

JAMSHEDPUR WOMEN'S UNIVERSITY
DEPARTMENT OF MUSIC



PROPOSED STRUCTURE OF
SYLLABUS

B. A. MUSIC HONOURS (VOCAL)/REDEARCH

FOUR YEAR UNDERGRADUATE PROGRAMME

(FYUGP)

[NEP - 2020]

IMPLEMENTED FROM 2022



Curriculum Design Committee

S.No.	Name & Designation
1.	Dr. Sanatan Deep HOD, Music Department, Jamshedpur Women's Univeristy Chairman
2.	Dr. Ramma Subramanian HOD, Home Science Department, Jamshedpur Women's Univeristy Member
3.	Dr. Poonam Dhan HOD, Music Department, Ranchi Women's College, Ranchi. Member
4.	Mr. Manish Kumar Department of Performing and Fine Arts, Ranchi University, Ranchi Member
5.	Dr. Tapati Chakravarty HOD, University Department of Art & Culture, BBMKU, Dhanbad Member



HIGHLIGHTS OF REGULATIONS OF FYUGP

PROGRAMME DURATION

- The Full-time, Regular UG programme for a regular student shall be for a period of four years with multiple entries and multiple exit options.

ELIGIBILITY

- The selection for admission will be primarily based on availability of seats in the Major subject and marks imposed by the institution. Merit point for selection will be based on marks obtained in Major subject at Class 12 (or equivalent level) or the aggregate marks of Class 12 (or equivalent level) if Marks of the Major subject is not available. Reservation norms of The Government of Jharkhand must be followed as and when amended in times.

ADMISSION PROCEDURE

- The reservation policy of the Government of Jharkhand shall apply in admission and the benefit of the same shall be given to the candidates belonging to the State of Jharkhand only. The candidates of other states in the reserved category shall be treated as General category candidates. Other relaxations or reservations shall be applicable as per the prevailing guidelines of the University for FYUGP.

ACADEMIC CALENDAR

- Each year the University shall draw out a calendar of academic and associated activities, which shall be strictly adhered to. The same is non-negotiable. Further, the Department will make all reasonable endeavors to deliver the programmes of study and other educational services as mentioned in its Information Brochure and website. However, circumstances may change prompting the Department to reserve the right to change the content and delivery of courses, discontinue or combine courses and introduce or withdraw areas of specialization.

PROGRAMME OVERVIEW/ SCHEME OF THE PROGRAMME

- Undergraduate degree programmes of either 3 or 4-year duration, with multiple entries and exit points and re-entry options within this period, with appropriate certifications such as:
 - A Certificate after completing 1 year (2 semesters) of study in the chosen fields of study,
 - A Diploma after 2 years (4 semesters) of study,
 - A Bachelor after a 3-year (6 semesters) programme of study,
 - A Bachelor (with Hons. / Research) after a 4-year (8 semesters) programme of study

VALIDITY OF REGISTRATION

- Validity of a registration for FYUGP will be for maximum for Seven years from the date of registration.

CALCULATION OF MARKS FOR THE PURPOSE OF RESULT

- Student's final marks and the result will be based on the marks obtained in Semester Internal Examination and End Semester Examination organized taken together.
- Passing in a subject will depend on the collective marks obtained in Semester internal and End Semester University Examination both. However, students must pass in Theory and Practical Examinations separately



PROMOTION AND SPAN PERIOD

- The Requisite Marks obtained by a student in a particular subject will be the criteria for promotion to the next Semester.
- To get promotion from Semester-II to Semester-III a student will be required to pass in at least 75% of Courses in an academic year (a student has to pass in minimum 9 papers out of the total 12 papers. However, it will be necessary to procure pass marks in each of the paper before completion of the course.
- To get promotion from Semester-IV to Semester-V (taken together of Semester I, II, III & IV) a student has to pass in minimum 16 papers out of the total 22 papers.
- Eligibility to get entry in Semester VII is to secure a minimum of 7.5 CGPA up to semester VI along with other criteria imposed by the Institution.

PUBLICATION OF RESULT

- The result if the examination shall be notified by the Controller of Examinations of the University in different newspapers and also on University website.
- If a student is found indulged in any kind of malpractice during examination, the examination taken by the student will be cancelled. The candidate will be awarded zero marks in that paper. The candidate may re-appear in the subsequent semesters as per the available provisions.
- There shall be no Supplementary or Re-examination for any subject. Students who have failed in any subject in an even semester may appear in the subsequent even semester examination for clearing the backlog. Similarly, the students who have failed in any subject in an odd semester may appear in the subsequent odd semester examination for clearing the backlog.
- Regulation related with any concern not mentioned above shall be guided by the Regulations of the University for FYUGP.

E STUCTURE FOR FYUGP 'HONOURS/ RESEARCH'

Table 1: Credit Framework for Four Year Undergraduate Programme (FYUGP) under State Universities of Jharkhand

[Total Credits = 176]

- There will be four disciplinary areas: A-Natural Science, B-Humanities, C-Social Science, and D-Commerce; each having basket of courses. A student will have to select a 'Major' from any of the four disciplinary areas (out of A, B, C & D). The selection for admission will be primarily based on availability of seats in Major and marks imposed by the institution.
- A student has to select three subjects for 'Introductory Regular Courses' from a pool of subjects associated with the Major offered by the institution. One of the three subjects will continue as 'Minor' from semester IV onwards, based on the academic interest and performance of the student.



Table 1: Credit Framework for Four Year Undergraduate Programme (FYUGP) under State Universities of Jharkhand [Total Credits = 176]

Semester	Common Courses (29)										Introductory Courses (15)		Minor** (32)				Research Courses (18)				Total Credit
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
I	6				2	2			3	3			6								22
II		6					2	2	3	3			6								22
Exit Point: Undergraduate Certificate																					
III			3				3		3		4		6								22
IV													6+6	6	4						22
Exit Point: Undergraduate Diploma																					
V													6+6	6	4						22
VI													6+6	6	4						22
Exit Point: Bachelor's Degree																					
VII													6+6 (Adv. Topics)			6	4				22
VIII													6+6 (Adv. Topics)		2			4	4	4	22
Exit Point: Bachelor's Degree with Hons./Research																					

*There will be four disciplinary areas: A-Natural Science, B-Humanities, C-Social Science, and D-Commerce; each having basket of courses. A student will have to select a 'Major' from any of the four disciplinary areas (out of A, B, C & D). The selection for admission will be primarily based on availability of seats in Major and marks imposed by the institution.
 ** A student has to select three subjects for 'Introductory' Regular Courses' from a pool of subjects associated with the Major offered by the institution. One of the three subjects will continue as 'Minor' from semester IV onwards, based on the academic interest and performance of the student.

Table 2: Course structure for Undergraduate Certificate Programme [May Exit after Sem.-II]

Semester	Common Courses			Introductory Courses		Major	Total Credits
Sem.-I	LCS (MIL/TRL) (6 Credits)	Understanding India (2 Credits)	Health & Wellness, Yoga Education, Sports & Fitness (2 Credits)	IRC-1 (3 Credits)	IVS-1A (3 Credits)	MJ-1 (6 Credits)	(22)
Sem.-II	LCS (English) (6 Credits)	Global Citizenship Education (2 Credits)	Mathematical & Computational Thinking (2 Credits)	IRC-2 (3 Credits)	IVS-1B (3 Credits)	MJ-2 (6 Credits)	(22)

Total = 44 Credits

(LCS: Language and Communication Skills; MIL: Modern Indian Languages; TRL: Tribal Regional Languages;

IRC: Introductory Regular Courses; IVS: Introductory Vocational Studies, MJ: Major)

Table 3: Course structure for Undergraduate Diploma Programme [May Exit after Sem.-IV]

Semester	Common Courses			Introductory Courses	Major	Minor	Internship/ Project	Vocational	Total Credits
Sem.-III	Environmental Studies (3 Credits)	Community Engagement/ NCC/ NSS (3 Credits)	Digital Education (3 Credits)	IRC-3 (3 Credits)	MJ-3 (6 Credits)		Internship/ Project (4 Credits)		(22)
Sem.-IV					MJ-4, MJ-5 (6+6=12 Credits)	MN-1 (6 Credits)		VS-1 (4 Credits)	(22)

Total = 88 Credits

(MN: Minor; VS: Vocational Studies)

Table 4: Course structure for Bachelor's Degree Programme

[May Exit after Sem.-VI]

Semester	Major Courses	Minor Courses	Vocational	Total Credits
Sem.-V	MJ-6, MJ-7 (6+6= 12 Credits)	MN-2 (6 Credits)	VS-2 (4 Credits)	(22)
Sem.-VI	MJ-8, MJ-9 (6+6= 12 Credits)	MN-3 (6 Credits)	VS-3 (4 Credits)	(22)

Total = 132 Credits

Table 5: Course structure for Bachelor's Degree with Hons./Research Programme

Semester	Advance Courses	Research Courses	Vocational	Total Credit
Sem.-VII	AMJ-1, AMJ-2 (6+6=12 Credits)	Research Methodology (6 Credits)	Research Proposal (4 Credits)	(22)
Sem.-VIII	AMJ-3, AMJ-4 (6+6=12 Credits)	Research Int./Field Work (4 Credits)	Research Report (4 Credits)	VSR (2 Credits)

Total = 176 Credits

(AMJ: Advance Major; VSR: Vocational Studies associated with Research)



COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory/ Practical	Credits
		Code	Paper		
1 st Year	I	CC-1	Language and Communication Skills (Modern Indian language including TRL)	Theory	6
		CC-2	Understanding India	Theory	2
		CC-3	Health & Wellness, Yoga Education, Sports & Fitness	Theory	2
		IRC-1	Introduction to Indian Music	Theory	3
		IVS-1A	Introductory Vocational Studies-1	Theory	3
		MJ-1	Theory of Indian Music-1	Theory	2
	Critical study of Ragas and Taals		Practical	4	
	II	CC-4	Language and Communication Skills (English)	Theory	6
		CC-5	Mathematical & Computation Thinking Analysis	Theory	2
		CC-6	Global Citizenship Education & Education for Sustainable Development	Theory	2
		IRC-2	Introduction to Indian Music	Theory	3
		IVS-2B	Introductory Vocational Studies-2	Theory	3
MJ-2		Theory of Indian Music-2	Theory	2	
	Critical study of Ragas and Taals	Practical	4		
2 nd Year	III	CC-7	Environmental studies	Theory	3
		CC-8	Digital Education (Elementary Computer Applications)	Theory	3
		CC-9	Community Engagement & Service (NSS/ NCC/ Adult Education)	Theory	3
		IRC-3	Introduction to Indian Music	Theory	3
		IAP	Internship/Apprenticeship/ Project	Theory	4
		MJ-3	History of Indian Music	Theory	2
	Critical study of Ragas and Taals		Practical	4	
	IV	MJ-4	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	2
			Critical study of Ragas and Taals	Practical	4
		MJ-5	Notation system, Scales & Time Signature	Theory	2
			Critical study of Ragas and Taals	Practical	4
		MN-1	Theory of Indian Music	Theory	2
Critical study of Ragas and Taals			Practical	4	
VS-1	Vocational Studies-1 (Minor)	Theory	4		
V	MJ-6	Study of Western Music and and various other styles of Indian Music	Theory	2	
		Critical study of Ragas and Taals	Practical	4	
	MJ-7	Study of Gharana, Carnatic Music & Folk Music	Theory	2	
		Critical study of Ragas and Taals	Practical	4	
	MN-2	History of Indian Music	Theory	2	
		Critical study of Ragas and Taals	Practical	4	
VS-2	Vocational Studies 2 (Minor)	Theory	4		



3 rd Year	VI	MJ-8	Stage Performance of Prescribed Ragas and Taals.	Practical	4
			Project -1	Theory	2
		MJ-9	Stage Performance of Prescribed Ragas and Taals.	Practical	4
			Project -2	Theory	2
		MN-3	Study of Western Music and and various other styles of Indian Music	Theory	2
Critical study of Ragas and Taals	Practical		4		
		VS-3	Vocational Studies 3 (Minor)	Theory	4
4 th Year	VII	AMJ-1	Hindustani Music - Thumri & Dadra	Theory	2
			Hindustani Music - Thumri & Dadra	Practical	4
		AMJ-2	Hindustani Music – Sugam Sangeet (Geet/Ghazal/Bhajan)	Theory	2
			Hindustani Music – Sugam Sangeet (Geet/Ghazal/Bhajan)	Practical	4
		RC-1	Research Methodology	Theory	6
	RC-2	Research Proposal	Theory	4	
	VIII	AMJ-3	Folk Music of India – (Special reference to Jharkhand)	Theory	2
			Folk Music of India – (Special reference to Jharkhand)	Practical	4
		AMJ-4	Project & Viva	Theory	6
		RC-3	Research Internship/Field Work	Theory	4
		RC-4	Research Report	Theory	4
		VSR	Vocational Studies (Associated with Research)	Theory	2
	Total Credit				

Abbreviations:

CC Common Courses

IRC Introductory Regular Courses

IVS Introductory Vocational Studies

IAP Internship/Apprenticeship/ Project

VS Vocational Studies

MJ Major Disciplinary/Interdisciplinary Courses

MN Minor Disciplinary/Interdisciplinary Courses

AMJ Advance Major Disciplinary/Interdisciplinary Courses

RC Research Courses



Jamshedpur Women's University

Semester- wise Examination Structure in Discipline Courses:

Semester	Code	Papers	Examination Structure			
			Credits	Mid Semester Theory (F.M.)	End Semester Theory (F.M.)	End Semester Practical/ Viva (F.M.)
I	MJ-1	Theory of Indian Music-1	2			
		Critical study of Ragas and Taals	4			
II	MJ-2	Theory of Indian Music-2	2			
		Critical study of Ragas and Taals	4			
III	MJ-3	History of Indian Music	2			
		Critical study of Ragas and Taals	4			
IV	MJ-4	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	2			
		Critical study of Ragas and Taals	4			
	MJ-5	Notation system, Scales & Time Signature	2			
		Critical study of Ragas and Taals	4			
V	MJ-6	Study of Western Music and and various other styles of Indian Music	2			
		Critical study of Ragas and Taals	4			
	MJ-7	Study of Gharana, Carnatic Music & Folk Music	2			
		Critical study of Ragas and Taals	4			
VI	MJ-8	Stage Performance of Prescribed Ragas and Taals.	4			
		Project -1	2			
	MJ-9	Stage Performance of Prescribed Ragas and Taals.	4			
		Project -2	2			
VII	AMJ-1	Hindustani Music - Thumri & Dadra-Theory	2			
		Hindustani Music - Thumri & Dadra- Practical	4			
	AMJ-2	Hindustani Music – Sugam Sangeet – Theory (Geet/Ghazal/Bhajan)	2			
		Hindustani Music – Sugam Sangeet – Practical (Geet/Ghazal/Bhajan)	4			
	RC-1	Research Methodology	6			
RC-2	Research Proposal	4				
VIII	AMJ-3	Folk Music of India – (Special reference to Jharkhand)- Theory	2			
		Folk Music of India – (Special reference to Jharkhand)- Practical	4			
	AMJ-4	Project & Viva	6			
	RC-3	Research Internship/Field Work	4			
	RC-4	Research Report	4			
	VSR	Vocational Studies (Associated with Research)	2			
Total Credit			98			



Semester wise Course Code and Credit Points:

Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Examination Structure			
	Code	Papers	Credits	Mid Semester Theory (F.M.)	End Semester Theory (F.M.)	End Semester Practical/ Viva (F.M.)
I/II/III	IRC	Introduction to Indian Music	3			
IV	MN-1	Theory of Indian Music	2			
		Critical study of Ragas and Taals	4			
V	MN-2	History of Indian Music	2			
		Critical study of Ragas and Taals	4			
VI	MN-3	Study of Western Music and and various other styles of Indian Music	2			
		Critical study of Ragas and Taals	4			
	Total Credits		21			



Program Outcomes (POs):

PO1	This course provides the basic ideas and concepts of Hindustani Music (Vocal). Through this program students will get knowledge about Indian Classical Music.
PO2	The course intends to orient the learner with the approaches to the discipline of Vocal Music
PO3	Through this course, the students will get to know the different Ragas, Taals, Basic science of Indian Music, Notation system of Indian and western Music, History of Indian Music, Origin and development of Gharana tradition, Carnatic Sangeet, Folk Music of Jharkhand along with the biographies of some distinguish artists and scholars of Indian Music.
PO4	Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of Historical facts and gain knowledge of the glory of Indian Music.
PO5	Students will be motivated to contribute towards National Building by making them aware of the Indian music and culture.
PO6	This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

Program specific outcomes (PSOs):

UG I Year / Certificate course in Hindustani Music (Vocal)

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

1. Learn about fundamental aspects of Indian Music.
2. Learns about the Historical Development of Indian Music and cultural development of India.
3. Students will be able to get acquainted with various Ragas and Different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform.
4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.



Program specific outcomes (PSOs):
UG II Year / Diploma in Hindustani Music (Vocal)

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

1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.
2. Build knowledge about notation system and scales.
3. Students will be able to get acquainted with various Ragas and Taals. They will be able to perform Classical and other Light and Folk Music styles.
4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and a performer.

Program specific outcomes (PSOs):
UG III Year / Bachelor of Hindustani Music (Vocal)

PSO 1	This course deals with the science of Western music and various other styles of Indian music. As Indian music is enriched with some great versatile musical forms, the purpose of this paper is to give knowledge about these ancient forms of Indian music like Dhamar, Thumri, Tappa, Dadra, Hori etc. The students will also come to know about various obsolete musical art forms like, Natya Sangeet, and less recognized musical forms like Qawwali and Ghazal. The main focus of this program to give introductory knowledge of some famous musical art forms present in different regions in India. At the end of the program student will learn about the Western music and various other styles of Vocal music.
PSO 2	At the end of the program student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus along with the Mahila and Purush Holi geet of the Kumaun region of Uttarakhand. Ragas and talas that are prescribed in this course are already acclaime d by various musicians of folk, films, music studios etc. Students will be able to learn and recognize various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal, Tarana and Geet which can boostthe moraland confidence while singing in various platforms like stage, recording tv/radio studios, Live musical events or musical gatherings. This section focus on practical knowledge of Trivat, Chaturang.
PSO 3	Stage performance is an opportunity for a student through which a student receives an overall development of his/her talent. Comparative discussion of Ragas in this course uplifts a student to a level in which he/she can learn new nuances and various sound designs and untouched aspects applied in a Raga, which opens broad dimensions to a young logical mind to trace the roots even in the folk or in the regional musical tunes. This course provides practice on the theoretical and analytical study of Ragas and Taals.
PSO 4	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies that makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of That and Raaganga of Indian classical music are one of the affluent and well designed classifications which enable a student to understand Thaate, Raga and Raganga with ease. The main focus of this course isgaining the knowledge about the Gharana tradition of Indian Music, Carnatic Music and Folk Music of Jharkhand
PSO 5	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By s tudyng a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music.
PSO 6	At the end of the program students will have capabilities to start earning by enhancing their skills in the field of composer, music writer and as a performer.



FORMAT OF QUESTION PAPER FOR SEMESTER INTERNAL EXAMINATION

Question format for 10 Marks

F.M = 10	Subject /Code	Exam Year
Time = 1hr		
<hr/>		
General Instructions:		
<ul style="list-style-type: none">i. Group A Carries very short answer type compulsory questionii. Answer 1 out of 2 Subjective/descriptive questions given in Group B.iii. Answer in your own words as far as practicableiv. Answer all sub parts of a question at one placev. Numbers in right indicate full marks of the question		
1.	<u>Group A</u>	
i.		[5x1=5]
ii.		
iii.		
iv.		
v.		
<u>Group B</u>		
2.		[5]
3.		[5]
Note: There may be subdivisions in each question asked in Theory Examination		

Question format for 20 Marks

F.M = 20

Subject /Code
Time = 1 hr

Exam Year

General Instructions:

- i. **Group A Carries very short answer type compulsory question**
- ii. **Answer 1 out of 2 Subjective/descriptive questions given in Group B.**
Answer in your own words as far as practicable
- ii. **Answer all sub parts of a question at one place**
- iii. **Numbers in right indicate full marks of the question**

1. **Group A**

- i. [5*1=5]
- ii. -----
- iii. -----
- iv. -----
- v.-----

2.-----[5]

Group B

- 3. ----- [10]
- 4. ----- [10]

Note: There may be subdivisions in each question asked in Theory Examination

FORMAT OF QUESTION PAPER FOR END SEMESTER UNIVERSITY EXAMINATION

Question format for 50 Marks

F.M = 50

**Subject /Code
Time = 3 hrs**

Exam Year

General Instructions:

- i. Group A Carries very short answer type compulsory question**
- ii. Answer 3 out of 5 Subjective/descriptive questions given in Group B.**
- ii. Answer in your own words as far as practicable**
- iii. Answer all sub parts of a question at one place**
- iv. Numbers in right indicate full marks of the question**

1.

Group A

- i.**
- ii. -----**
- iii. -----**
- iv. -----**
- v. -----**

[5x1=5]

Group B

- 2. -----**
- 3. -----**
- 4. -----**
- 5. -----**
- 6. -----**

**[15]
[15]
[15]
[15]
[15]**

Note: There may be subdivisions in each question asked in Theory Examination



Question format for 60 Marks

F.M = 60

**Subject /Code
Time = 3hrs**

Exam Year

General Instructions:

- i. Group A Carries very short answer type compulsory question**
- ii. Answer 3 out of 5 Subjective/descriptive questions given in Group**
- iii. Answer in your own words as far as practicable**
- iv. Answer all sub parts of a question at one place**
- v. Numbers in right indicate full marks of the question**

1.

Group A

[5*1=5]

- i.**
- ii. -----**
- iii. -----**
- iv. -----**
- v. -----**

2. -----

[5]

3. -----

[5]

Group B

4. -----

[15]

5. -----

[15]

6. -----

[15]

7. -----

[15]

8. -----

[15]

Note: There may be subdivisions in each question asked in Theory Examination



Question format for 75Marks

F.M = 75

**Subject /Code
Time = 3 hrs**

Exam Year

General Instructions:

- i. Group A Carries very short answer type compulsory question**
- ii. Answer 4 out of 6 Subjective/descriptive questions given in Group B.
Answer in your own words as far as practicable**
- ii. Answer all sub parts of a question at one place**
- iii. Numbers in right indicate full marks of the question**

1.

Group A

- i.**
- ii.**
- iii.**
- iv.**
- v.**

[5*1=5]

2.

[5]

3.

[5]

Group B

4.

[15]

5.

[15]

6.

[15]

7.

[15]

8.

[15]

9.

[15]

Note: There may be subdivisions in each question asked in Theory Examination



Question format for 100 Marks

F.M = 100

**Subject /Code
Time = 3 hrs**

Exam Year

General Instructions:

- i. Group A Carries very short answer type compulsory question**
- ii. Answer 4 out of 6 Subjective/descriptive questions given in Group B.**
- iii. Answer in your own words as far as practicable**
- iii. Answer all sub parts of a question at one place**
- iv. Numbers in right indicate full marks of the question**

1. Group A [10*1=10]

- | | |
|-------------------|--------------------|
| i. | vi. ----- |
| ii. ----- | vii. ----- |
| iii. ----- | viii. ----- |
| iv. ----- | ix. ----- |
| v. ----- | x. ----- |

2. ----- [5]

3. ----- [5]

Group B

- 4. ----- [20]**
- 5. ----- [20]**
- 6. ----- [20]**
- 7. ----- [20]**
- 8. ----- [20]**
- 9. ----- [20]**

Note: There may be subdivisions in each question asked in Theory Examination

**COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL**

**1st YEAR
SEMESTER -I**

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits
1st Year	I	Code	Paper		
		CC-1	Language and Communication Skills (Modern Indian language including TRL)	Theory	6
		CC-2	Understanding India	Theory	2
		CC-3	Health & Wellness, Yoga Education, Sports & Fitness	Theory	2
		IRC-1	Introduction to Indian Music	Theory	3
		IVS-1A	Introductory Vocational Studies-1	Theory	3
		MJ-1	Theory of Indian Music-1	Theory	2
			Critical study of Ragas and Taals	Practical	4
Toral Credits = 22 Credits					



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -I
PAPER: MJ-1 (THEORY)
THEORY OF INDIAN MUSIC-1

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT - 1

Definition of the following terms:-

Sangeet, Swara , Naad, Saptak, Laya, Raga, Varna, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swar, Jati, Name of ten that's and their notes, Taal, Laya, Vibhag, Avartan, Matra, Sam, Khali, Aalap, Taan, Sthayee, Antara.

UNIT - 2

- a) Detailed study of the Prescribed Ragas- (**Appendix-I**)
- b) Notation of the composition (Vilambit khayal/ Chhota Khayal) of the Prescribed Ragas in (**Appendix-I**)
 - Alhaiya Bilabal
 - Yaman
 - Bhupali
- c) Notation of the composition (Chhota Khayal)
 - Des
 - Khamaj
 - Vrindavani Sarang

UNIT - 3

Ability to write the notation of the following talas in dugun, tigon and chaugun & comparative study of the talas with each other.

- Teental
- Dadra
- Kaharwa
- Basic knowledge of Vilambit Ektaal

UNIT - 4

Study of the Biographies and the contribution of the legendary Musicians:-

- Tansen
- Swami Haridas
- Amir Khusro
- Mansigh Tomar

UNIT -5

- Physical Description of Tabla & Tanpura.
- Knowledge of writing alankar in Bilaval and Kalyan Thaata.

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -I
PAPER: MJ-1 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any raga with simple vistar, alap and taan from the prescribed ragas in **Appendix-I**.
- One Chhota khayal with simple taan from the prescribed ragas in **Appendix-I**.
- One Swarmalika/ One Lakshangeet from the prescribed Ragas.
- Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
- Ability to recite National Anthem.
- Ability to recite (5-5) Alankars in Bilaval and Kalyan Thaata.

Books Recommended-

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
6. Raag Vigyan – V. N. Patwardhan



**COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL**

**1st YEAR
SEMESTER -II**

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits
1st Year	II	Code	Paper		
		CC-4	Language and Communication Skills (English)	Theory	6
		CC-5	Mathematical & Computation Thinking Analysis	Theory	2
		CC-6	Global Citizenship Education & Education for Sustainable Development	Theory	2
		IRC-2	Introduction to Indian Music	Theory	3
		IVS-2B	Introductory Vocational Studies-2	Theory	3
		MJ-2	Theory of Indian Music-2	Theory	2
			Critical study of Ragas and Taals	Practical	4
Total Credits = 22 Credits					

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -II
PAPER: MJ-2 (THEORY)
THEORY OF INDIAN MUSIC-2

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT - 1

Definition of the following terms:-

Shruti, Grama, Murchana, Ashray Raga, Parmel Prabeshak raga, Sandhiprakash raga, Ardhwadashak raga, Gamak, Murki, Khatka, Meend, Kan Swar, Grah, Ansh, Nyas swar.

UNIT - 2

- a) Detailed study of the Prescribed Ragas- (**Appendix-II**)
- b) Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in (**Appendix-II**)
 - Bihag
 - Bhairav
 - Bhimpalasi
- c) Notation of the composition (Chhota Khayal)
 - Durga,
 - Kafi
 - Tilak Kamod

UNIT - 3

Ability to write the notation of the following talas in dugun, tigun and chaugun & Comparative study of the talas with each other.

- Jhaptaal
- Ektal
- Rupak
- Detailed knowledge of Vilambit Ektal.

UNIT - 4

- Time - Theory of Ragas.
- Knowledge of writing alankar in Bhairav and Kafi Thaata.

UNIT - 5

Biography and Contribution of the following music scholars:-

- Ustad Amir Khan
- Ustad Bade Ghulam Ali Khan
- Pt. Ravi Shankar
- Pt. Bhimsen Joshi



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -II
PAPER: MJ-2 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any raga with simple vistar, alap and taan from the prescribed ragas in **Appendix-II**.
- One Chhota khayal with taan and boltaan from the prescribed ragas in **Appendix-II**.
- One Swarmalika / One Lakshangeet from the prescribed Ragas.
- Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
- Ability to recite Vandey Matram.
- Ability to recite Kulgeet of University.
- Ability to recite (5-5) Alankars in Bhairav and Kafi Thaata.

Books Recommended-

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
6. Raag Vigyan – V. N. Patwardhan



**COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL**

**2nd YEAR
SEMESTER -III**

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits
2nd Year	III	Code	Paper		
		CC-7	Environmental studies	Theory	3
		CC-8	Digital Education (Elementary Computer Applications)	Theory	3
		CC-9	Community Engagement & Service (NSS/ NCC/ Adult Education)	Theory	3
		IRC-3	Introduction to Indian Music	Theory	3
		IAP	Internship/Apprenticeship/ Project	Theory	4
		MJ-3	History of Indian Music	Theory	2
			Critical study of Ragas and Taals	Practical	4
Toral Credits = 22 Credits					

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -III
PAPER: MJ-3 (THEORY)
HISTORY OF INDIAN MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT - 1

Detailed study of the following musical terms:-

Prabandha, Alpatwa, Bahutwa, Sudhha, Chhayalag, Sankirna Raga, Gayaak, Nayak, Lakshan of Vaggeyakar, Margi, Desi.

UNIT - 2

- a) Detailed and Comparative study of the Prescribed Ragas- (**Appendix-III**)
- b) Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in (**Appendix-III**)
 - Malkouns
 - Bageshwari
 - Asavari
- c) Notation of the composition (Chhota Khayal).
 - Deshkar
 - Bhairavi
 - Patdeep

UNIT- 3

Detailed study of the following periods of Indian Music -

- Vedic Period
- Ramayana Period
- Mahabharata Period
- Medievel Period
- Modern period

UNIT - 4

- Classification of Indian Musical Instruments.
- Detailed study of Shruti. Ancient & Modern Shruti positions.
- Knowledge of writing alankar in Asavari and Bhairavi Thaata.

UNIT – 5

Ability to write the notation of the following talas in dugun, tigon and chaugun & comparative study of the talas with each other.

- Deepchandi
- Dhamar
- Ada Choutaal



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -III
PAPER: MJ-3 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with simple vistar, alap and taan from the prescribed Ragas in **Appendix-III**.
- One Chhota khayal with vistar, taan and boltaan from the prescribed ragas in **Appendix-III**.
- Dhrupad & Dhamar in any of the prescribed Ragas in **Appendix-III** with alap & layakari of sthayi.
- Ability to recite Bhajan and Patriotic Song
- Ability to recite (5-5) Alankars in Asavari and Bhairavi Thaata.
- Ability to recite the prescribed Taal with taali and khali along with the dwigun, tigung and Chougun layakari.

Books Recommended

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



COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL

2nd YEAR
SEMESTER -IV

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits	
		Code	Paper			
2nd Year	IV	MJ-4	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	2	
			Critical study of Ragas and Taals	Practical	4	
		MJ-5	Notation system, Scales & Time Signature	Theory	2	
			Critical study of Ragas and Taals	Practical	4	
		MN-1	Theory of Indian Music	Theory	2	
			Critical study of Ragas and Taals	Practical	4	
			Vocational Studies-1 (Minor)	Theory	4	
		Total Credits = 22 Credits				



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -IV
PAPER: MJ-4 (THEORY)

CONTRIBUTION OF ANCIENT, MEDIEVAL AND MODERN SCHOLARS TO INDIAN MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT-1

- a) Detailed and Comparative study of the Prescribed Ragas- (**Appendix-IV**)
- b) Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in (**Appendix-IV**)
- Hameer
 - Jounpuri
 - Jayjaywanti
- c) Notation of the composition (Chhota khayal)
- Kedar
 - Sohini
 - Tilang

UNIT- 2

Brief history of contribution of Ancient and Medieval Scholars to Indian Music: –
Bharat, Narad, Sharangdev, Ahobal, Lochan, Shriniva, Venkatmakhi, Amir Khusro, Sadarang- Adarang.

UNIT-3

Brief history of contribution of Modern Scholars to Indian Music: –
Pt. B.N Bhatkhandey, Pt. V. D Paluskar, Pt. Omkarnath Thakur, Acharya Brihashpati.

UNIT- 4

Life sketch and contributions of the Modern-era Musicians (instrumentalists) -
Allauddin Khan, Vilayat Khan, Shivkumar Sharma, Pt.V.G Jog, Bismillah khan.

UNIT- 5

- Ability to write the notation of Tilwada & Jhoomra talas in dugun, tigon and Aad layakari
- Comparative Study of the talas with each other.

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -IV
PAPER: MJ-4 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with simple vistar, alap and taan from the prescribed ragas in **Appendix-IV**.
- One Chhota khayal with vistar, taan and boltaan from the prescribed ragas in **Appendix-IV**.
- Dhrupad / Dhamar composition in any of the prescribed Ragas in **Appendix-IV** with alap & layakari of sthayi.
- Ability to recite Tarana from the prescribed ragas in **Appendix-IV**
- Presentation of one Semi-classical/ Bhajan.
(Non-film).
- Ability to recite the prescribed Taal with taali and khali along with the dwigun, tigung and Aad layakari.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -IV
PAPER: MJ-5 (THEORY)
NOTATION SYSTEM, SCALES AND TIME SIGNATURE

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT- 1

- a) Detailed and Comparative study of the Prescribed Ragas- **(Appendix-V)**
- b) Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in **(Appendix-V)**
 - Puriya dhanashri
 - Kamod
 - Miyan ki Todi
 - Hansdhwani
- c) Notation of the composition (Chhota khayal)
 - Puriya
 - Shankara
 - Purvi
 - Multani

UNIT- 2

- Detailed study of developing 32 Thaats from one saptak and 484 ragas from one Thaata in Hindustani Music.

UNIT- 3

- Detailed and Comparative study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatakhande
- Time value, Staff Note, Time signature, Treble clef, Bass clef.
- Natural scale, Diatonic scale, Tempered scale, Chromatic scale

UNIT-4

- Detailed study of Raag- Ragini classification
- Detailed study of Thaata - Raag classification

UNIT- 5

- Ability to write the notation of Pancham savari, Sooltala & Jhoomra talas in dugun, tigan and Aad layakari.
- Comparative Study of the talas with each other.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -IV
PAPER: MJ-5 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with simple vistar, alap and taan from the prescribed ragas in **Appendix-V**.
- Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas in **Appendix-V**.
- One tarana from the the prescribed ragas in **Appendix-V**.
- Dhrupad and Dhamar in any of the Prescribed Ragas with dwigun ki laykari of Sthai.
- Ability to sing and show the critical difference between similar ragas
- Critical analysis and comparative study of prescribed ragas including previous year's ragas.
- Presentation of one semi-classical/ Devotional /Sugam Sangeet.
- Ability to recite the prescribed Taal with dwigun, tigung, and in Aad layakari.
- Basic knowledge of tuning of Tanpura.

Books Recommended

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. Hamare Sangeet Ratna – Prabhulal Garg



**COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL**

**3rd YEAR
SEMESTER -V**

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits	
3rd Year	V	Code	Paper			
		MJ-6	Study of Western Music and and various other styles of Indian Music	Theory	2	
			Critical study of Ragas and Taals	Practical	4	
		MJ-7	Study of Gharana, Carnatic Music & Folk Music	Theory	2	
			Critical study of Ragas and Taals	Practical	4	
		MN-2	History of Indian Music	Theory	2	
			Critical study of Ragas and Taals	Practical	4	
		VS-2	Vocational Studies 2 (Minor)	Theory	4	
		Toral Credits = 22 Credits				

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -V
PAPER: MJ-6 (THEORY)
STUDY OF WESTERN MUSIC AND VARIOUS OTHER STYLES OF INDIAN MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT- 1

- a. Detailed and Comparative study of the Prescribed Ragas- **(Appendix-VI)**
- b. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in **(Appendix-VI)**
 - Miyan Malhar
 - Darbari kanhada
 - Lalit
 - Sudhha kalyan
- c. **Notation of the composition (Chhota khayal)**
 - Adana
 - Goud sarang
 - Chhayanat
 - Goud malhar

UNIT-2

Detailed study of Western Music-

- Tone , Major Tone, Minor Tone & Semi tone
- Intervals, Melody & Harmony.

UNIT-3

- Knowledge of writing simple Staff Notation in Music Manuscript Book

UNIT-4

Brief Study of Different forms of Hindustani music:-

Dhrupad, Dhamar, Khayal, Sadra, Tarana, Chaturang, Trivat, Tappa, Thumri, Dadra, Chaiti, kajri.

UNIT- 5

Detailed study of the following Granthas in Indian Music:-

- Natyashashtra
- Sangeet ratnakar
- Sangit parijat
- Bihaddeshi



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -V
PAPER: MJ-6 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with vistar, alap and taan from the prescribed ragas in **Appendix-VI**.
- Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas in **Appendix-VI**.
- One tarana from the the prescribed ragas in **Appendix-VI**.
- Dhrupad and Dhamar in any of the Prescribed Ragas with dwigun ki laykari of Sthai.
- Ability to sing and show the critical difference between similar ragas
- Critical analysis and comparative study of prescribed ragas including previous year's ragas.
- Presentation of one semi-classical/ Devotional /Sugam Sangeet.
- Ability to recite the prescribed Taal with dwigun, tigung, and in Aad layakari.
- Basic knowledge of tuning of Tanpura.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -V
PAPER: MJ- 7 (THEORY)

STUDY OF GHARANA, CARNATIC MUSIC AND FOLK MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT- 1

- a. Detailed and Comparative study of the Prescribed Ragas- (**Appendix-VII**)
- b. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in (**Appendix-VII**)
 - Maru Bihag
 - Ramkali
 - Shuddha Sarang
- c. **Notation of the composition (Chhota khayal)**
 - Rageshree
 - Gurjari Todi
 - Bibhas

UNIT-2

- Definition and Importance of Gharana in Indian Classical Music.
Detailed Study of the following Gharanas:-
- Gwalior
- Agra
- Jaipur
- Kirana
- Patiala

UNIT-3

- Brief Study of Carnatic Music and difference between Hindustani and Carnatic Swar and Taals.
- Definition of Padam, Kirtanam, Vernam, Javeli, Pallavi, Jatiswaram, Tillana.
- Life and Contribution of Carnatic Trinity.

UNIT-4

- Meaning, Definition and characteristics of Folklore.
- General study of the origin and classification of Folklore.
- Importance and Utility of Folk music in society.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -V
PAPER: MJ-7 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with vistar, alap and taan from the prescribed ragas in **Appendix-VII**.
- Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas in **Appendix-VII**.
- One tarana from the the prescribed ragas in **Appendix-VII**
- Ability to sing and show the critical difference between similar ragas
- Critical analysis and comparative study of prescribed ragas including previous year's ragas.
- Presentation of one semi-classical/ Devotional /Sugam Sangeet.
- Ability to recite the prescribed Taal with dwigun, tigung, and in Aad layakari.



COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL

3rd YEAR
SEMESTER -VI

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits
3 rd Year	VI	Code	Paper		
		MJ-8	Stage Performance of Prescribed Ragas and Taals.	Practical	4
			Project -1		2
		MJ-9	Stage Performance of Prescribed Ragas and Taals.	Practical	4
			Project -2	Theory	2
		MN-3	Study of Western Music and and various other styles of Indian Music	Theory	2
			Critical study of Ragas and Taals	Practical	4
		VS-3	Vocational Studies 3 (Minor)	Theory	4
Toral Credits = 22 Credits					



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VI
PAPER: MJ- 8 (PRACTICAL)
STAGE PERFORMANCE OF PRESCRIBED RAGAS AND TAALS

Credit: 04
Full Marks: 75

- A. Prescribed Ragas for Vilambit Khayal and Chhota khayal with complete gayaki. (Appendix-VIII)
- Bilaskhani Todi
 - Ahir Bhairav
 - Marwa
- B. Prescribed Ragas for Chhota khayal with complete gayaki.
- Bhupal Todi
 - Nat Bhairav
 - Sohini
- C. Critical and Comparative study of the above Ragas.
- D. Demonstration of all the Taals from syllabus with Aad layakari.
- E. Presentation of one semi-classical/ Devotional /Sugam Sangeet.

Project-1

Credit: 02
Full Marks: 25

- Attending Music Conferences/Listening of Radio Sangeet Sammelans / National Programmes of Music (**On-line/Off Line**) and writing reviews or reports of the same.
- Or
- Power Point Presentation on the Life and Contributions of five great Indian Musicians.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VI
PAPER: MJ- 9 (PRACTICAL)
STAGE PERFORMANCE OF PRESCRIBED RAGAS AND TAALS

Credit: 04
Full Marks: 75

- A. Prescribed Ragas for Vilambit Khayal and Chhota khayal with complete gayaki. (Appendix-IX)
- Puriya Kalyan
 - Jog
 - Bhatiyar
- B. Prescribed Ragas for Chhota khayal with complete gayaki.
- Shyam Kalyan
 - Jogkouns
 - Basant
- C. Critical and Comparative study of the above Ragas.
- D. Demonstration of all the Taals from syllabus with Aad and Kuaad layakari.
- E. Presentation of one Semi-classical/ Devotional /Sugam Sangeet.

Project-2

Credit: 02
Full Marks: 25

- Power Point Presentation of Various parts of Tanpura and Tabla and the technique of tuning it.
- Or
- Field visit to Doordarshan/All India Radio/Radio FM/National Archives/Sangeet Research Academy (Kolkata) and submit a project report.



**COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL**

**4th YEAR
SEMESTER -VII**

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits
4 th Year	VII	Code	Paper		
		AMJ-1	Hindustani Music - Thumri & Dadra	Theory	2
			Hindustani Music - Thumri & Dadra	Practical	4
		AMJ-2	Hindustani Music – Sugam Sangeet (Geet/Ghazal/Bhajan)	Theory	2
			Hindustani Music – Sugam Sangeet (Geet/Ghazal/Bhajan)	Practical	4
		RC-1	Research Methodology	Theory	6
		RC-2	Research Proposal	Theory	4
Total Credits = 22 Credits					

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VII
PAPER: RC-1 (THEORY)
RESEARCH METHODOLOGY

Credit: 06
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

Course Learning Outcomes:

The students will be able to carry out small research projects independently.

UNIT- 1

Purpose of Research

Definition, objectives and significance of research

Types of research: Scientific method: induction and deduction Research

approaches: quantitative, qualitative and mixed

UNIT-2

Principles of Research in Quantitative and Qualitative Approaches

Research: Meaning and need of research design Types of research design

Sampling, methods, concept of sampling, sampling methods,

UNIT-3

Data collection

Methods of data collection: Interview, Questionnaire, Schedule, Observation

1. Hypotheses
2. Review of Literature
3. Bibliography, End notes, foot notes and citation
4. Research report writing
5. Areas of research in Music.

References:	
Statistical Methods	S. P. Gupta
Samajik Shodh va sankyaki	Ravindranath Mukherjee
Taxmann's Research Methodology	Dr. Prasant Sarangi
Shodh Padhadhiyan	Dr. B. L. Fadia
Research Methodology (HINDI)	Dr. L N Koli
Research Methodology (HINDI)	Sidram Salvade
Research Methodology and Statistical Analysis (Hindi)	GPH Panel of experts



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VII
PAPER: RC-2 (THEORY)
RESEARCH PROPOSAL
Credits 4

Objectives: To Prepare Research Proposal on relevant research topic selected.

1. Selection of topic
2. Writing objectives
3. Writing hypothesis
4. Research design
5. Sampling process
6. Selection of research tool
7. Writing the proposal



COURSE OF STUDY FOR FOUR YEARS UNDERGRADUATE PROGRAMME-2022
LIST OF ALL PAPERS IN EIGHT SEMESTERS
SEMESTER-WISE TITLES OF THE PAPERS IN HINDUSTANI MUSIC VOCAL

4th YEAR
SEMESTER -VIII

Year	Semester	Common, Introductory, Major, Minor, Vocational & Internship Courses		Theory Practical	Credits
4th Year	VIII	Code	Paper		
		AMJ-3	Folk Music of India – (Special reference to Jharkhand)	Theory	2
			Folk Music of India – (Special reference to Jharkhand)	Practical	4
		AMJ-4	Project & Viva	Theory	6
		RC-3	Research Internship/Field Work	Theory	4
		RC-4 VSR	Research Report	Theory	4
Vocational Studies (Associated with Research)	Theory		2		
Toral Credits = 22 Credits					



**JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VII
PAPER: RC-3 (THEORY)
RESEARCH INTERNSHIP/FIELDWORK**

Credit: 04



JAMSHEDPUR WOMEN'S UNIVERSITY
JAMSHEDPUR
DEPARTMENT OF MUSIC



ADVANCE MAJOR DISCIPLINARY /INTERDISCIPLINARY COURSES

AMJ

SEMESTER- VII / VIII

PROPOSED STRUCTURE OF SYLLABUS

B. A. MUSIC HONOURS (VOCAL)/RESEARCH

FOUR YEAR UNDERGRADUATE PROGRAMME

(FYUGP)

[NEP - 2020]

IMPLEMENTED FROM 2022

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VII
PAPER: AMJ-1 (THEORY)
HINDUSTANI MUSIC VOCAL
THUMRI-DADRA

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT -1

A Brief History of Thumri and Dadra.

UNIT-2

Notation and detailed knowledge of the following raga (**Appendix-I**)

- Desh
- Khamaj
- Pahadi

UNIT -3

Detailed study of different style of Thumri and its Characteristics.

UNIT -4

Biography of the following singers:-

- Girija devi
- Begham akhtar
- Ustad Bade Ghulam Ali Khan
- Ustad Nazakat Salamat Ali Khan

UNIT-5

Detailed study of following talas with theka, dugun, tigun and chaugun layakari.

- Deepchandi
- Kaharwa
- Addha



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VII
PAPER: AMJ-1 (PRACTICAL)
HINDUSTANI MUSIC VOCAL
THUMRI-DADRA

Credit: 04
Full Marks: 25

- One Thumri & Dadra in any one of the prescribed ragas from (**Appendix-I**)
- One Thumri from prescribed ragas
- One Dadra from from prescribed ragas
- Demonstration of the following talas with theka, dugun, tigung and chaugun by hand beats: -
Deepchandi, Kaharva, Addha.
- Playing of tanpura is compulsory



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VII
PAPER: AMJ-2 (THEORY)
HINDUSTANI MUSIC VOCAL
SUGAM SANGEET- (GEET/GHAZAL/BHAJAN)

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT -1

- A Brief History of Ghazal
- A Brief History of Sarangi
- A Brief History of Tabla

UNIT-2

Notation and detailed knowledge of the following raga (**Appendix-II**)

- Yaman
- Kirwani
- Bhairavi

UNIT -3

Study the biography of the following authors

- Bahadurshah Zafar
- Faiz Ahmed Faiz
- Jayshankar Prasad
- Gopal Das “Niraj”
- Surdas
- Kabir

UNIT -4

Biography of the following singers:-

- Begham akhtar
- Mehdi Hasan
- Jagjit Sing
- Ghulam Ali
- Anup Jalota

UNIT-5

Detailed study of following talas with theka, dugun, tigon and chaugun layakari.

- Dhumali
- Kaharwa
- Dadra
- Rupak



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VII
PAPER: AMJ-2 (PRACTICAL)
HINDUSTANI MUSIC VOCAL
SUGAM SANGEET- (GEET/GHAZAL/BHAJAN)

Credit: 04
Full Marks: 25

- Any private composition (Geet/Ghazal/Bhajan) from the prescribed ragas (**Appendix-II**) or any **other composition**
- Any Ghazal of Beghum Akhtar/Mehdi Hasan/Ghulam ali/Jagjit singh/ or any private composition.
- Any Bhajan of Anup Jalota or any other artist or any private composition.
- Any private composed Geet of Hindi poet.
- Demonstration of the following talas with theka, dugun, tigon and chaugun by hand beats: -
Dhumali, Kaharva, Dadra, Rupak.
- Presentation practice by playing Harmonium.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VIII
PAPER: AMJ-3 (THEORY)
HINDUSTANI MUSIC VOCAL
FOLK MUSIC OF INDIA- SPECIAL REFERENCE TO JHARKHAND

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT-1

- General Introduction to the folk songs and folk instruments of the following regions:-
Maharashtra, Bengal, Bihar, Punjab, Rajasthan, Jharkhand, Odisha.

UNIT-2

- General Introduction to the style of Maand and Abhang songs.

UNIT-3

- Detailed study of Chaau Dance of Jharkhand.

UNIT-4

Life History and Contribution of the following Scholars:-

- Padmashree Tijan Bai
- Padmashree Wadali Bandhu
- Padmashree Purna Das Baul
- Padmashree Sharda Sinha
- Padmashree Mukund Nayak
- Padmashree Jitendra Harpal

UNIT-5

- General Introduction of Rasa Siddhant theory and its relation with music.

Ability to write an essay on:-

- Importance of Music in human life.
- Contribution of TV and AIR in promoting Indian Classical Music.
- Contribution of Women artists in the field of Indian Classical Music.
- Interrelation between Folk Music and Classical Music.
- Spirituality of Indian Classical Music



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VIII
PAPER: AMJ-3 (PRACTICAL)
HINDUSTANI MUSIC VOCAL
FOLK MUSIC OF INDIA- SPECIAL REFERENCE TO JHARKHAND

Credit: 04

- Any Folk song of Jharkhand like- Jhumar, Karna geet, and festival oriented song.
- Any Folk song of Bihar like – Kajri, Chayta, Phagua, Jhula
- Any Folk song of Bengal like – Baul geet
- Any Folk song of Rajasthan like- Maand , Ghumar
- Any Abhaang of Maharashtra.
- Demonstration of the following talas with theka, dugun, tigung and chaugun by hand beats: -
Dhumali, Kaharva, Dadra, Rupak.
- **Presentation practice by playing Harmonium.**



**JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VIII
PAPER: AMJ-4 (THEORY)
HINDUSTANI MUSIC VOCAL**

PROJECT & VIVA

Credit: 06



JAMSHEDPUR WOMEN'S UNIVERSITY
JAMSHEDPUR
DEPARTMENT OF MUSIC



MINOR DISCIPLINARY /INTERDISCIPLINARY COURSES

MN

SEMESTER- IV/V/VI

PROPOSED STRUCTURE OF SYLLABUS

B. A. MUSIC HONOURS (VOCAL)/RESEARCH

FOUR YEAR UNDERGRADUATE PROGRAMME

(FYUGP)

[NEP - 2020]

IMPLEMENTED FROM 2022

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -IV
PAPER: MN-1 (THEORY)
THEORY OF INDIAN MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT - 1

Definition of the following terms:-

Sangeet, Swara , Naad, Saptak, Laya, Raga, Varna, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swar, Jati, Thaata, Vibhag, Avartan, Matra, Sam, Khali, Aalap, Taan, Sthayee, Antara.

UNIT - 2

d) Detailed study of the Prescribed Ragas- (**Appendix-I**)

e) Notation of the composition (Chhota Khayal) of the Prescribed Ragas in (**Appendix-I**)

- Alhaiya Bilabal
- Yaman
- Bhupali

UNIT - 3

Ability to write the notation of the following talas in dugun, tigon and chaugun & comparative study of the talas with each other.

- Teental
- Dadra
- Kaharwa

UNIT - 4

Study of the Biographies and the contribution of the legendary Musicians:-

- Tansen
- Swami Haridas
- Amir Khusro

UNIT -5

- Physical Description of Tabla & Tanpura.
- Knowledge of writing alankar in Bilaval and Kalyan Thaata.

JAMSHEDPUR WOMEN'S UNIVERSITY



**B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -IV
PAPER: MN-1 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS**

**Credit: 04
Full Marks: 25**

- Chhota khayal in any raga with simple vistar and taan from the prescribed ragas in **Appendix-I**.
- One Swarmalika from the prescribed Ragas.
- One Lakshangeet from the prescribed Ragas.
- Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
- Ability to recite National Anthem.
- Ability to recite (5-5) Alankars in Bilaval and Kalyan Thaata.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -V
PAPER: MN-2 (THEORY)
HISTORY OF INDIAN MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT - 1

Definition of the following terms:-

Shruti, Grama, Murchana, Ashray Raga, Parmel Prabeshak raga, Sandhiprakash raga, Ardhwadashak raga, Gamak, Murki, Khatka, Meend, Kan Swar, Grah, Ansh, Nyas swar.

UNIT - 2

- c) Detailed study of the Prescribed Ragas- (**Appendix-II**)
d) Notation of the composition (Chhota khayal) of the Prescribed Ragas in (**Appendix-II**)
- Bihag
 - Bhairav
 - Kafi

UNIT- 3

Detailed study of the following periods of Indian Music -

- Vedic Period
- Medieval Period
- Modern period

UNIT - 4

- Classification of Indian Musical Instruments.
- Knowledge of writing alankar in Bhairav and Kafi Thaata.

UNIT – 5

Ability to write the notation of the following talas in dugun, tigun and chaugun & Comparative study of the talas with each other.

- Jhaptaal
- Ektal
- Rupak



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -V
PAPER: MN-2 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Chhota khayal in any raga with simple vistar, alap and taan from the prescribed Ragas in **Appendix-II**.
- One Swarmalika from the prescribed Ragas.
- One Lakshangeet from the prescribed Ragas.
- Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
- Ability to recite Vandey Matram.
- Ability to recite Kulgeet of University.
- Ability to recite (5-5) Alankars in Bhairav and Kafi Thaata.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VI
PAPER: MN-3 (THEORY)
STUDY OF WESTERN MUSIC AND VARIOUS OTHER STYLES OF INDIAN MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT - 1

Detailed study of the following musical terms:-

Prabandha, Alpatwa, Bahutwa, Sudhha, Chhayalag, Sankirna Raga, Gayaak, Nayak, Lakshan of Vaggeyakar, Margi, Desi.

UNIT - 2

- d) Detailed and Comparative study of the Prescribed Ragas- (**Appendix-III**)
e) Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in (**Appendix-III**)
- Malkouns
 - Bhairavi
 - Asavari

UNIT-3

Brief study of Western Music-

- Tone , Major Tone, Minor Tone & Semi tone
- Intervals, Melody & Harmony.

UNIT-4

Brief Study of different forms of Hindustani music:-

Dhrupad, Dhamar, Khayal, Tarana, Chaturang, Trivat, Tappa, Thumri, Dadra.

UNIT – 5

Ability to write the notation of the following talas in dugun, tigon and chaugun & comparative study of the talas with each other.

- Deepchandi
- Dhamar
- Ada Choutaal

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. (HONS.) HINDUSTANI MUSIC VOCAL
SEMESTER -VI
PAPER: MN-3 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any ragas with simple vistar, alap and taan from the prescribed Ragas in **Appendix-III**.
- Dhrupad & Dhamar in any of the prescribed Ragas in **Appendix-III** with alap & layakari of sthayi.
- Ability to recite Bhajan and Patriotic Song
- Ability to recite (5-5) Alankars in Asavari and Bhairavi Thaata.
- Ability to recite the prescribed Taal with taali and khali along with the dwigun, tigung and Chougun layakari.



JAMSHEDPUR WOMEN'S UNIVERSITY
JAMSHEDPUR
DEPARTMENT OF MUSIC



INTRODUCTORY REGULAR COURSES

IRC

INTRODUCTION TO INDIAN MUSIC

SEMESTER- I/II/III

PROPOSED STRUCTURE OF SYLLABUS

B. A. MUSIC HONOURS (VOCAL)/RESEARCH

FOUR YEAR UNDERGRADUATE PROGRAMME

(FYUGP)

[NEP - 2020]

IMPLEMENTED FROM 2022

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. MUSIC (HINDUSTANI MUSIC VOCAL)
SEMESTER –I/II/III
INTRODUCTORYREGULAR COURSE
IRC-1
ITRODUCTION TO INDIAN MUSIC

PROGRAMME - OUTCOMES

- This course provides the basic ideas and concepts of Hindustani Music (Vocal)
- Through this program students will get knowledge about Indian Classical Music.
- The course intends to orient the learner with the approaches to the discipline of Vocal Music.
- Through this course, the students will get to know the different Ragas, Taals, basic science of Indian Music, Notation system of Indian and Western Music, History of Indian Music, Origin and development of Gharana Tradition and biographies of some distinguish artists and scholars of Indian Music.
- Students will also get the idea to sing Light Music.
- Students will also get acquainted with the musical stage performance.
- Students will be motivated to contribute towards Nation Building by making them aware of Indian music and Culture.
- This course will not only provide a bridge of performance ability to the students but also provide them employment opportunities.



JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. MUSIC (HINDUSTANI MUSIC VOCAL)
SEMESTER –I/II/III
INTRODUCTORYREGULAR COURSE
IRC-1
ITRODUCTION TO INDIAN MUSIC
(THEORY)
Credit-03 (T -02, Pr- 01)

Unit – 1:

Definition of the following basic musical terms:-

Sangit, dhvani, Naad and its quality, Shruti, Swar, Vadi, Samvadi, Anuvadi, Vivadi, Verna, Alankar, saptak, Gamak, Meend, Murki, Basic knowledge of Tanpura and Tabla and its parts. Ten Thaats, Puwang evam Uttarang.

Unit- 2

Prescribed Raga

Yaman, Bhairav, Bhupali, Bhairavi

Prscribed Taal

Teental, Dadra, kaharwa, Jhaptaal

Brief knowledge of writing Notation of Bandish in Prescribed Ragas.

Writing of Taals in Notation with different laykaries like Dugun, Tigun, Chougun.

Unit – 3

Brief Introduction of Western Music

Notes and Note values, Grand staff, Bass clef, Treble clef, Time signature, Scale

Unit – 4

Contribution and Biography of the following music scholars-

Tansen, V D Paluskar, V N Bhatkhandey, Ustad Bade Ghulam Ali khan

Unit – 5

Brief History of Indian Music – Ancient, Medieval, Modern Period

JAMSHEDPUR WOMEN'S UNIVERSITY
B.A. MUSIC (HINDUSTANI MUSIC VOCAL)
SEMESTER –I/II/III
INTRODUCTORYREGULAR COURSEFOR NEP
ITRODUCTION TO INDIAN MUSIC
(PRACTICAL) Credir -01

- One Chhota khayal in any prescribed raga with simple tans and vistar.
- One Swarmalika & One Lakshangeet from the prescribed Ragas.
- Ability to sing five simple alankars using Tanpura.
- Ability to recite the prescribed Taal with taali and khali along with dwigun layakari.
- Ability to sing any light song (Non- filmi)(Geet/Ghazal/Bhajan)

