas.

Knowledge of followings Taals(BilambitEktal,DrutEktaal,BilambitTeentaal,Jhamp Taal)

Module-4/24 Hrs.

- Basic knowledge of playing Tanpura
- Intensive study of one Raga as choice Raga covering Vilambit and drutkhayals out of the Ragas prescribed in practical paper.

Guided listening of audio and video recordings; Radio and T.V. National programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Course Code: BHV-CC- 102

Course Name: Chhota Khayal – I (Practical)

Credits : 4 (100 Marks)

Total Teaching Hours : 120 Hrs. (8Hrs/week)

Course Objective:

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo,rhythm etc, so that his foundation can be made strong.
- To introduce different Alankaras, Chhota Khayal & important taalas with layakaris.
- To give knowledge of implementing Vadi, samvadi, anuvadi, vivadi, nyasswaras
- To teach other forms of music like Tarana.

Course Learning Outcomes:

After completing this course, the students will be able to

- Identify basic terminologies of Indian music ,which will help them in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), taala (rhythmic cycle), aalap (tonal elaborations), the student will be on course to becoming Performing artist in Hindustani music.
- The students will develop the ability to sing basic alankaras, they will be introduced to Chhota khayal which is the most important and popular form of Hindustani Vocal Music.
- They will grasp, examine and apply the various theoretical & aesthetical aspects of the prescribed Ragas.

Course Content :

Module-1/60 Hrs.

Chhota khayal in all Ragas with aalap and taans(Des, Kafi, Khamaj, Vrindavani Sarang)

Practical study of the importance and implementation of vadi, samvadi, vivadi,

Anuvadi, Nyasswaras& important phrases of Ragas.

Module-2/12 Hrs.

One Tarana and One Dhrupad from the prescribed Ragas.

Module.-3/24 Hrs.

Detailed knowledge of following Taalas;

Teental,Chautaal,Rupak,Keharawa, Dadra, with 1 gun , 2gun, 4gun Layakaris.

Module-4/24 Hrs.

(a) Identification of notes from the swarvistar of prescribed Ragas.

(b) Two Bhajans including ‘ Jay jagdish hare’.

(c) Intensive study in one Raga as choice covering DrutKhyalas out of the Ragas prescribe in practical paper.

Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Course Code: BHV-CC- 103

Course Name: Theoretical Aspects of Indian Classical Music – I (Theory)

Credits : 4 (100 Marks)

Total Teaching Hours : 60 Hrs. (4 Hrs./week)

Course Objective :

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To make the student aware of the life and contribution of the legends – Pt. Bhatkhande, Pt. Paluskar and Amir Khushro credited with the revival of Hindustani Classical Music
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition

Course Learning Outcomes:

After completing this course, the students will be able to

- The students will come to know and appreciate the ancient musical concepts.
- The students will be able to study and evaluate life stories of the legendary musicians & will get inspiration from their lives.
- The students will appreciate and evaluate the pioneering work done by the aforementioned legends of Hindustani music, and learn how the state of modern music is a direct result of their tireless efforts in reviving the dying art.
- The students will observe the great contributions of Pt. Paluskar & Pt. Bhatkhande and they will be able to read & write compositions by studying

notation systems created by the legends.

Course Content :

Module-1/15 Hrs.

Definition of the following terms:

Sangeet, Dhvani, Nada, Sruti, Swara (Sudha Vikruta), Saptak, Taala, Laya, Matra Sam, Khali Avartan, Bibhag, Varna (Stayi, Antara, Sanchari), Thaata, Raga, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swar, Khayal, Dhrupad, Lakshangeet, Tarana, Sargam Geet, Sthayee, Antara, Aalap, Taan.

Module-2/15 Hrs.

1. Characteristic features of all prescribed Ragas of this semester.
2. Detailed study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatkhande.
3. Writing notations of the bandishes of the prescribed ragas in this semester.

Module-3/15 Hrs.

1. Characteristic Features of all Prescribed Taalas. (Bilambit Ektal, Drut Ektal, Bilambit Teentaal, Jhamp Taal, Teental, Chautaal, Rupak, Keharawa, Dadra, with Layakar (1 gun, 2 gun, 4 gun).
2. Knowledge of the Writing notations of all the Prescribed Taalas.

Module-4/15 Hrs.

Study of the Biographies and the contribution of the legendary Musicians

Pt. V.D Paluskar, Pt. V.N Bhatkhande, Amir Khusro.

Text and Reference books:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Raag Vigyan – V. N. Patwardhan
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
7. Tantri Naad Part-I – Pt. L al Mani Mishra 8. Kramik Pustak Mallika, Part-III – V. N. Bhatkhande
9. Ragini Trivedi - Rag vibodha Mishra Bani, Vol. I & II
10. Swarasruti
11. Raga Darsan
12. Raga Parichaya
13. Sangeetanjali
14. Also Books Recommended by teachers

Course Code: BHV-CC-104

Course Name: Practice of Harmonium- I (Practical)

Credits : 2 (50 Marks)

Total Teaching Hours : 60 Hours (4 Hrs./week)

Course Objective :

- To introduce to accompanying Instrument Harmonium
- To teach playing basic Alankaras, Sargamgeet&Songson Harmonium

Course Learning Outcomes:

After completing this course, the students will be able to

- Play basic Alankaras, Songs on Harmonium.
- Accompany anyone on Harmonium

Course Contents :

Module-1

30 Hrs.

- Physical description of Harmonium.
- Basic fingering knowledge.
- Practice of playing basic Alankaras.

Module-2

30 Hrs.

- Playing Sargamgeet of any Raga
- Playing chhotakhayalas of the ragas
- Playing National Anthem & VandeMataram
- Practice the Alankars of Vilambitkhayalas mentioned in BHV CC-101.

Course Code : BHV-AECC-I

Course Name : English

Credits : 4 (100 Marks)

Total teaching hours: 30 hrs. (4 hrs./week)

Course objectives

This is a functional course designed to support the students in achieving their ESL communication requirements in the contexts where they need to use English language. The course focuses on developing the skills of listening, speaking, reading and writing along with the application of contemporary grammar and usage. The inputs of the course will be in the form of needs appropriate listening and reading texts, and specific output oriented activities.

Learning outcomes

At the end of the course, the students will be able to:

- (i) listen, understand, analyse and respond to the neutral variety of English used in different contexts and for different purposes
- (ii) use English fluently to express their needs, to seek and provide information, and for other communicative functions
- (iii) read and respond to standard texts through comprehension and analysis
- (iv) write a variety of texts with appropriate argumentation and cohesion
- (v) use grammar appropriately to suit to the purposes of speaking and writing
- (vi) use current usage in producing acceptable expressions in communication

Unit 1 Grammar

- Understanding the nature and functions of tense forms,
- Understanding declaratives, interrogatives and exclamatory sentences
- Using the different parts of speech appropriately in different contexts
- Common Errors in Grammar and Usage

Unit 2 Listening

- Listening to understand main/ important points, details, and digressions
- Listening to disagree with the speaker/ modify speaker's point of view
- Listening to infer meaning / get the gist

Unit 3 Speaking

- Introducing oneself and others; requesting others to introduce themselves
- Seeking and giving information
- Describing/ introducing a process
- Expressing personal opinion
- Agreeing/ disagreeing in a cordial manner
- Describing a performance/ event/situation/text

Unit 4 Reading

- Getting the main idea from reading texts
- Understanding specific information from reading texts
- Inferring meaning by reading between the lines
- Making predictions during reading
- Guessing the meanings of unfamiliar words

Unit 5 Writing

- Writing paragraphs in a structured format using cohesive devices
- Using punctuation appropriately
- Writing in Different Contexts - formal /informal letters to organizers and corporate houses, performance notes, meeting agenda, proposals for funds and reviews.
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Suggested Reading

1. Raman, Meenakshi, and Sharma, Sangeeta. Technical Communication: Principles and Practice. India, Oxford University Press, 2015.
2. Sen, Leena. Communication Skills. India, PHI Learning, 2007.
3. Rentz, Kathryn, et al. Lesikar's Business Communication: Connecting in a Digital World. United States, McGraw-Hill/Irwin, 2011.

4. Ferrari, Bernard T. Power Listening: Mastering the Most Critical Business Skill of All. United States, Penguin Publishing Group, 2012.
5. Williams, Phil. Advanced Writing Skills for Students of English. United Kingdom, English Lessons Brighton., 2018.
6. Das et. al., An Introduction to Professional English and Soft Skills (With cd). India, Cambridge University Press.
7. Naylor, Helen, and Murphy, Raymond. Essential English Grammar - Supplementary Exercises Indian Edition. United States, Cambridge University Press, 2001.
8. Joseph, K., V., Textbook of Grammar & Usage., McGraw-Hill Education (India) Pvt. Limited.
9. Yadurajan, K.S., Modern English Grammar: Structure, Meanings, and Usage. India, OUP India, 2014.
10. Gangal, J. K. A Practical Course for Developing Writing Skills in English. India, PHI Learning, 2011.
11. *Vistas and Visions*- Ed. Kalyani Samantray, Himansu S. Mohapatra and Jatindra K Nayak. Bookwish publication.

Course Code: BHV-AECC-I

Course Name: Happiness Connect

Credit: 4 (100 Marks)

Total teaching hours: 90 hrs. (6hrs/week)

INTRODUCTION

In the modern society, to achieve work life balance, mere domain knowledge is not sufficient. In this direction, the "Happiness Connect- Part 1" has a significant relevance to the students who want to achieve excellence with a peaceful mind. This course aims to create rational problem solvers in their respective organizations but also create those who are beacons of inspiration to their peers. This course provides insights and educates the students to learn the value of self-control and self-actualized inner happiness, which results in effective learning environment.

OBJECTIVES:

- To instill human values and ethics and cultivate a mindset which is able to take decision with clarity.
- To nurture leaders of the next generation with a mindset to serve.
- To instill a healthy mindset that allows students to break free from themselves (addictions, depression, personal problems) and experience the transformations in their lives and to choose the right path & action.

LEARNING OUTCOMES:

After completion of this course the students will be able to -

- Demonstrate the characteristics of a leader with a mindset to serve.
- Demonstrate clarity of mind in the decision making process.

- Discriminate between right and wrong action.

UNIT 1: INTRODUCTION TO MIND MANAGEMENT

8Hours

Importance of knowing the mind, Knowledge based education vs wisdom based education, Desire and Self-control, Emotional turmoil: Causes and Cure, listening: Wisdom to win hearts, Importance and necessity of contemplating, Change in perspective, managing the emotions that arise from the heart and the mind.

UNIT 2: BODY MANAGEMENT-YOGA

8Hours

Relation with mind and body, meaning of Yoga and the importance of healthy body and mind, Body Management Techniques: Asana, Pranayama, Kriya; Principles of yogic practice, Meaning of Asana, its types and principles, meaning of pranayama, its types and principles, Meaning of Kriya and its types and practice.

UNIT 3: MINDFULNESS

7Hours

The mind and stress, examining our haphazard thinking, the effect of irrational versus mindful thinking, benefits of mindfulness, is mindfulness and meditation the same? Getting in touch with your authentic self, key components of mindfulness, stress reduction, how is mindfulness different from relaxation.

Practicing self-care, importance of having personal goals, challenging our tendency to avoid challenges, the stories we tell ourselves, developing resilience, an attitude of gratitude.

UNIT 4: INNER-CLEANSING

8Hours

Understanding stress, indicating factors of the stress, uncovering the meaning attached to stressful

thoughts, major sources of stress, stress control and choice, impact of lifestyle and unhealthy stress, stress and illness, stress management and health, roadblocks in managing stress, reflective skills practice, tools for stress management: Breathing exercise, Sudarshan Kriya and other yogic practices.

UNIT 5: THE ART OF PACKAGING YOURSELF

5Hours

Development of your oratory skills, voice modulation for an engaging dialogue, body language and communication skills, and the skill sets necessary for a healthy panel discussion. Promoting human values and practicing unbiased social ethics.

UNIT 6: FOOD AND LIFESTYLE

4Hours

Basics of Ayurveda, Importance of having Sattvic Ayurvedic Food, Workplace productivity which is directly linked to Healthy Sattvic food. Modulation of ailments through food and balanced nutrition and dieting practices, integrating traditional food items with modern food habits, mental health and food types, quality and hygiene of the individual.

SEMESTER– II

BHV-CC- 201	Vilambit Khayal – II	4	100
BHV-CC- 202	Chhota Khayal – II	4	100
BHV-CC- 203	Theoretical Aspects of Indian Classical Music-II	4	100
BHV-CC- 204	Biographies of Musicians& Musicologists	4	100
BHV-CC- 205	Practice of Harmonium – II	2	50
BHV-AECC – II	Environmental Studies	4	100
Total		22	600

Course Code: BHV-CC- 201

Course Name: Vilambit Khayal (Practical)

Credits : 4 (100 Marks)

Total Teaching Hours : 120 Hrs (8 Hrs./ week)

Course Objective :

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo,layaetc., so that his foundation can be made strong.
- To introduce to different Alankaras, Practice of Alankaras
- Development of Vilambit Khayal Gayaki with Aalap, Taans, sargam, Bolbaant& information of different important Taalas with laykaris.
- To develop basic skills of playing instruments like Tanpura & Harmonium
- To study different forms of Hindustani Music such as LakshanGeet, Dhrupad &Dhamar

Learning Outcomes:

After completing this course, the students will be able to

- Explore the basic terminologies of Indian music .
- Perform Hindustani music.
- Sing basic alankaras, and develop Vilambit khayal.
- Appraise various theoretical aspects of the prescribed ragas.
- Investigate the concept of Taal and the use of various important talas in Hindustani music, especiallyragas.

Course Contents :

Module-1/24 Hrs.

- 10ShuddhaAlankars in this semester.

Swara sadhana in different type of 10alankars

1. Sagaresa, Remagare.....
2. Sa saresasaregaresa
3. Saregasa, Regamare.....

4. Saregasaregama, Regamaregamapa,.....
 5. Samagare, Repamaga.....
 6. Saregasaregasare, Regamaregamarega
 7. Sagagare, Remamaga
 8. Sagaregasaregama, Remagamaregamapa
 9. Resagaremagaresa, Garemagapamagare.....
 10. Sagapamaresa, Remadhapagare
- Two Lakshangeet from any two Ragas of this semester.

Module-2/60 Hrs.

1. Vilambit gayaki of the following Ragas (**Bihag , Bageshree, Bhairav, Bhimpalasi**)
2. Vilambit gayaki system of bandish with aalap, bantsargam, taan, boltaan.

Module-3/12 Hrs.

1. Knowledge of One Tarana, Dhrupad or Dhamar with Dugun, Chaugun from prescribed Ragas of previous module.
2. Playing of Tanpura is compulsory.
3. Detail Knowledge of Singing Dhrut khayal Bandish in all ragas of this paper with Aalap, Swar Vistar, Sargam, Boltaan, Taan.

Module-4

24 Hrs.

- Identification of Shudha and Vikrut swaras from the swarvistar of Ragas
- Identification of taals (Dhamar, Chautal, teental, Jhamptal, Rupak) from their Theka.
- Playing of Tanpura is compulsory.
- Intensive study of singing any one Raga as choice covering Vilambit and Drut Khyalas out of the Ragas prescribed in practical paper.

Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Course Code: BHV-CC- 202

Course Name: Chhota Khayal (Practical)

Credits : 4 (100 Marks)

Total Teaching Hours : 120 Hours (8 Hrs./ week)

Course Objective :

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo, laya etc., so that their foundation can be made strong.
- To introduce to different Alankaras, Practice of Alankaras
- Development of Chhota khayal Gayaki with Aalap, Taans, sargam, Bolbaant &

information of different important Taalas with laykaris.

- To study characteristics of Tanpura, knowledge of Tuning process of Tanpura

Learning Outcomes

After completing this course, the students will be able to

- Evaluate the basic terminologies of Indian music.
- Ability to sing basic and study characteristics of Tanpura & will learn the tuning process of Tanpura
- Examine and apply various theoretical & aesthetical aspects of the prescribed Ragas.

Course Content :

Module-1/60 Hrs.

Chhota khayal in all prescribed Ragas with Aalap, Taan, sargam & Boltaan
(Durga, Ashabari, Tilak Kamod, Bhairabi)

Module-2/12 Hrs.

One bhajan in Raag Bhairabi.

One Tarana from the prescribed Raga.

Module-3/24 Hrs.

1. Elementary Knowledge of Tuning process of Tanpura.
2. Practice of Singing and writing notations of Bandish.

Module-4/24 Hrs.

1. One Patriotic song and one Folk song
2. Practice of following Taalas (Jhaptal, Ektal, Rupak, Chautal) Layakaris with 1 gun, 2 gun, 4 gun.
3. Intensive study of one Raga as a choice Raga covering Drut Khayal of the Ragas prescribed in practical paper.
4. Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course

Course Code: BHV-CC- 203

Course Name: Theoretical Aspects of Indian Classical Music– II (Theory)

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./ week)

Course Objective :

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To study in detail about the two notation systems of Hindustani music, that are essential for reading and writing musical compositions.

Learning Outcome

After completing this course.....

- The students will come to know ancient musical concepts.
- The students will get Information about life stories of the legendary musicians & will get inspiration from their lives.
- The students will observe the great contributions of Pt. Paluskar & Pt. Bhatakhande and they will be able to read & write compositions by studying notation systems created by the legends.
- The students will get detailed theoretical information of the prescribed Ragas.
- Students will get detailed information of Tanpura
- Students will be able to write the notations of Dhrupad & Dhamar with different laykaris.

Course Contents :

Module-1/12 Hrs.

Definition of the following terms:-

Indian classical music system (Hindustani and Carnatic), Raga, Lakshana, Janya Raga, Janaka, Ashrayaraga, Paramelaprabeshraga, Sandhiprakas h raga, purbanga, Utaranga, Gramak, Murchhana, Gamak, Murki, Andolan, Khatka, Meend, Kan swar, Grah, Ansh, Nyasswar, Jati (Audaba, Shadab, Sampurna).

Module-2/18 Hrs.

1. Characteristic Features of all Prescribed Ragas of this semester.
2. Detail comparative study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatakhande
3. Writing notations of the Vandishes of the prescribed ragas in this semester.

Module-3/15 Hrs.

1. Writing notation of Dhrupad or Dhamar .
2. Characteristic Features of all Prescribed Taalas.

3. Knowledge of writing notations of all the Prescribed Taalas with its layakaries (2gun,3gun,4gun).

Module-4/15 Hrs.

1. Physical Description of Tanpura
2. General knowledge of the Musical Composition (Dhrupad, Dhamar, Khayal, Tarana, Geet& Bhajan).

Text and Reference:

1. Sangeet Visharad- Basant 2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
2. Natya Shastra – Bharat Muni
3. Sangeet Ratnakar – Sharangdeva
4. Sangeet Bodh- Sharad Chandra Pranjpayee
5. Indian Music – Thakur Jaidev Singh
6. KramikPustak Mallika – V. N. Bhatkhande, Part II & III
7. Raag Vigyan – V. N. Patwardhan
8. Ragini Trivedi - RagvibodhaMishrabani, Vol. I & II
9. Swarasruti
10. Raga Darshan
11. Raga Parichaya
12. Sangeetanjali

Course Code: BHV-CC- 204

Course Name: Biographies of Musicians& Musicologists

Credits : 4 (100 Marks)

Total Teaching Hours : 60 Hours (4 Hrs/ week)

Course Objective :

- To get basic knowledge of the life stories of great musicians & performing artists
- To get inspiration from their life & contribution to the field of Music

Learning Outcomes:

After completing this course.....

- The student will be able to study the biographies of the legends & will be inspired.
- They will come to know the contributions of great musicians.

Course Contents :

Module-1/18 Hrs.

Jaydev, MansinghTomar, SadarangAdarang, Ut. Abdul Karim Khan,
Tansen, Pt. Omkar Nath Thakur, Balkrishna Bua Inchalkarnjkar

Module – 2/18 Hrs.

Swami Haridas, Ut. Bade ghulam Ali Khan, Pt. Ravi Shankar,
Ut. Bismillah Khan, Ut. Allauddin Khan, Ut. Alladiya Khan, Bidushi. Gangubai Hangal

Module-3/12 Hrs.

Pt. Bhimsen Joshi, Vidushi Kishori Amonkar, Pt. Jasraj,
Pt. Harmohan Khuntia, Pt. Kumar Gandharva, Pt. Sivkumar Sarma

Module – 4/12 Hrs.

Dr. Premalata Sharma, Pt. Vinayak Rao Patvardhan,
Ut. Zakir Hussain, Pt. Shivkumar Sharma, Pt. Hariprasad Chaurasiya,
Vidushi Girija Devi, Vidushi. Sunandapattanaik, Pt. Damodar Hota

Course Code: BHV-CC- 205

Course Name: Practice of Harmonium- II (Practical)

Credits: 2 (50 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives:

- To introduce to accompanying Instrument Harmonium
- To teach playing basic Alankaras, Sargamgeet & Songs on Harmonium
- To develop sense of accompaniment

Learning Outcomes:

After completing this course.....

- The students will be able to play basic Alankaras, Songs on Harmonium which will help them to have perfection while singing and develop the sense of accompaniment
- The students will be able to accompany anyone on Harmonium

Course Contents :

Module – 1/30 Hrs.

- Practice of playing basic Alankaras of Vilambit khayal paper
- Playing Sargamgeet of any Raga
- Playing chhotakhayalas of the ragas with aalap & taans

Module – 2/30 Hrs.

- Playing 1 patriotic song
- Playing 1 bhajan, prayer

- Accompaniment with other student

Course Code: BHV-AECC-II

Course Name: Environmental Studies

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hrs (4 Hrs./week)

Course Objectives:

An interdisciplinary approach to complex environmental problems using basic tools of the natural and social sciences including geosystems, biology, chemistry, economics, political science and international processes

an experience-based understanding of the human and natural environment of the world including water and energy needs, air quality, marine and coastal issues

Learning Outcomes:

After completing this course students will be able to.....

Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.

Understand the transnational character of environmental problems and ways of addressing them, including interactions across local to global scales.

Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.

Understand key concepts from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

Content:

Module – 1

Unit 1 : Introduction to environmental studies

Multidisciplinary nature of environmental studies; Scope and importance; Concept of sustainability and sustainable development.

(2 lectures)

Unit 2 : Ecosystems

What is an ecosystem? Structure and function of ecosystem; Energy flow in an ecosystem: food chains, food webs and ecological succession. Case studies of the following ecosystems :Forest ecosystem

Grassland ecosystem, Desert ecosystem

Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries) (6 lectures)

Module - 2

Unit 3 : Natural Resources : Renewable and Non---renewable Resources

Land resources and land use change; Land degradation, soil erosion and desertification.

Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.

Water : Use and over---exploitation of surface and ground water, floods, droughts, conflicts over

water (international & inter---state).

Energy resources : Renewable and non renewable energy sources, use of alternate energy sources, growing energy needs, case studies. (8 lectures)

Unit 4 : Biodiversity and Conservation

Levels of biological diversity : genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots

India as a mega---biodiversity nation; Endangered and endemic species of India

Threats to biodiversity : Habitat loss, poaching of wildlife, man---wildlife conflicts, biological invasions; Conservation of biodiversity : In---situ and Ex---situ conservation of biodiversity.

Ecosystem and biodiversity services: Ecological, economic, social, ethical, aesthetic and Informational value.

Module– 3

(8 lectures)

Unit 5 : Environmental Pollution

Environmental pollution : types, causes, effects and controls; Air, water, soil and noise pollution

Nuclear hazards and human health risks, Solid waste management : Control measures of urban and industrial waste.

Pollution case studies.

(8 lectures)

Unit 6 : Environmental Policies & Practices Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture

Environment Laws: Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).

Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context

Module - 4

Unit 7 : Human Communities and the Environment, Human population growth: Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies.

Disaster management : floods, earthquake, cyclones and landslides. Environmental movements : Chipko, Silent valley, Bishnois of Rajasthan. Environmental ethics: Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi).

(6 lectures)

Unit 8 : Field work, Visit to an area to document environmental assets: river/ forest/ flora/fauna, etc.

Visit to a local polluted site---Urban/Rural/Industrial/Agricultural.

Study of common plants, insects, birds and basic principles of identification.

Study of simple ecosystems---pond, river, Delhi Ridge, etc.

(Equal to 5 lectures)

Suggested Readings:

Carson, R. 2002. Silent Spring. Houghton Mifflin Harcourt.

Gadgil, M., & Guha, R. 1993. This Fissured Land: An Ecological History of India. Univ. of California Press.

Gleeson, B. and Low, N. (eds.) 1999. Global Ethics and Environment, London, Routledge.

- Gleick, P. H. 1993. Water in Crisis. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
- Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. Principles of Conservation Biology. Sunderland: Sinauer Associates, 2006.
- Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. Science, 339: 36---37.
- McCully, P. 1996. Rivers no more: the environmental effects of dams (pp. 29---64). Zed Books.
- McNeill, John R. 2000. Something New Under the Sun: An Environmental History of the Twentieth Century.
- Odum, E.P., Odum, H.T. & Andrews, J. 1971. Fundamentals of Ecology. Philadelphia: Saunders.
- Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. Environmental and Pollution Science. Academic Press.
- Rao, M.N. & Datta, A.K. 1987. Waste Water Treatment. Oxford and IBH Publishing Co. Pvt. Ltd.
- Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. Environment. 8th edition. John Wiley & Sons.
- Rosencranz, A., Divan, S., & Noble, M. L. 2001. Environmental law and policy in India. Tripathi 1992.
- Sengupta, R. 2003. Ecology and economics: An approach to sustainable development. OUP.
- Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. Ecology, Environmental Science and Conservation. S. Chand Publishing, New Delhi.
- Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. Conservation Biology: Voices from the Tropics. John Wiley & Sons.
- Thapar, V. 1998. Land of the Tiger: A Natural History of the Indian Subcontinent.
- Warren, C. E. 1971. Biology and Water Pollution Control. WB Saunders.
- Wilson, E. O. 2006. The Creation: An appeal to save life on earth. New York: Norton.
- World Commission on Environment and Development. 1987. Our Common Future. Oxford University

SEMESTER– III

BHV-CC- 301	Vilambit Khayal – III	4	100
BHV-CC- 302	Chhota Khayal – III	4	100
BHV-CC- 303	Theoretical Aspects of Indian Classical Music-III	4	100
BHV-CC- 304	Introduction of Carnatic Music & Western Classical Music	4	100
BHV-AECC–III	Sanskrit	4	100
BHV-SEC–III	Practice of Tabla –I	2	50
Total		22	550

Course Code: BHV CC 301

Course Name: Vilambit Khayal - III

Credits: 4 (100 Marks)

Total Teaching Hours: 120 hours (8 hrs./ week)

Course Objectives:

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo, laya etc, so that foundation can be made strong.
- Development of Vilambit Khayal gayaki with Aalap, Taans, sargam, bolbaant & information of different important Taalas with laykaris.
- To develop basic skills of playing instruments like Tanpura & Harmonium
- Comparative study of Ragas

Course Learning Outcomes:

After completing this course.....

- Having understood the basic concepts like Laya (tempo), Taal (rhythmic cycle), Aalap (tonal elaborations), the students will practice to develop his gayaki & will be on course to becoming a performing artiste in Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course etc.
- They will come to understand the concept of Tala and the use of various important taalas in Hindustani music, especially ragas.
- Students will study details of Ragas with comparative study.

Course Content:

Module-1/60 Hrs.

1. Characteristic features of all prescribed Ragas of this semester.
2. Vilambit gayaki of the following Ragas (Kedar, Malkouns)
3. The Vilambit gayaki system of Ragas with bandish, aalap, bantsargam, bolbaant, taan, boltaan.

Module-2/60 Hrs.

1. Vilambit gayaki of the following Ragas (Hameer, Purvi)
2. The Vilambit gayaki system of Ragas with bandish, aalap, bantsargam, bolbaant, taan, boltaan.
3. Intensive study in one Raga as choice covering Vilambit and Drut Khyalas out of the Ragas prescribe in practical paper.
4. Guided listening of audio and video recordings; Radio and T.V. National
 - a. Programmes of eminent musicians with particular reference to the songs and

- b. ragas prescribed for the course
5. Revision of previous semester Ragas

Module-3/24 Hrs.

1. Learning of One Dhrupad, Dhamar and Tarana from the prescribed ragas.
2. Identification of Ragas and Talas from the compositions

Module-4 /36 Hrs.

1. Writing notation of bandishes of the prescribed Ragas in Pt. V.N Bhatakhande notation system & Pt. V.D.Paluskar notation system.
2. Practice of Ragas for stage performance through monthly recitals

Course Code: BHV 302

Course Name: Chhota Khayal - III

Credits : 4 (100 Marks)

Total Teaching Hours: 120 Hours (8 Hrs./ week)

Course Objectives:

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo, laya etc, with continuous practice
- Development of Chhota khayal gayaki with aalap, taans, sargam, bolbaant & information of different important Taalas with laykaris.
- To study Dhrupad & Dhamargayaki & perform with different laykaris
- To study different Vilambit Taalas
- To study Light Music, Taranagayaki & performance

Course Learning Outcomes:

- Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Aalap (tonal elaborations), the student will practice to develop his gayaki & will be on course to becoming a performing artiste in Hindustani music.
- They will grasp the various theoretical & aesthetical aspects of the prescribed Ragas.
- Students will study details of Ragas with comparative study.
- Students will be able to perform different types such as Dhrupad, Dhamar, Tarana & Light Music

Course Content :

Module-1/48 Hrs.

Chhotakhayal in all Ragas with gayaki (Deshkar, Patdeep, Pilu, Jonpuri)

Module-2/36 Hrs.

1. Chhotakhayal Raga

2. Detailed knowledge of Vilambit Taalas.
3. (a) Vilambit Teentaal (b) Vilambit Tilwada.
4. 2. Chautal, Suttal with layakaris.
5. 3. Identification of prescribed taalas

Module- 3/12 Hrs.

1. Two Taranas from the prescribed Ragas with gayaki

Module- 4/24 Hrs.

- Practical gayaki of one Dhrupad and one Dhamar with Dugun, Chaugun from prescribed Ragas.
- Intensive study in one Raga as a choice Raga covering Vilambit and drut khayal out of the Ragas prescribed
- Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Course Code: BHV 303

Course Name: Theoretical Aspects of Indian Classical Music- III

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives:

Study writing of songs, Bandishes & Taalas in Paluskar & Bhatkhande notation system
 To study in detail about Nada
 To study essays on Music
 To study types of Musical compositions

Course Learning Outcomes:

After completing this course students will be able to:

- Read & write compositions by studying notation systems created by the legends.
- The students will get detail theoretical information of the prescribed Ragas.
- Students will be able to compare Classical Music with other musical forms
- Students will get knowledge of the different types of musical compositions

Course Contents:

Module-1/18 Hrs.

1. Reading and writing of notation of songs, bandishes prescribed in the
2. Practical course of this semester.
3. Writing of taalas in notation with dugun, tingun and chaugun layakaris.

Module-2/12 Hrs.

1. Characteristic of Nada, Its verities and its magnitude, timber and pitch.
2. Placement of 7 notes of music in an octave with its vibration frequency.
3. SwarSambadaTatwa.

Module-3/12 Hrs.

1. Comparative study of the similar ragas taught till this semester.
2. Detailed study of Alpatwa, Bahutva, Avirbhava, Tirobhava.

Module-4/18 Hrs.

1. General essay on Music topics.
2. Essay : Shastriya Sangeet (Classical Music) & Sugam Sangeet (Light Music)
3. General knowledge of the musical composition such as Dhrupad, Dhamar, Dadra,
4. Thumri, Tarana, Holi, Chaturang, Geet, Ghazal, Trivat, Ravindra sangeet, Bhajan,
5. Chaiti, Kajri and Tappa.

Text & Reference books:

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni 4. Sangeet Ratnakar – Sharangdeva 5. Sangeet Bodh- Sharad Chandra Pranjpayee 6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III 8. Raag Vigyan – V. N. Patwardhan 9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Swarasruti
11. Raga Darsan
12. Raga Parichaya
13. Sangeetanjali
14. History of Indian Music (S.M. Tagore)

Course Code: BHV 304

Course Name: Introduction of Carnatic Music & Western Classical Music (Theory)

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives:

- To introduce Carnatic Music & Western classical Music
- To give basic knowledge of notes, Improvisations & Compositions of Carnatic Music
- To give basic introduction of types of Notation systems, Staff Notation system, Key signatures
- To introduce Taala system of Carnatic Music
- To differentiate between Hindustani & Carnatic Music
- Basic knowledge of Harmony & Melody
- To study the biographies of great composers of Carnatic & Western Classical Music

Course Learning Outcomes:

After completing this course, students will be able to

- Understand basic elements of Carnatic & Western Classical Music
- Students will be able to decipher and denote staff notation system with basic knowledge
- Explore the basic elements of Carnatic Music, Style of singing, types of Compositions & Taala system of Carnatic Music
- They will be able to differentiate between Hindustani & Carnatic Music
- Study life stories of the great composers & Musicians of both the styles.

Course Content :

Module-1/18 Hrs.

1. Basic introduction of Carnatic Music & basic study of

Improvisations in Carnatic Music Performance

2. Study of different types of Notation systems (Solfa, Neumes, Cheve, Staff)
3. Basic study of compositions of Carnatic Music

Module– 2/12 Hrs.

1. Introduction of Staff notation system
2. Basic knowledge of Taala system in Carnatic Music

Module– 3/18 Hrs.

1. Basic information of Key signatures, Clefs, Music notes, Rests.
2. Difference between Hindustani Music & Carnatic Music
3. Study the differences between Harmony & Melody.

Module – 4/12 Hrs

Biographies of Carnatic & Western Composers/Musicians.

- a) Tyagaraja
- b) MuthuswamiDikshitar
- c) Dr. M.S. Subbulakshmi
- d) Mozart
- e) Beethoven

Course Code: BHV-AECC–III

Course Name: Sanskrit

Credits: 4 (100 Marks)

Total Teaching Hours: 50 Hours (4 Hours/ week)

LEARNING OBJECTIVES -

1. To acquaint the students with proper accents in Sanskrit and comparison with English accents (verbal form)
2. To make students proficient in using diacritical marks for properly writing Sanskrit in Roman script.
3. To let the students understand the technical structure of Pada (Sanskrit word) and the

logics behind.

4. To acquaint the students with the Syntax in Sanskrit language and comparison with English syntax.
5. To introduce varieties of Sanskrit texts to the students.
6. To let students understand basics of Sanskrit language and its contribution to the Performing Arts (Dance and Music).
7. To introduce students to Basic Sanskrit Grammar.

Course Learning Outcomes:

1. The students will properly pronounce/recite varieties of Sanskrit texts.
2. The students will correlate and connect their knowledge of English and Sanskrit languages to understand the science of linguistics and interconnections of languages.
3. The students will be proficient in writing Sanskrit texts in Roman Diacritical script.
4. The students will identify and understand the key features of variety of Sanskrit texts.
5. The students will understand and create Simple Sanskrit texts.
6. Students will relate Sanskrit texts with their knowledge systems in Performing Arts (Dance and Music) and English.
7. Students will read, write and understand Sanskrit letters and words properly.
8. Students properly recite and understand variety of typical Sanskrit literature.
9. Students can identify, interpret and do Sandhi of all types in Sanskrit.

Unit -1 25 Marks

Introduction to Saṁskṛt language – nature, development, importance, experience.

SaṁskṛtVarṇa – Introduction, Mahesvara-Sutra; Its logic, knowing Vedic and Laukika Sanskrit varṇa, their spiritual meanings and effects, origin and types.

Saṁskṛt Scripts – Reading and writing in Devanagari and Roman diacritical scripts of Sanskrit.

Saṁskṛt Pada (Sanskrit words) – Introduction; Structure - Prakṛti (root word/verb -All GANAS) and Pratyaya (Sanskrit Suffixes – SUVANTA, TINANTA); Types of Saṁskṛt Pada; Importance; correct recitation of Saṁskṛt Pada.

Understanding Viśeṣya (Noun), Viśeṣana (adjective), Sarvanama (Pronoun), Avyaya (Indeclinable) and Kriyapada (verb) in a Sanskrit sentence.

Comparison of Sanskrit sounds with sounds in English Language.

Practical – Origin and Efforts of Sanskrit Sounds. (ASSIGNMENT/ORAL PRESENTATION/VIVA)

Unit – II 25 Marks

Dhaturupa (verb forms in Sanskrit)– Introduction to All Lakaras.

LaṭLakara (Present tense), LṛtLakara(Future tense), LaṅLakara (Past tense),LoṭLakara (Imperative forms) and VidhiringLakara (Potential mood) in Parasmaipada formats and their interpretation.

Sabdarupa (word forms in Sanskrit) – Introduction to akaranta(पुं), aakaranta(स्त्री), Iikaranta(स्त्री)

and akaranta(अकरान्त)formats in all genders and their interpretations.

Meanings of Sanskrit suffixes – Introduction to Karaka, Vibhakti, Vacana, Puruṣa,.
Reading practice of simple Sanskrit texts with fluency.

Practical - Spoken Sanskrit – Fluency in speaking, writing and thinking in Sanskrit language.(ASSIGNMENT/ORAL PRESENTATION/VIVA)

Unit – III **25 Marks**

Understanding Karaka (case) and Vibhakti (related suffixes) in Sanskrit sentence. Their types, meaning and usage, Upapada-Vibhakti, Understanding and creating simple sentences in Sanskrit.

Introduction to Types of Sentences (Vachya) – KartriVachya, Karma Vachya, Bhava vachya. Understanding their structure and usage.

Sandhi in Sanskrit language – Introduction, Types and usages.

Introduction to Sanskrit Vangmaya – Vedic and Laukika (Veda, Vedang, Literature, Shastras).
Science and different streams of knowledge in Sanskrit.

Comparison with English language Syntax.

Practical – Understanding Sanskrit writings – Short stories, poems, exercises etc, (ASSIGNMENT/ORAL PRESENTATION/VIVA)

Unit – 4 **25 Marks**

Chhandomanjari – Introduction, famous meters and their usage (Arya without subdivision, Anustup, Indravajra, Upendravajra, Mandakranta).

Methodology to understand technical texts in Sanskrit (Sastra)- Veda Samhita, Upanishad, Epics (Ramayana, Mahabharata, BhagawadGita, Patanjali Yoga Sutram, AbhijnanaShakuntalam, NatyaSastra of Bharata Muni (elements of Dance and Music) , AbhinayaDarpana of Nandikesvara, Gita-Govindam of Jayadeva, Saṅgita-Ratnakara of Saṅgadeva, MohaMudgara (BhajaGovindam) by Adi Shankacharya based on the skill learnt – Methodology of interpretation, linguistic specifications, uniqueness of the text, possibilities of expression in music and dance forms.

Introduction to Famous English Translations/Transliterations of Sanskrit Texts.
Interconnections of Sanskrit and English literature.

Practical – Creation of Simple Sanskrit Literature.(ASSIGNMENT/ORAL PRESENTATION/VIVA)

Books Recommended:

SheegrabodhVyakaranam (Hindi) – By Dr.Pushpa Dikshit, Pratibha Prakashan, New Delhi, 2007.
Natyashastra Vishvakosh (Hindi) Vol. I& II – By Dr. Radhavallabh Tripathi, New Bharatiya Book Corporation, 2012.
Natyashastram of Bharatamuni (Critical edition, Vol.1, Chapter 1-14) – Ed. By Kamallesh Dutta Tripathy, (IGNCA), MLBD, Delhi, 2015.

Natyashastram – Ed. By Shri Satyaprakash Sharma, Chowkhamba Publ., Varanasi, 2015.
 Teach Yourself Sanskrit (SanskritSvaadhyaayah) PrathamaaDeekshaa (Vaakya-vyavahaarah) – Ed. By VempatiKutumbashastri, Rashtriya Sanskrit Sansthan, New Delhi, 2018.
 Teach Yourself Sanskrit (SanskritSvaadhyaayah) PrathamaaDeekshaa (Sambhaashanam) - Ed. By VempatiKutumbashastri, Rashtriya Sanskrit Sansthan, New Delhi, 2018.
 Samskrta Sahitya ka Itihas- by Baladev Upadhyaya, Sarada Niketan, Varanasi
 BhagavadGītā Chapter 1- link - https://sanskritdocuments.org/doc_giitaa/bhagvadnew.html
 MohaMudgara (BhajaGovindam) By AdiShankacharya link - https://en.wikipedia.org/wiki/Bhaja_Govindam#Sanskrit_Text
 ArdhanārīśvaraStotram By AdiShankacharya link - https://sanskritdocuments.org/doc_shiva/ardhanArI_mean.pdf
 Chhandomanjari of Gangadasa (with Sanskrit Commentary) – Ed. By Sri Ramadhana Bhattacharya, Calcutta.
 Chandomanjari of Gangadasa (with Sanskrit Commentary) – Ed. By Parameswara Dina Pandey, Krishnadas Academy, Varanasi ,2016.
 Chandomanjari of Gangadasa – Ed. By Brahmananda Tripathy, ChowkhambaSurabharatiPrakashan, Varanasi, 2015.
 Gita-govindam with Rasikapriya-tika, Choukhamba , Varanasi.
 Shri Gita-govindam, Ed. Vidya Niwas Mishra, Sampurnananda Sanskrit University, Varanasi, 2005
 Gita-govindam or the love song of the dark lord (Ed.) B.S.Miller, MLBD, Delhi.
 NatyashastraVishvakosh (Hindi)Vol.I& II – By Dr.RadhavallabhTripathi, New Bharatiya Book Corporation, 2012. Linguistic Introduction to Sanskrit – Parts I, II, III – By B.K.Ghosh, Calcutta University Publication. Elements of the Science of Language (English) – IJS Tarapurwala, Calcutta University Publication, 1908. PaniniyaShiksha of Panini - Critically edited and translated (English) by Dr. Manmohan Ghosh, University of Calcutta, 1938. <https://shaivam.org/english/sen-the-paniniya-siksa-with-translation-andnotes.pdf> PaniniyaShiksha of Panini – Ed. And translated (Hindi) by Shivaraja Acharya Kaundinnyayana, ChowkhambaVidyabhavan, Varanasi.

Course Code: BHV - SEC - I

Course Name: Practice of Tabla- I

Credits: 2 (50 Marks)

Total Teaching Hours: 60 Hrs. (4Hrs/week)

Course Objectives:

- To get basic knowledge of Tabla and learn the basic playing of taalās.
- To learn the style of accompaniment on Tabla

Course Learning Outcomes:

After completing this course, students will be able to

- The student will be able to play different bols and taalās on Tabla
- The students will be able to accompany.

Course Content:

Module – 1/30 Hours

- History of Tabla
- Physical description of Tabla
- Basic information of Gharanas & legendary artists

Module – 2/30 Hours

- Knowledge of basics bols and varnas of following talas With its bani (Ta, Tin, Thete, TunNa, Dhin Na, Therekete, Dhage, Thun, Dheen, Ketetaka, Nanatete, Tetekata, Gadigana).
- Knowledge of playing Thekas on Tabla of following talas (Bilambit Ektal, Teental, Jhamptal, Rupak, Dadra, Keharawa, Dhumali, Chautal, Deepchandi, Dhamar).

SEMESTER – IV

BHV-CC- 401	Vilambit Khayal – IV	4	100
BHV-CC- 402	Chhota Khayal – IV	4	100
BHV-CC- 403	Theoretical Aspects of Indian Classical Music-IV	4	100
BHV-CC- 404	Study of Ancient Granthas	4	100
BHV-CC-405	Study of Instruments	2	50
BHV-SEC-II	Practice of Tabla – II	2	50
BHV-SEC-III	Computer Lab	2	50
Total		22	550

Course Code: BHV-CC- 401

Course Name: Vilambit Khayal - IV

Credits: 4(100 Marks)

Total Teaching Hours: 120 Hours (8 Hrs./week)

Course Objectives:

- Development of Vilambit khayal gayaki with Aalap, Taans, sargam, bolbaant & information of different important Taalas with laykaris.
- To develop basic skills of playing instruments like Tanpura & Harmonium
- Comparative study of Ragas
- Study of Vilambit Taalas

Learning Outcomes:

After completing this course.....

- Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will practice to develop vilambit khayal gayaki & will be on course to becoming a performing artiste in Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how itarises, what are the general grammatical rules that govern the ragas in this course, etc.
- They will come to understand the concept of Taal and will study different Vilambit Taalas
- Students will be able to compare between Ragas

Course Content :

Module-1/30 Hrs.

1. Characteristic features of all prescribed Ragas of this semester.
2. Vilambit gayaki of the following Ragas (**Bivash, Puriyadhanashree**)
3. The Vilambit gayaki system of Ragas with bandish, aalap, bantsargam, bolbaant, taan, boltaan.

Module-2/30 Hrs.

1. Vilambit gayaki of the following Ragas (**Gaud Sarang, Miyan Malhar**)
2. The Vilambit gayaki system of Ragas with bandish, aalap, bantsargam, bolbaant, taan, boltaan.
3. Writing notation of Bandishes of the prescribed Ragas in Pt. V.D Paluskar and Pt. V.N Bhatakhande notation system.

Module-3/36 Hrs.

Detailed knowledge about following Taalas

1. Tilwada, Dhumali, Tewra, Jhumra with 1 gun, 2gun, 4gun Layakaris
 2. Drut khayal in all Ragas.
- Intensive study in one Raga as choice covering vilambit and drutkhyalas out of the Ragas prescribed in practical paper.

Module-4/24 Hrs.

1. Detailed knowledge of tuning process of Tanpura.
2. Revision of previous semester Ragas & Taalas.

Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Course Code: BHV-CC- 402

Course Name: Chhota Khayal - IV

Credits: 4 (100 Marks)

Total Teaching Hours: 120 Hours (8 Hrs./week)

Course Objectives:

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo, laya etc., with continuous practice
- Development of Chhota khayal gayaki with Aalap, Taans, sargam, bolbaant & information of different important Taalas with laykaris.
- To study Dhrupad & Dhamargayaki & perform with different laykaris
- To study Light Music, Taranagayaki & performance

Course Learning Outcomes:

After completing this course, students will be able to:

- Produce the basic concepts like Laya (tempo), Taala (rhythmic cycle), Alap (tonal elaborations),
- Perform in Hindustani music of different types such as Dhrupad, Dhamar, Tarana, & Light Music
- Examine and apply various theoretical & aesthetical aspects of the prescribed Ragas.
- Compare the Ragas performed

Course Content:

Module-1/60 Hrs.

Study of chhotakhyals in all Ragas (Sudha Kalyan, Rageshree, Gaud Malhar, Tilang)

Module-2/12 Hrs.

1. Detailed knowledge of following Taalas.
1. Vilambit Jhumra, Chautal, Sultal with laykaris.
2. Identification of prescribed taalas

Module.-3/12 Hrs.

Two Taranas from the prescribed Ragas.

Module-4/36 Hrs.

- Practical Gayaki of one Dhrupad or one Dhamar with Dugun, Chaugun from prescribed Ragas
- Intensive study of one Raga as a choice Raga covering vilambit and drutkhyalas of the prescribed Ragas.
- Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Course Code: BHV-CC-403

Course Name: Theoretical Aspects of Indian Classical Music- IV

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives:

- Comparative study of Ragas
- To study about some musical terms like Vaggeyakar, Gayak, Nayak, Types of Ragas, Gram, Murchhana, Jati, Sound & Melody, Nibadh – Anibadh Gayan
- Detail study of Chatusarana
- To study qualities & defects of Vocalist

Course Learning Outcomes:

After completing this course.....

- The students will get detail information of the prescribed Ragas by comparative study
- Students will get knowledge of some important terms in music like Vaggeyakar, Gayak, Nayak, Types of Ragas, Gram, Murchhana, Jati, Sound & Melody, Nibadh – Anibadh Gayan
- Students will get the knowledge of assess the qualities & defects of a Vocalist.

Course Content:

Module-1/15 Hrs.

1. Comparative study of different Ragas learnt till now.
2. Study of following technical term Vaggeyakar, Gayak, Nayak, Shudha,
3. Chhayalag, sankirna Raga

Module-2/15 Hrs.

1. Elementary knowledge of Gramas, Murchhans and Jaatis and their characteristics and types.
2. Detailed study of Gram, Detailed study of Shadja Gram, Madhyam Gram, Gandhar Gram.

Module-3/15 Hrs.

3. Musical Sound and Noise/Raga and Melody.
4. Qualities and defects of the Vocalist.

Module-4/15 Hrs.

1. General study of Nibadha and Anibadha Gayan.
2. General study of Chatusarana

Text & Reference Books:

1. Sangeet Visharad- Basant

2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. KramikPustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Swarasruti
11. Raga Darsan
12. Raga Parichaya
13. Sangeetanjali
14. History of Indian Music
(S.M .Tagore)

Course Code: BHV-CC- 404

Course Name: Study of Ancient Granthas

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives:

- Detail study of most important Ancient Granthas of Music
- To express individual views through the medium of essays on different topics

Course Learning Outcomes:

After completing this course.....

- Understand the ancient granthas& will be able to understand the application of the concepts of music clearly
- Create charts of the transformation of Music from Ancient to Modern time.
- Question and judge established views on music related topics through their essays.

Course Contents:

Module-1/15 Hrs.

Study of following Granthas:- Sangeet Parijat,SwarmelKalanidhi,
ChaturdandiPrakshika

Module-2/15 Hrs.

1. General study of Natyashastra, Sangeet Ratnakar ,
2. Brihatdeshi, Sangitraaj, Abhinav Bharati.

Module-3/15Hrs**(Essays)**

1. Music and Literature
2. Music for development of the society
3. Music Therapy
4. Music and spirituality

Module-4/15 Hrs.**(Essays)**

1. Gurushisya Parampara Vs Institutional system of music teaching,
2. Importance of Taal and Laya in Music
3. Role of Music in National integration

Course Code: BHV-CC- 405

Course Name: Study of Instruments

Credits : 2 (50 Marks)

Total Teaching Hours : 60 Hrs. (4Hrs/week)

Module-1/30Hrs

1.Classification of different type of instruments.

2.

I) Avanadha

II) Thaata

iii) Sushir

iv) Ghana

1. Use of Instruments in different types of Music.

Module-2/ 30Hrs

1. Basic study of instruments used in Indian regional folk Music
2. Basic study of western Instruments

Course Code: BHV-SEC-II

Course Name: Practice of Tabla - II

Credits: 2 (50 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives :

- To get advanced knowledge of Laya&Taal
- To study different laykaris used in performance
- To play different laykatis of taalas on Tabla
- To study some rhythm patterns used in light music & western music

Course Learning Outcomes:

After completing this course.....

- Students will improve their sense of Laya&Taal
- Students will be able to tune Tabla and perform confidently
- Students will study review Laya&Taal with detail knowledge
- They will be able to recite & play the important Taalas with laykaris

Course Content :

Module – 1/36 Hrs.

- Study of Laakarīs (2gun, 3gun, 4gun, Adi Laya, Biad Laya, Kuad Laya)

from prescribed Taals.

- Study of Taalas & Rhythm patterns used in Light Music & Western Music.
- Basic knowledge of Tabla tuning.

Module – 2/24 Hrs

- Study of Dasaprana on Tala.
- Basic knowledge of different types Tihais.

Course Code: BHV - SEC –III

Course Name: Computer Lab

Credits: 2 (50 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Learning Outcomes:

Following the completion of this course, students shall be able to

- Understand the application of computers in our day today life.
- Create design mockups for social media platforms.
- Use google and other web services to manage and promote art work.

Course Content :

Unit-1: Basics of computer and its applications**[15 Hrs.]**

Components of a computer system: CPU, RAM, HDD, I/O Devices, PSU

Operating system: Interface, Navigation & File management.

Browsers. Desktop and Mobile Apps.

Digital Safety Awareness: Antivirus softwares, Staying safe online. Digital Privacy.

Unit-2: Softwares & Web based services:**[15 Hrs.]**

Microsoft Word, Excel & Powerpoint.

Web based services: Google Services: Docs, Slide, Sheet, Sites.

Using OBS: Interface, Settings.

Unit-3: Multimedia Fundamentals:**[15 Hrs.]**

Media Types & Formats: Image, Video & Audio.

Editing Image: Using Canva to create Digital Art work.

Editing Video: Using Shotcut to edit videos.

Audio editing: Using Audacity to edit audio.

Unit – 4: Portfolio management:**[15 Hrs.]**

Social Media Management: Facebook Account & Pages.

Using Instagram for business.

Creating a personal Art website.

Creating & Managing a “youtube” channel. Revenue generation.

Live streaming Techniques.

TEXT BOOKS:**1. Basics of Computers**

- ASIN : B075QD242L
- Publisher Chetan Publication :
- Language English :
- ISBN-13 978-9386953131 :

2. Learn & Design With Canva: Master the art of design

- ASIN B09VZM8YSZ :

SEMESTER – V

BHV-CC- 501	Vilambit Khayal –V	4	100
BHV-CC- 502	Chhota Khayal –V	4	100
BHV-CC- 503	Theoretical Aspects of Indian Classical Music-V	4	100
BHV-CC- 504	Origin and Evolution of Music	2	50
BHV-CC- 505	Seminar	2	50

BHV-SEC-VI	Introduction to Elements in Musical Composition	4	100
BHV-SEC-VII	Summer Internship Program (SIP)	4	100
BHV- DSE-1A OR BHV-DSE-2A	Semi Classical Music – 1 Light music – 1	2	50
G.E – 1		2	50
Total		28	700

Course Code: BHV-CC- 501

Course Name: Vilambit Khayal - V

Credits: 4 (100 Marks)

Total Teaching Hours: 120 Hours (12 Hrs./week)

Course Objectives:

- Development of Vilambit khayal gayaki with aalap, taans, sargam, bolbaant & information of different important taalās with laykaris.
- To study Voice culture
- To have basic knowledge of Semi classical gayaki, Rabindra Sangeet & Folk music
- Comparative study of Ragas

Course Learning Outcomes:

- Having understood the basic concepts like laya (tempo), taala (rhythmic cycle), aalap (tonal elaborations), the student will practice to develop his gayaki & will be on course to becoming a performing artiste in Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how itarises, what are the general grammatical rules that govern the ragas in this course, etc.
- Students will study details of Ragas with comparative study.
- Analyse and apply Voice culture and will practice according to the process.
- Students will learn semi classical gayaki, Rabindra Sangeet & Folk Music which are most important forms of Music. This will improve their singing skills.

Course Content:

Module-1/36 Hrs.

1. Characteristic Features of all Prescribed Ragas of this semester.
2. Vilambit Gayaki of the following Ragas (Darbari Kanada, Lalit, Multani, Jaijaiwanti)
3. The Vilambit gayaki system of Ragas with bandish, aalap, sargam, bolbant, taan, boltaan.

Module-2/24 Hrs.

1. Detailed Practical knowledge of Voice culture
2. Adachautal, Matta and Panchamsawari with 1 gun , 2gun, 4gun Layakaris

Module- 3/36 Hrs.

1. Basic knowledge of Semiclassical gayaki about Rabindra sangeet and folk song.
2. Intensive study of one Raga as a choice Raga covering Vilambit and Drut Khyalas of the Ragas prescribed in practical paper.

Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Module – 4/24Hrs

Stage Performance

Detailed performance of any 1 Raga with complete details of gayaki

Course Code: BHV-CC- 502

Course Name: Chhota Khayal - V

Credits: 4 (100 Marks)

Total Teaching Hours: 120 Hours (8 Hrs./week)

Course Objectives :

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo, laya etc., with continuous practice
- Development of Chhota khayal gayaki with aalap, taans, sargam, bolbaant & information of different important taalas with laykaris.
- To study Dhrupad & Dhamargayaki & perform with different laykaris
- To study different important taalas used in semi classical gayaki

Course Learning Outcomes:

After completing this course.....

- Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will practice to develop his gayaki & will be on course to becoming a performing artiste in Hindustani music.
- They will grasp the various theoretical & aesthetical aspects of the prescribed Ragas.
- Students will study details of Ragas with comparative study.
- Students will be able to perform different types such as Dhrupad, Dhamar with gayaki

Course Content :

Module-1/60 Hrs.

Chhotakhyaal in all Ragas.(Sankara, Hindol, Adana and Chhayanaat)

Module-2/12 Hrs.

One Tarana ,Dhrupad or Dhamar with different laykaris

Module-3/24 Hrs.

Revision of previous Semester Ragas and Taalas.

Module-4/24 Hrs.

1. Basic Knowledge of Semiclassical taalas(Deepchandi,Adhateental, Keharawa, Jat,Tewara).
2. Identification of taalas. Intensive study of one Raga as a choice Raga covering
3. Vilambit and drutkhayals out of the Ragas prescribed in practical paper.
4. Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course

Course Code: BHV-CC- 503

Course Name: Theoretical Aspects of Indian Classical Music- V

Credits: 4 (100 Marks)

Total Teaching Hours : 60 Hours (4 Hrs./week)

Course Objectives :

- Detailed study of Shruti, Positioning of Notes according to Pt. Ahobal& Shrinivas.
- To get knowledge of classification of Ragas, Time theory of Ragas, Importance of media.
- Detail study of different Gharanas with discussion on Gharana tradition.

Course Learning Outcomes:

After completing this course.....

- Assess the practical & theoretical information of the prescribed Ragas by comparative study
- Evaluate Shrutis & positioning of Notes, 72 that by Pt. Venkatmukhi
- Students will study styles of Gharanas which will help them to develop their singing abilities.
- Scrutinize the importance of media such as TV, Internet, social media for the promotion of Indian Music & they will actually make use of it extensively and effectively.

Course Contents :**Module-1/15 Hrs.**

1. Detail study on Shruti Swara Bibhajan system of Indian classical Music (Ancient, Medieval & Modern Period).
2. Swara Sthapana system of Ahobal and Shrinivas.

Module-2/15 Hrs.

1. General study of Raga Ragini Padhati, Mela raga Bargikarana and Thaat raga Bargikarana.
2. Comparative theoretical study of similar Raagas and Taala taught in this semester.

Module-3/15 Hrs.

1. Detailed Study of Gharanas. (Gwalior, Agra, Kirana, Patiyala, Jaipur)
2. Study of 72 Thats by Pt. Venkatmukhi

Module-4/15 Hrs.

1. Detailed study of Time theory of Ragas.
2. Importance of Media in the promotion of Music

Text and Reference books:

1. Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
2. Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
3. History of Indian Music- BC. Deva
4. Natya Shastra- Bharat Muni
5. Sangeet Ratnakar Vol.1- Pt. Sharangdeva
6. Sangeet Visharad- Pt. Lakshmi Narayan Garg
7. Kramik Pustak Mallika-V. N. Bhatkhende
8. Raag Vigyan- Vinayak Rao Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also books recommended by teachers.
11. Swarasruti
12. Raga Darsan
13. Raga Parichaya
14. Sangeetanjali
15. History of Indian Music (S.M. Tagore)

Course Code: BHV-CC- 504

Course Name: Origin & Evolution of Music

Credits: 2 (50 Marks)

Total Teaching Hours: 30 Hours (2 Hrs./week)

Course Objectives:

- To get detailed information of Origin of Music & Its transformation according to the time from Ancient to Modern age
- Detail study the transformation of Indian Music from ancient Ramayana period, Mughal period to 20th century period

Course Learning Outcomes:

After completing this course.....

- Students will get detailed knowledge of Maptheorigin of Music & its transformation from ancient to modern period

Course Contents:

Module-1/15 Hrs.

1. Origin of Music.
2. General historical study of Indian music from the ancient historical period
3. Prehistoric period.Vedic period music.
4. General historical study of Indian music from the Ramayana and Mahabharata period
5. General historical study of Indian music from Jain and Buddha period

Module-3/15 Hrs.

1. General study of the Indian music from the medieval period
 - a) Allaudin Khilji period
 - b) Akber period
 - c) Aurangzeb period
2. General study of the Indian music from the modern period
 - a) Music before Independence and after Independence
 - b) Modern period music of 20th& 21st century

Course Code: BHV-CC- 505

Course Name: Seminar

Credits: 2 (50 Marks)

Total Teaching Hours : 30 Hours (2 Hrs./week)

Course Objectives:

- Identify, understand and discuss current, real-world issues.
- Understand the themes of this seminar. Appreciate the legacy and implications
- Distinguish and integrate differing forms of knowledge and academic disciplinary approaches
- Improve oral and written communication skills.
- Explore an appreciation of the self in relation to its larger diverse social and academic contexts.
- Apply principles of ethics and respect in interaction with others.
- Making learning a fun
- Entrusting students assignment to present
- Inculcating presentation and leadership skills among students
- Involving students to learn actively

- Offering the presenter student an opportunity of interaction with peer students and staff.

Learning Outcomes:

- **Learn and integrate.** Through independent learning and collaborative study, attain, use, and develop knowledge in the arts, humanities, sciences, and social sciences, with disciplinary specialization and the ability to integrate information across disciplines
- **Creativity** It will increase the use of multiple thinking strategies to examine real-world issues, explore creative avenues of expression, solve problems, and make consequential decisions
- **Communication skill** acquire, articulate, create and convey intended meaning using verbal and non-verbal method of communication that demonstrates respect and understanding of a complex society.
- **Clarify purpose and perspective.** Explore one's life purpose and meaning through transformational experiences that foster an understanding of self, relationships, and diverse global perspectives.
- **Develop presentation Skills** In terms of **content**, students will be able to show competence in identifying relevant information, defining and explaining topics under discussion. They will demonstrate depth of understanding, use primary and secondary sources; they will demonstrate complexity, insight, cogency, independent thought, relevance, and persuasiveness. They will be able to evaluate information and use and apply relevant theories.
- **Discussion Skills** Students will be able to judge when to speak and how much to say, speak clearly and audibly in a manner appropriate to the subject, ask appropriate questions, use evidence to support claims, respond to a range of questions, take part in meaningful discussion to reach a shared understanding, speak with or without notes, show depth of understanding, demonstrate breadth of reading, use primary and secondary sources, show independence and flexibility of thought, help discussions to move forward, show intellectual leadership and effective time management. Language use will show a rich vocabulary, appropriate use of register, subtlety of thought, timing, clarity, engagement, and appropriate voice modulation.

Course Content :

Module-1/15 Hrs.

1. Preparation of powerpoint presentation on any topic related to Hindustani Classical Music
2. Presentation of any topic of Music

Module – 2/15 Hrs.

1. Discussion on current situation of Hindustani Classical Music
2. Changes in concerts
3. Study of contribution by legendary musicians
4. Preparation of research paper and ppt on contribution of any Musical Institution/ Musician

Course Code: BHV-SEC-VI

Course Name: Introduction to Elements in Musical Composition

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course objectives:

1. to provide students knowledge about compositions of music related to various types of songs like patriotic songs, folk songs, devotional songs, chores, composition of bandish of khayal etc.
2. to give basic understanding on elements of compositions like swara, tala , pada, chanda, laya, lyrics etc.
3. to provide training in writing the notation of songs with tala and swara.

Learning outcomes

1. explore and examine basic elements of musical composition.
2. understand concept of compositions in music.
3. to provide training in writing the notations and demonstrate musical composition.

MODULE 1

1. basic introduction to elements of musical compositions swara, tala, laya, chanda, bhaba, rasa, lyrics, meaning of the lyrics.
2. study on different forms of musical compositions of classical music (vrindagayan, patriotic , devotional and folks).
3. compositions of songs for children.

MODULE 2

compose a song according to the word meaning of the lyrics based appropriate raga.

MODULE 3

1. to perform two composition based on classical raga or folk music.
2. knowledge about various instruments used in musical composition (drama music, light music, film music, orchestra)

MODULE 4

guided listening of different compositions of different composers.

outcomes

1. explore and examine basic elements of musical composition.

2. understand the concept of compositions in music.
3. to provide training in writing the notations and to demonstrate musical composition.

Course Code: BHV - SEC – VII

Course Name: Summer Internship Program (SIP)

Credits: 4 (100 Marks)

Internship Duration- 70 hrs.

(Internship-30 hrs.+ Project work-20 hrs + PPT design- 10 hrs.+ Document work- 10 hrs.)

Course Objective :

An internship provides a variety of benefits for young workers who want to broaden their chances for landing a job and jump-starting their careers. Internships give you a taste of what a profession is like, help you build your resume and let you meet people who can help you in your career. Don't be passive during an internship and miss opportunities to expand your business background. Take advantage of the many benefits of holding an internship.

- This is an Internship program which students have to complete during summer vacations.
- Students have to teach in any school for 20 days & make a project. This program helps students to develop their teaching skills
- Students will have teach basics of Hindustani Vocal Music with some interesting songs, prayers.
- Students have to make a powerpoint presentation of their internship and have to get a certificate of the internship from the Principal of the school.

Course Objectives

- Internships are designed to expand the depth and breadth of academic learning for particular areas of study.
- It is an opportunity to receive experience in applying theories learned in the classroom to specific experiences in the community and work world
- . An internship can also heighten student awareness of community issues, motivate you to create opportunities, embrace new ideas, and give direction to positive change.
- A successful internship can give the students valuable information in making decisions about the direction of future studies or employment.
- An internship is an opportunity to not only use and develop industry-related knowledge and skills, but also to enhance some of the skills that are transferable to any professional work setting.
- This internship may be the first introduction to the world of work, or maybe the students have been exposed to professionalism many times before. No matter where their skills and understanding of professionalism lie, internship is a chance to develop them even further.

Learning outcomes

By the end of the internship, the students will be able to

- Link academic theory to practice in their discipline
- Apply the knowledge, skills, experience to a work environment
- Acquire new learning through challenging and meaningful activities
- Reflect on the content and process of the learning experience
- Advocate for self learning in alignment with internship goals
- Demonstrate professional skills in the workplace
- Build and maintain positive professional relationships
- Demonstrate awareness of community and/or organizational issues
- Identify, clarify and/or confirm professional direction as it relates to their academic studies and future career path
- Develop self-understanding, self-discipline, maturity and confidence
- Develop strong networking/mentoring relationships.

Course Contents :

1. Summer Internship Project:

- 20 pages
- The certificate
- Title page
- Content page
- Bibliography

2. Viva:

- Concept
- Demonstration

Course Code: BHV- DSE –1A

Course Name: Semi Classical Music - 1

Credits : 2 (50 Marks)

Total Teaching Hours : 60 Hours (4 Hrs./week)

Course Objectives:

- To develop Semi Classical Gayaki
- To learn different types of semi classical gayakis like Thumri, Dadra, Hori, Chaturang, Trivat, Ghazal, Bhajan and their style of development
- Developing the sense of Music Composing

Course Learning Outcomes:

After completing this course.....

- Develop semi classical gayaki by learning Thumri, Dadra, Hori, Chaturang, Trivat, Ghazal, Bhajan etc.
- Perform semi classical music effectively
- Compose any song by using their sense of composing.

Course Content :

Module-1/30 Hrs.

1. Detailed Knowledge of Thumri gayaki
2. General knowledge of Trivat and Chaturanga.
3. Performing Thumri, Trivat&Chaturang

Module-2/30 Hrs.

1. Semi Classical gayaki (Dadra, Ghazal, Bhajan and Hori)
2. Composing Music for jingles or advertisements.
3. Composing a song

Course Code: BHV - DSE – 2A

Course Name: Light Music - 1

Credits: 2 (50 Marks)

Total Teaching Hours : 60 Hours (4 Hrs./week)

Course Objective :

- To introduce students to the forms of Light Music like Patriotic Songs, Prayers, Bhajan, Filmy classical song, Devotional songs etc
- To give basic knowledge of important features of Light Music
- To give detail knowledge of singing & performing style of Light Music like Voice production, Voice Modulation etc.

Course Learning Outcomes:

After completing this course.....

- Explore and examine basic elements of Light Music
- Evaluate singing style of Light Music
- Sing & perform Light Music more effeciently

Course Content :

Module-1/36 Hrs.

- Basic introduction of Light Music
- Study of different forms of Light Music
- Practising 1 patriotic song, 1 prayer

Module-2/24 Hrs.

- Practicing 2 Bhajans, 1 filmy classical song with improvisations & study of performing style

SEMESTER VI

BHV-CC- 601	Vilambit Khayal – VI	4	100
BHV-CC- 602	Chhota Khayal – VI	4	100
BHV-CC- 603	Stage Performance	4	100
BHV-CC- 604	Theoretical Aspects of Indian Classical Music-VI	4	100
BHV-CC- 605	Project Work	4	100
BHV-SEC–VIII	Studio Practice	4	100
BHV-DSE–1B OR BHV-DSE–2B	Semi Classical Music – 2 Light music – 2	2	50
G.E – 2		2	50
Total		28	700

Course Code: BHV-CC-601

Course Name: Vilambit Khayal – VI

Credits : 4 (100 Marks)

Total Teaching Hours : 120 Hours (8 Hrs./week)

Course Objective :

- Development of Vilambit Khayal Gayaki with Aalap, Taans, sargam, bolbaant&information of different important Taalas with laykaris.
- To tune Tanpura with great accuracy and playing
- To have great sense of performance and detail knowledge of all the Ragas

Course Learning Outcomes :

After completing this course.....

- Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Aalap (tonal elaborations), the student will practice to develop his gayaki& will be on course to becoming a performing artiste in Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course etc.
- They will come to understand the concept of Tala and will study different Vilambit Taalas
- Students will study details of Ragas with comparative study.
- Students will be able to tune Tanpura perfectly & play
- Students will have very great sense performance and they will perform in Music Festivals, Concerts

Course Content :

Module-1/48Hrs

- 1.Characteristic Features of all Prescribed Ragas of this semester.
- 2.Vilambitgayaki of the following Ragas (**MiyankiTodi, Puriya**)
3. The Vilamvitgayaki system of Bandish, Aalap ,bantsargam,bolbant, taan,boltaan.

Module-2/48 Hrs.

1. Vilambitgayaki of the following Ragas (**Marwa, Basant**)
2. The Vilambitgayaki system of Ragas with bandish, aalap ,bantsargam,bolbant, taan,boltaan.

Module-3/24 Hrs.

Revision of all the Ragas &taalas learnt in previous semesters

Course Code: BHV-CC-602

Course Name: Chhota Khayal – VI

Credits: 4 (100 Marks)

Total Teaching Hours: 120 Hours (8 Hrs./week)

Course Objectives :

- Development of Chhota khayal gayaki with aalap, taans, sargam, bolbaant&information of different important Taalas with laykaris.
- To perform Dhrupad or Dhamar with gayaki&Laykari
- To perform Tarana or Bhajan with gayaki
- To have great sense of performance and detail knowledge of all the Ragas

Course Learning Outcomes :

After completing this course.....

- Having understood the basic concepts like Laya (tempo), Taala (rhythmic cycle), aalap (tonal elaborations), the student will practice to develop his gayaki& will be on course to becoming a performing artiste in Hindustanimusic.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course,etc.
- Students will study details of Ragas with comparative study.
- Students will be able to perform Dhrupad/Dhamar, Tarana, Bhajanwith their unique gayaki & style of presentation
- Students will have very great sense performance and they will perform in

Course Content :

Module-1/40 Hrs.

Chhota khayal in Ragas.

(**Maru Bihag, Sohni**) with gayaki

Module – 2/50 Hrs.

Chhota khayal in Ragas

(**Gojaritodi, Kamod**) with gayaki

Module-2/15 Hrs.

One Dhrupad &Dhamar with laykaris (2gun, 3gun, 4gun)

Module.-3 15 Hrs

One Tarana&one semi classical song

Marking system of practical paper

1. Test of Ragas – 50 Marks
2. Test of dhrupad &dhamar – 10 Marks
3. Performance in monthly recitals – 20 Marks
4. Practical book – 20 Marks

Course Code: BHV-CC-603

Course Name: Stage Performance

Credits : 4 (100 Marks)

Teaching Hours: (4hrs/week , Self practice sessions for the students)

Course Objectives:

- To perform 1 Raga from Vilambit khayal paper & 1 Raga from Chhota Khayal paper with detailed Gayaki having Aalap,Taans, sargam, bolbaant perfectly and by studying each & every aspect of Raga
- To perform semiclassical gayaki (Thumri, Dadra, Hori, Bhajan or Ghazal) with gayaki
- To have great sense of performance and presentation on stage

Course Learning Outcomes:

After completing this course.....

- Perform Raga on stage with gayaki of Vilambit and Chhota khayal
- Differentiate and distinguish each aspect of gayaki
- Connecting with the audience will improve Synchronise with accompanists while performing

Course Content:

Module – 1

Detailed performance of any 1 Raga with complete gayaki

from Vilambit khayal paper(**Ragas : Miyanki Todi, Puriya, Marwa, Basant**)

(Time : 20 Minutes)

Module – 2

Detailed performance of any 1 Raga with complete gayaki

From Chhota khayal paper(**Tilang, Sohni, Chhayana, Kamod**)

(Time : 10 Minutes)

Module – 3

Performance of Semi Classical gayaki

(Any 1 from Thumri, Dadra, Bhajan, Ghazal, Hori)

Course Code: BHV-CC-604

Course Name: Theoretical Aspects of Indian Classical Music- VI

Credits: 4 (100 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives :

- Detail knowledge on use of Rasa according to notes of Music.
- To get knowledge on types of taanas used in Khayal Singing.
- Detail study of kakuprayog in Music.
- To study folk music of different regions.

Course Learning Outcomes:

After completing this course.....

- Investigate and compare Ancient & modern division of Shrutis & Notes
- Differentiate between types of taana
- Explore kakuprayog and its use in Music
- Narrate gayaki of any legendary vocalist
- Compare and contrast the traditions of different regions of India and their folk Music
- Express their opinion on the important topics related to Indian Music

Course Contents :

Module-1/18 Hrs.

1. SastriyaAdhyan of prabandha describe in ancient and morden musical musical text of Indian classical music.
2. Detail study of types of Taanas.

Module-2/12 Hrs.

1. Study of overtones (SahayyakNada, Soyambhu Nada) produced from Tanpura
2. Kaku prayog in Music & its type
3. Raga and rasa in Music

Module-3/18 Hrs.

1. Description of gayaki of any legendary vocalist in your own words.
2. Basic study of Folk music of different regions of India.
(Odisha, Uttar Pradesh, Maharashtra, Gujrat, Bengal, Rajasthan)

Module-4/12 Hrs.**Eassays****Topics**

1. Importance of Music in general education
2. Impact of classical music in Indian Films.
3. Contribution of Musicians for Propagation of Music after Independence.

Text and Reference:

1. Sangeet Ratnakar, Vol. 2
2. Sangeet Visharad- Basant
3. Sangeet Mein NibadhaAnibadhakiavdharna
4. KramikPustak Mallika – Part 3 and 4-V.N.Bhatkhande
5. Classical Musical Instruments – SuneeraKasliwal
- 6.Swarasruti
- 7.Raga Darsan
8. Raga Parichaya
- 9.Sangeetanjali
10. History of Indian Music (S.M .Tagore)

Course Code: BHV-CC-605**Course Name: Research Methodology****Credit:4****Full Marks: 100****Course Outcomes:**

The students are able to:

- Develop a simple questionnaire to elicit specific information.
- Collect data based on a survey and arrive at inferences using a small sample

- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same properly.
- Provide proper explanation for technical terms in simple language.

Unit 1: Research and the Initial Issues

1. Research as systematic investigation
2. Searching for and locating research questions; Finding the general background about research problem/question: review of existing literature and applicable theories
3. Refining the research problem/question; formulating its rationale and objectives
4. Writing a research synopsis

Unit 2: Literature review

1. Selecting review areas based on the research objectives
2. Primary, secondary and tertiary sources, and related theory/s (sources: library, databases, online sources, previous research, archives, media, social/psychological/political/educational contexts, and such others)
3. Gathering, reading and analysing literature and related theory
4. Writing the review with implications for the research questions selected

Unit 3: Hypotheses and formulation of research design

- i. Formulating hypotheses based on research objectives
- ii. Formulation of research design: qualitative, quantitative, combinatory; steps in research design Theory application
- iii. Data collection tools: surveys, questionnaires, interviews, observation checklists, review checklists, comparison tools, text analysis tools
- iv. Data analysis and interpretation

Unit 4: Results and documentation

1. Preparing tables, charts, and graphs to present data; Collating the findings
2. Testing hypotheses; Generalisation of results
3. Writing a dissertation; MLA/APA citation: in-text and works cited pages
4. Plagiarism and related problems

Unit 5: Practical

For Internal Assessment: Students will write

- i. literature review of 1000 words on a research question
- ii. a book review of 500 words.

For End-Semester Assessment:

Field Project (Word limit between 3000 to 4000 words, including references)

Texts prescribed: K Samantray, *Academic and Research Writing*. Orient Blackswan (2015)
Kothari & Garg, *Research Methodology*. New Age Publishers
Deepak Chawla & Neena Sondhi. *Research methodology: Concepts & Cases*.

Vikas Publishing

Course Code: BHV - SEC - VIII

Course Name: Studio Practice

Credits : 4 (100 Marks)

Total Teaching Hours : (Visit to Recording Studio twice in a month)

Course Objective :

- To study the concept sound and its characteristics
- To get basic knowledge of recording techniques and equipments used for the recording
- To study use of Microphones
- To get the basic knowledge of Editing and latest Editing and recording softwares
- To get the basic knowledge of Music arranging
- To sing with a track

Learning Outcome

After completing this course.....

- Experiment with sound and its characteristics
- Use the basic techniques & equipments used for recording. They will be able to record in a Studio
- Edit using softwares
- Reorganize good music
- Sing a song on a track very effectively
- Choose their career in sound engineering and can set up their own Recording Studio

Course Contents :

Module-1

1. What is Sound
2. Important Characteristics of Sound

Module- 2

1. Study of studio setup.
2. Study of equipments used for recording, latest recording softwares

Module- 3

1. Study of Recording Technology
2. Recording Process
3. Editing process

Module- 4

1. Singing with a track (Karaoke)
2. Arranging a music For record

Course Code: BHV - DSE – 1B

Course name: Semi Classical Music - 2

Credits: 2 (50 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives:

- To develop Semi Classical gayaki
- To learn different types of semi classical gayakis like Thumri, Dadra, Hori, Chaturang, Trivat, Ghazal, Bhajan and their style of development
- Developing the sense of Music Composing

Course Learning Outcomes:

After completing this course.....

- To develop semi classical gayaki by learning Thumri, Dadra, Hori, Chaturang, Trivat, Ghazal, Bhajan etc.
- Perform semi classical music effectively
- Compose any song by using their sense of composing. This will be a foundation to become a great composer.

Course Content :

Module-1/30 Hrs.

- Origin of Thumri
- Detailed Knowledge of Thumri Gayaki (Purab ang, Punjab ang)
- 1 Thumri in Raga Khamaj, Kafi or Bhairavi
- Basic knowledge of Tappagayaki
- General knowledge of Trivat and Chaturanga.

Module-2/30 Hrs.

- Semi classical gayaki (Dadra, Ghazal, Bhajan and Hori)
- Influence of Thumri gayaki on film music
- Composing music for jingles or advertisements.
- Composing a song

Course Code: BHV - DSE – 2B

Course Name: Light Music - 2

Credits: 2 (50 Marks)

Total Teaching Hours: 60 Hours (4 Hrs./week)

Course Objectives:

- To introduce students to the forms of Light Music like Patriotic Songs, Prayers, Bhajan, Filmy classical song, Bhaktigeetetc
- To give basic knowledge of important features of Light Music
- To give detail knowledge of singing & performing style of Light Music like Voice production, Voice Modulation etc.

Course Learning Outcomes:

After completing this course.....

- Investigate the basic elements of Light Music
- Differentiate between Hindustani Classical Music & Light Music
- Singin the style of Light Music

Course Content :

Module-1/36 Hrs.

- Study of different forms of Light Music
- Practising 1 patriotic song, 1 prayer
- Practising 1 folk song

Module-2/24 Hrs.

- Practising 2 Bhajans, 1 Bhajan in any regional language, 2 filmy classical song with improvisations & study of performing style