



झारखण्ड केन्द्रीय विश्वविद्यालय

CENTRAL UNIVERSITY OF JHARKHAND

(भारतीय संसद के अधिनियम 2009 द्वारा स्थापित)

(Established by an Act of Parliament of India in 2009)

Homepage: <http://www.cui.ac.in>

Name of the Department: PERFORMING ARTS

Name of the School: SCHOOL FOR THE STUDY OF CULTURE

Programme Name: MASTER OF PERFORMING ARTS (Vocal Music)

Course Structure Details

Programme Name	:	MPA In Vocal Music
Programme Objective (POs)	:	Master of Performing Arts: Vocal Music programme is designed and developed in a manner that helps student to learn and master both the theoretical and practical aspects of the subject. It inculcates a wider knowledge of the subject, enhances the performance skills of the student and promotes creativity through its carefully chosen yet detailed course material. It helps the students to acquire the academic and practical information necessary to practice this art form. Depending on an individual's interests and area of specialization, this programme can lead to a variety of professional prospects such as a freelance artist, an academician, working in popular music industry as a performer or supervisor of such projects or managing musical events and much more. Also, an interdisciplinary approach can lead to new and promising areas of excellence.
Programme outcome	:	<ul style="list-style-type: none">• Students learn elaborate Raagdaari technique• Learning Advance level Ragas - by use of various gamak,• Learning many bandishes set up in different tala in each raga for better understanding of Raga• Learning Composition hence enhancing creativity• Learning rare musical forms or singing styles thus preserving and propagating our culture• Enhancing performance skills
Programme Specific Outcome (SPOs)	:	<ul style="list-style-type: none">• Students will learn various grammatical aspects of Prescribed Ragas and Talas• Students will learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms• Students will learn how to give stage performances and eventually improve their performance abilities• Students will learn the notation which will help to read and learn new compositions by various composers in the prescribed ragas• Students will learn the advance level of layakari in the prescribed talas• Students will have a deep knowledge of various musical texts• Students will learn about folk/tribal music of Jharkhand• Student will learn the compositions of different folk/tribal musical forms• Students will learn various grammatical aspects of Prescribed Ragas and Talas• Students will learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms.



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Semester-I			
Course Code	Title of the Course	Course Type	Credit
MVM 412010	Comparative And Analytical Study Of Ragas And Talas - I	Activity Based	5
MVM 412020	Stage Performance - I	Activity Based	4
MVM 411030	Music Theory - I	Theory	3
MVM 411040	History Of Indian Music	Theory	4
MVM 411050	Folk/Tribal Music Of Jharkhand	Assignment Based	2
MVM 411060	Subsidiary	Activity Based	2
		TOTAL	20
Semester-II			
Course Code	Title of the Course	Course Type	Credit
MVM 422010	Comparative And Analytical Study Of Ragas And Talas - Ii	Activity Based	5
MVM 422020	Stage Performance - Ii	Activity Based	4
MVM 421030	Music Theory - Ii	Theory	3
MVM 421040	Raga Classification System	Theory	4
MVM 421050	Rabindra Sangeet	Theory	4
		TOTAL	20
Semester-III			
Course Code	Title of the Course	Course Type	Credit
MVM 512010	Comparative And Analytical Study Of Ragas And Talas - Iii	Activity Based	5
MVM 512020	Stage Performance - Iii	Activity Based	4
MVM 511030	Music Theory - Iii	Theory	3
MVM 511040	Aesthetics	Theory	4
MVM 511050	Research Methods In Music	Theory	4
		TOTAL	20
Semester-IV			
Course Code	Title of the Course	Course Type	Credit
MVM 522010	Comparative And Analytical Study Of Ragas And Talas - Iv	Activity Based	5
MVM 522020	Stage Performance - Iv	Activity Based	4
MVM 521030	Music Theory - Iv	Theory	3
MVM 521040	Dissertation	Assignment Based	8
		TOTAL	20



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Details of Course Syllabi Mapped with COs (For PG Programme M.P.A in Vocal Music Semester I-IV) Semester- I

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	1	T	1	P	3	
MVM 412010	Comparative And Analytical Study of Ragas And Talas - I	Activity Based							5
Pre-requisite	Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessional: 40 + Final: 60), In Final exam Viva Voce will be conducted								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: Students will study the grammatical features of prescribed ragas and talas, as well as the subtleties of Khyaal singing style and other semi-classical and light music genres like Dhamar and Dhrupad.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
1. Learn various grammatical aspects of Prescribed Ragas and Talas									
2. Learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms									
Unit – 1	Practical Knowledge of Prescribed Ragas for detailed (Vilambit and Drut Khyal) and non-detailed study (Drut Khyal only) Vilambit Khyal to be taught in any three of the following ragas- <ul style="list-style-type: none"> • Bihag • Ahir Bhairav • Patdeep • Multani • Lalit • Shree • Madhyamad Sarang • Jhinjhoti 								
Unit – 2	Knowledge of following Talas with Layakari upto Aad ki Layakari <ul style="list-style-type: none"> • Ada Choutala * Shikhar 								
Unit – 3	Knowledge of other genres <ul style="list-style-type: none"> • Dhrupad/Dhamar in any one of the prescribed Ragas (from Unit 1) with methodical nom-tom alaap, upaj and layakari • Raga Mala 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 412020	Stage Performance - I	Activity Based	L	0	T	2	P	2	4
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. Only Final exam will be conducted, A presentation of 40-45 minutes will be given by the student based on the three units								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives:	Pupils will gain experience performing on stage and eventually develop their performance skills.								
Course Outcomes (COs):	After completion of this course, the students shall be able to: 1. Students will learn how to give stage performances and eventually improve their performance abilities								
Unit – 1	Presentation of Vilambit & Drut Khyal in any Raga from the prescribed course (List - 1)								
Unit – 2	Presentation of Semi-Classical or Light Music								
Unit – 3	Presentation of Dhrupad/Dhamar in any Raga from the prescribed course (List - 1)								
Text Books:									
Reference Books:	<ul style="list-style-type: none">• <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur• <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha• <i>Raag-Shastra</i>, Dr. Geeta Benerjee• <i>Raga Parichay</i>, Harishchandra Srivastav• <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande• <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt								



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 411030	Music Theory - I	Theory	L	2	T	1	P	0	3
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessionals – 40 + Final – 60),								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The pupils will be able to gain experience performing on stage and gradually become more proficient performers.									
Course Outcomes (COs): After completion of this course, the students shall be able to: 1. Learn how to give stage performances and eventually improve their performance abilities									
Unit – 1	Knowledge of writing notation of Vilambit & Drut Khyal, Dhrupad/Dhamar and other genres in the prescribed ragas (List - 1)								
Unit – 2	Knowledge of writing notation of following Talas with Layakari upto Aad ki Layakari - Ada Choutala, Shikhar Tala								
Unit – 3	Critical and Analytical study of prescribed ragas (List - 1)								
Unit – 4	Critical Review of a Musical Treatise								
List – 1 (List of Prescribed Ragas) Bihag, Ahir Bhairav, Patdeep, Multani, Lalit, Shree, Madhyamad Sarang, Jhinjhoti									
Text Books:									
Reference Books: <ul style="list-style-type: none">• <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur• <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha• <i>Raag-Shastra</i>, Dr. Geeta Benerjee• <i>Raga Parichay</i>, Harishchandra Srivastav• <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande• <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	2	T	2	P	0	
MVM 411040	History Of Indian Music	Theory	L	2	T	2	P	0	4
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessional – 40 + Final – 60),								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The pupils will have the ability to Discover the specifics of Indian music history. Discover the rich literary legacy of Indian music. Learn about the renowned Indian classical musicians and artists.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
<ol style="list-style-type: none"> 1. Learn the details of History of Indian Music 2. Learn about the rich textual tradition of Indian Music 3. Acquire knowledge about great artists/performers of Indian Classical Music 									
Unit – 1	<ul style="list-style-type: none"> • Classification of History of Indian Music • Music in Pre-Ancient India • Music in Ancient India 								
Unit – 2	<ul style="list-style-type: none"> • Music in Medieval Period • Music in Modern Period • Contribution of V.D. Paluskar & V.N. Bhatkhande in development of modern music 								
Unit – 3	<ul style="list-style-type: none"> • Contribution of Scholars to Indian Music and their Textual Traditions (Ancient, Medieval and Modern) 								
Unit – 4	<ul style="list-style-type: none"> • Contribution of Musicians to Indian Music 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeet Visharad</i>, Vasant • <i>History of Indian Music and Musicians</i>, Ram Avatar Veer • <i>History of Indian Music</i>, Prajananda • <i>Sangeet Mangalya</i>, Dr. Mangala Kapoor • <i>Bhartiya Sangeet ka Itihas</i>, Thakur Jaidev Singh • <i>Sangeet Shastra Darpan</i>, Shanti Govardhan • <i>Fundamentals of Indian Music</i>, Dr. Swanatra Sharma 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	1	T	1	P	0	
MVM 411050	Folk/Tribal Music Of Jharkhand	Assignment Based	L	1	T	1	P	0	2
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 50. Assignment of 50 marks								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The pupils will have the ability to Discover the specifics of Indian music history. Discover the rich literary legacy of Indian music. Learn about the renowned Indian classical musicians and artists.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
<ol style="list-style-type: none"> 1. Learn the details of History of Indian Music 2. Learn about the rich textual tradition of Indian Music 3. Acquire knowledge about great artists/performers of Indian Classical Music 									
Unit – 1	<ul style="list-style-type: none"> • Introduction to Types of Folk/Tribal Musical Forms of Jharkhand (Nagpuri/Santhali etc.) • Brief introduction about composition of songs used in different folk/tribal festivals and other occasions • Life Sketch and contribution of renowned artist of Folk/Tribal music in Jharkhand 								
Unit – 2	<ul style="list-style-type: none"> • Introduction to Types of Folk/Tribal Musical Forms of Jharkhand (Nagpuri/Santhali etc.) • Brief introduction about composition of songs used in different folk/tribal festivals and other occasions • Life Sketch and contribution of renowned artist of Folk/Tribal music in Jharkhand 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • Santhal folk dance songs: Contextualizing Art & Culture, Rajesh Kumar • Nagpuri Lokgeet, Loknriya aur Lokvadya, Dr. Vidyotama nidhi • Student may visit local festivals to know about Music of Jharkhand • Student may be taught these folk/tribal compositions by organizing workshops, etc. 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 411060	Subsidiary	Activity Based	L	0	T	1	P	1	2
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 50, Practical Exam (final only) of 50 marks based on playing (basics) of any one instrument								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The pupils will be able to learn the fundamentals of playing the instruments and how to tune them, which will eventually improve their comprehension of the instruments and aid them in performances.									
Course Outcomes (COs): After completion of this course, the students shall be able to: <ol style="list-style-type: none">1. Learn how to tune the instruments2. Learn the basics of playing these instruments which will eventually enhance their understanding of these instruments hence, will help them in performances									
Unit – 1	<ul style="list-style-type: none">• Origin and Development of the Instrument (Any one) Tabla/Harmonium								
Unit – 2	<ul style="list-style-type: none">• Origin and Development of the Instrument (Any one) Tabla/Harmonium								
Text Books:									
Reference Books: <ul style="list-style-type: none">• <i>Bhartiya Sangeet Vadya</i>, Dr. Lalmani Mishra• <i>Fundamentals of Indian Music</i>, Dr. Swanatra Sharma• <i>Sangeet Mangalya</i>, Dr. Mangala Kapoor• <i>Sangeet Visharad</i>, Vasant									



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Semester- II

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	T	P	3			
MVM 422010	Comparative And Analytical Study Of Ragas And Talas - II	Activity Based	L	1	T	1	P	3	5
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessional: 40 + Final: 60), In Final exam Viva Voce will be conducted								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: Students will be able to learn the subtleties of Khyaal singing style in addition to Dhrupad, Dhamar, and other semi-classical and light music forms. They will also be able to learn the different grammatical features of prescribed ragas and Talas.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
<ol style="list-style-type: none"> 1. Learn various grammatical aspects of Prescribed Ragas and Talas 2. Learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms 									
Unit – 1	Practical Knowledge of Prescribed Ragas for detailed (Vilambit and Drut Khyal) and non-detailed study (Drut Khyal only) Vilambit Khyal to be taught in any three of the following ragas- <ul style="list-style-type: none"> • Maru Bihag • Madhuvanti • Komal Rishabh Asavari • Sur Malhar • Ramdasi Malhar • Gandhari • Bairagi • Hansadhwani 								
Unit – 2	Knowledge of other genres <ul style="list-style-type: none"> • Dhrupad/Dhamar in any one of the prescribed Ragas (from Unit 1) with methodical nom-tom alaap, upaj and layakari • Thumri/Dadra 								
Unit – 3	Knowledge of following Talas with Layakari upto Aad ki Layakari <ul style="list-style-type: none"> • Gaj Jampa • Pancham Sawari 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 422020	Stage Performance - II	Activity Based	L	0	T	2	P	2	4
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. Only Final exam will be conducted, A presentation of 40-45 minutes will be given by the student based on the three units								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The pupils will be able to: Acquire knowledge of the grammatical features of prescribed ragas and talas, Learn the subtleties of Dhamar, Dhrupad, and other light and semi-classical music styles, as well as the Khyaal vocal style.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
1. Learn various grammatical aspects of Prescribed Ragas and Talas									
2. Learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms									
Unit – 1	Presentation of Vilambit & Drut Khyal in any Raga from the prescribed course (List - 2)								
Unit – 2	Presentation of Semi-Classical or Light Music								
Unit – 3	Presentation of Dhrupad/Dhamar in any Raga from the prescribed course (List - 2)								
	List – 2 (List of Prescribed Ragas) Maru Bihag, Madhuvanti, Komal Rishabh Asavari, Sur Malhar, Ramdasi Malhar, Gandhari, Bairagi, Hansadhwani								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 411030	Music Theory - II	Theory	L	2	T	1	P	0	3
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessionals – 40 + Final – 60),								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives : In order to read and study new pieces by different composers in the designated ragas, the students will be able to acquire the notation. Learn advanced layakari in the designated talas, and familiarise yourself with the vocal styles of well-known performers.									
Course Outcomes (COs): After completion of this course, the students shall be able to: <ol style="list-style-type: none"> 1. learn the notation which will help to read and learn new compositions by various composers in the prescribed ragas 2. learn the advance level of layakari in the prescribed talas 3. know about singing styles of renowned artists/vocalist 									
Unit – 1	Knowledge of writing notation of Vilambit & Drut Khyal, Dhrupad/Dhamar and other genres in the prescribed ragas (List - 2)								
Unit – 2	Knowledge of writing notation of following Talas with Layakari upto Aad ki Layakari - Gaj Jhampa, Pancham Sawari								
Unit – 3	Knowledge of writing notation of Vilambit & Drut Khyal, Dhrupad/Dhamar and other genres in the prescribed ragas (List - 2)								
Unit – 4	Knowledge of writing notation of following Talas with Layakari upto Aad ki Layakari - Gaj Jhampa, Pancham Sawari								
	List – 2 (List of Prescribed Ragas) Maru Bihag, Madhuvanti, Komal Rishabh Asavari, Sur Malhar, Ramdasi Malhar, Gandhari, Bairagi, Hansadhwani								
Text Books:									
Reference Books: <ul style="list-style-type: none"> • <i>Sangeet Visharad</i>, Basant • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	2	T	2	P	0	
MVM 421040	Raga Classification System	Theory	L	2	T	2	P	0	4
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessionals – 40 + Final – 60)								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The students will be able to acquire a thorough understanding of the advanced terminology used in Indian classical music and develop an interest in musicology as a result of learning the fundamental theoretical concepts of the genre. Students will study the different raga classification schemes that were in use in antiquity, the Middle Ages, and the Modern Era.									
Course Outcomes (COs): After completion of this course, the students shall be able to: <ol style="list-style-type: none"> learn the core theoretical terms of Indian Classical Music hence will gain interest in musicology have a deep knowledge of the advance terminologies of Indian Classical Music Students will learn about various Raga classification systems used in ancient, medieval and modern times									
Unit – 1	<ul style="list-style-type: none"> Study of Gram, Moorchhana Study of Jaati Gayan 								
Unit – 2	<ul style="list-style-type: none"> Study of Raga Classification in Medieval Period <ul style="list-style-type: none"> ❖ Raga-Ragini Classification ❖ Mela-Raga Classification 								
Unit – 3	<ul style="list-style-type: none"> Study of Gram, Moorchhana Study of Jaati Gayan 								
Unit – 4	<ul style="list-style-type: none"> Study of Raga Classification in Medieval Period <ul style="list-style-type: none"> ❖ Raga-Ragini Classification ❖ Mela-Raga Classification 								
Text Books:									
Reference Books: <ul style="list-style-type: none"> <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur <i>Raga Vigyan</i>, Pt. Vinayak Rao Patwardhan <i>Sangeet Visharad</i>, Vasant <i>Sangeet Mangalya</i>, Dr. Mangala Kapoor <i>Fundamentals of Indian Music</i>, Dr. Swanatra Sharma <i>Hindustani Ragas</i>, Vijay Bazaz – Razdan 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	2	T	2	P	0	
MVM 421050	Rabindra Sangeet	Theory	L	2	T	2	P	0	4
Pre-requisite		: Previous Knowledge about Hindustani/semi Classical Music							
Course Assessment Methods :		Total Marks – 100. (Sessionals – 40 + Final – 60)							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<p>Course Objectives: The ability to acquire the fundamental theoretical terminology of Indian classical music will spark the students' interest in musicology and provide them with a thorough understanding of the advanced terminologies used in Indian classical music. The many raga classification schemes utilized in antiquity, the Middle Ages, and the Modern Era will be taught to the students.</p>									
<p>Course Outcomes (COs): After completion of this course, the students shall be able to:</p> <ol style="list-style-type: none"> 1. learn the core theoretical terms of Indian Classical Music hence will gain interest in musicology 2. have a deep knowledge of the advance terminologies of Indian Classical Music Students will learn about various Raga classification systems used in ancient, medieval and modern times 									
Unit – 1	<ul style="list-style-type: none"> • Life Sketch of Rabindra Nath Tagore with special reference to his Musical Contributions 								
Unit – 2	<ul style="list-style-type: none"> • Brief Introduction to Swar-Vitan, Giti-Vitan, Varsha mangal, Basantosav, Geetanjali etc. 								
Unit – 3	<ul style="list-style-type: none"> • Life Sketch of Rabindra Nath Tagore with special reference to his Musical Contributions 								
Unit – 4	<ul style="list-style-type: none"> • Brief Introduction to Swar-Vitan, Giti-Vitan, Varsha mangal, Basantosav, Geetanjali etc. 								
Unit – 5	<ul style="list-style-type: none"> • Nritya natya • Chitrangada • Chandalika • Shyama 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • Ravindra Sangeet Mein Sangeetik Tatva, Dr. Deepika Srivastava • Bangal ka Navjagaran 									



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Semester- III

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	T	P	3			
MVM 512010	Comparative And Analytical Study Of Ragas And Talas - III	Activity Based	L	1	T	1	P	3	5
Pre-requisite		: Previous Knowledge about Hindustani Classical Music							
Course Assessment Methods :		Total Marks – 100. (Sessional: 40 + Final: 60), In Final exam Viva Voce will be conducted							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
Course Objectives: Learn the subtleties of Khyaal singing style in addition to Dhrupad, Dhamar, and other semi-classical and light music styles. The students will also be able to understand the many grammatical features of prescribed ragas and Talas.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
1. Learn various grammatical aspects of Prescribed Ragas and Talas									
2. Learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms									
Unit – 1	Practical Knowledge of Prescribed Ragas for detailed (Vilambit and Drut Khyal) and non-detailed study (Drut Khyal only) Vilambit Khyal to be taught in any three of the following ragas- <ul style="list-style-type: none"> • Shyam Kalyan • Puriya Kalyan • Bilaskhani Todi • Nand • Bhatiyar • Gunkali • Nat Bhairav • Puriya 								
Unit – 2	Knowledge of other genres <ul style="list-style-type: none"> • Dhrupad/Dhamar in any one of the prescribed Ragas (from Unit 1) with methodical nom-tom alaap, upaj and layakari • Hori/Chaiti/Kajri 								
Unit – 3	Knowledge of following Talas with Layakari upto Aad ki Layakari <ul style="list-style-type: none"> • Basant • Shesh 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 512020	Stage Performance - II	Activity Based	L	0	T	2	P	2	4
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. Only Final exam will be conducted, A presentation of 40-45 minutes will be given by the student based on the three units								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: Learn the subtleties of Khyaal singing style in addition to Dhrupad, Dhamar, and other semi-classical and light music styles. The students will also be able to understand the many grammatical features of prescribed ragas and Talas.									
Course Outcomes (COs): After completion of this course, the students shall be able to: <ol style="list-style-type: none"> 1. Learn various grammatical aspects of Prescribed Ragas and Talas 2. Learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms 									
Unit – 1	Presentation of Vilambit & Drut Khyal in any Raga from the prescribed course (List - 3)								
Unit – 2	Presentation of Semi-Classical or Light Music								
Unit – 3	Presentation of Dhrupad/Dhamar in any Raga from the prescribed course (List - 3)								
	List – 3 (List of Prescribed Ragas) Shyam Kalyan, Puriya Kalyan, Bilaskhani Todi, Nand, Gunkali, Puriya, Bhatiyar, Nat Bhairav								
Text Books:									
Reference Books: <ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	2	T	1	P	0	
MVM 511030	Music Theory - III	Theory	L	2	T	1	P	0	3
Pre-requisite	: Previous Knowledge about Hindustani Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessionals – 40 + Final – 60),								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives : The students will be able to study notation that will aid them in reading and learning new compositions by other composers in the prescribed ragas, as well as advanced layakari in the necessary talas and an understanding of music's interdisciplinary approach to other disciplines.									
Course Outcomes (COs): After completion of this course, the students shall be able to: <ol style="list-style-type: none"> 1. learn the notation which will help to read and learn new compositions by various composers in the prescribed ragas 2. learn the advance level of layakari in the prescribed talas 3. learn the interdisciplinary approach of Music along with other disciplines 									
Unit – 1	Knowledge of writing notation of Vilambit & Drut Khyal, Dhrupad/Dhamar and other genres in the prescribed ragas (List - 3)								
Unit – 2	Knowledge of writing notation of following Talas with Layakari upto Aad, Kuaad ki Layakari - <ul style="list-style-type: none"> • Basant, • Shesh 								
Unit – 3	Knowledge of writing notation of Vilambit & Drut Khyal, Dhrupad/Dhamar and other genres in the prescribed ragas (List - 3)								
Unit – 4	Knowledge of writing notation of following Talas with Layakari upto Aad, Kuaad ki Layakari - <ul style="list-style-type: none"> • Basant, • Shesh 								
	List – 3 (List of Prescribed Ragas) Shyam Kalyan, Puriya Kalyan, Bilaskhani Todi, Nand, Gunkali, Puriya, Bhatiyar, Nat Bhairav								
Text Books:									
Reference Books: <ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Sangeet Mangalya</i>, Dr. Mangla Kapoor • <i>Fundamentals of Indian Music</i>, Dr. Swatantra Sharma • <i>Dhvani aur Sangeet</i>, Prof. Lalit Kishor Singh 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	2	T	2	P	0	
MVM 511040	Aesthetics	Theory	L	2	T	2	P	0	4
Pre-requisite	: Previous Knowledge about Hindustani/semi Classical Music and Rasa								
Course Assessment Methods :	Total Marks – 100. (Sessionals – 40 + Final – 60),								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The students will be able to compare Indian and Western aesthetics, understand the intricate notion of Rasa in Indian music, and become proficient in advanced terminology related to Indian music.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
<ol style="list-style-type: none"> 1. learn the advance terminologies of Indian Music 2. learn the detailed concept of Rasa in Indian Music 3. compare Indian and Western Aesthetics 									
Unit – 1	<ul style="list-style-type: none"> • Research-Aims & Objectives • Areas of Research in Music 								
Unit – 2	Methods of Research in Music <ul style="list-style-type: none"> • Historical Method • Survey Method • Experimental Method • Case Study • Quantitative Method • Qualitative Method 								
Unit – 3	<ul style="list-style-type: none"> • Research-Aims & Objectives • Areas of Research in Music 								
Unit – 4	Methods of Research in Music <ul style="list-style-type: none"> • Historical Method • Survey Method • Experimental Method • Case Study • Quantitative Method • Qualitative Method 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • Research Methods in Indian Music • Research Methodology Methods & Techniques • <i>Sangeet Ki Anusandhan Prakriya</i>, Subhadra Choudhary • <i>Shodh Pravidhi</i>, Dr. Manorama Sharma 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	2	T	2	P	0	
MVM 511050	Research Methods in Music	Theory	L	2	T	2	P	0	4
Pre-requisite		: Previous Knowledge about Hindustani/semi Classical Music and Research							
Course Assessment Methods :		Total Marks – 100. (Sessionals – 40 + Final – 60)							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
Course Objectives : The students will be able to choose research for higher education with a comprehensive understanding of research procedures.									
Course Outcomes (COs): After completion of this course, the students shall be able to: 1. have a thorough knowledge of research methodologies which will be useful when they will opt for research for higher studies									
Unit – 1	<ul style="list-style-type: none"> Life Sketch of Rabindra Nath Tagore with special reference to his Musical Contributions 								
Unit – 2	<ul style="list-style-type: none"> Brief Introduction to Swar-Vitan, Giti-Vitan, Varsha mangal, Basantosav, Geetanjali etc. 								
Unit – 3	<ul style="list-style-type: none"> Life Sketch of Rabindra Nath Tagore with special reference to his Musical Contributions 								
Unit – 4	<ul style="list-style-type: none"> Brief Introduction to Swar-Vitan, Giti-Vitan, Varsha mangal, Basantosav, Geetanjali etc. 								
Unit – 5	<ul style="list-style-type: none"> Nritya natya Chitrangada Chandalika Shyama 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> Research Methods in Indian Music Research Methodology Methods & Techniques <i>Sangeet Ki Anusandhan Prakriya</i>, Subhadra Choudhary <i>Shodh Pravidhi</i>, Dr. Manorama Sharma 									



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Semester- IV

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	T	P	3			
MVM 522010	Comparative And Analytical Study Of Ragas And Talas - IV	Activity Based	L	1	T	1	P	3	5
Pre-requisite		: Previous Knowledge about Hindustani/semi Classical Music							
Course Assessment Methods :		Total Marks – 100. (Sessional: 40 + Final: 60), In Final exam Viva Voce will be conducted							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
Course Objectives: Learn the subtleties of Khyaal singing style in addition to Dhrupad, Dhamar, and other semi-classical and light music styles. The students will also be able to understand the many grammatical features of prescribed ragas and Talas.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
1. Learn various grammatical aspects of Prescribed Ragas and Talas									
2. Learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms									
Unit – 1	Practical Knowledge of Prescribed Ragas for detailed (Vilambit and Drut Khyal) and non-detailed study (Drut Khyal only) Vilambit Khyal to be taught in any three of the following ragas- <ul style="list-style-type: none"> • Jog • Jogkauns • Kalawati • Devgiri Bilaval • Abhogi Kanhada • Suha/Sugharayi • Shahana • Hanskinkani 								
Unit – 2	Knowledge of other genres <ul style="list-style-type: none"> • Dhrupad/Dhamar in any one of the prescribed Ragas (from Unit 1) with methodical nom-tom alaap, upaj and layakaries • Thumri/Dadra 								
Unit – 3	Knowledge of following Talas with Layakari upto Aad, Kuaad, Biyadh ki Layakari <ul style="list-style-type: none"> • Rudra • Lakshmi 								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 512020	Stage Performance - II	Activity Based	L	0	T	2	P	2	4
Pre-requisite	: Previous Knowledge about Hindustani/semi Classical Music								
Course Assessment Methods :	Total Marks – 100. Only Final exam will be conducted, A presentation of 40-45 minutes will be given by the student based on the three units								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: Learn the subtleties of Khyaal singing style in addition to Dhrupad, Dhamar, and other semi-classical and light music styles. The students will also be able to understand the many grammatical features of prescribed ragas and Talas.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
3. Learn various grammatical aspects of Prescribed Ragas and Talas									
4. Learn the nuances of Khyaal singing style along with Dhrupad/Dhamar/other semi-classical and light music forms									
Unit – 1	Presentation of Vilambit & Drut Khyal in any Raga from the prescribed course (List - 4)								
Unit – 2	Presentation of any of the 5 self-made Compositions in any Raga of choice.								
Unit – 3	Presentation of Dhrupad/Dhamar in any Raga from the prescribed course (List - 4)								
	List – 4 (List of Prescribed Ragas) Jog, Jogkauns, Kalawati, Devgiri Bilawal, Abhogi Kanhada, Suha/Sugharayi, Shahana, Hanskinkani								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt 									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MVM 521030	Music Theory - IV	Theory	L	2	T	1	P	0	3
Pre-requisite	: Previous Knowledge about Hindustani/semi Classical Music								
Course Assessment Methods :	Total Marks – 100. (Sessionals – 40 + Final – 60),								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: The ability to read notation will enable the students to study new pieces in the designated ragas by a variety of composers. discover layakari at an advanced level in the recommended talas. Study music as an interdisciplinary field in addition to other academic fields.									
Course Outcomes (COs): After completion of this course, the students shall be able to:									
<ol style="list-style-type: none"> 4. learn the notation which will help to read and learn new compositions by various composers in the prescribed ragas 5. learn the advance level of layakari in the prescribed talas 6. learn the interdisciplinary approach of Music along with other disciplines 									
Unit – 1	Knowledge of writing notation of Vilambit & Drut Khyal, Dhrupad/Dhamar and other genres in the prescribed ragas (List - 4)								
Unit – 2	Knowledge of writing notation of following Talas with Layakari upto Aad, Kuaad, Biyaadh ki Layakari - <ul style="list-style-type: none"> • Rudra • Lakshmi 								
Unit – 3	Critical and Analytical study of prescribed ragas (List - 4)								
Unit – 4	<ul style="list-style-type: none"> • Writing Notation of 5 self-made compositions 								
	List – 4 (List of Prescribed Ragas) Jog, Jogkauns, Kalawati, Devgiri Bilawal, Abhogi Kanhada, Suha/Sugharayi, Shahana, Hansinkani								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> • <i>Sangeetanjali</i>, Pt. Onkar Nath Thakur • <i>Abhinav Geetanjali</i>, Pt. Ramashrey Jha • <i>Raag-Shastra</i>, Dr. Geeta Benerjee • <i>Raga Parichay</i>, Harishchandra Srivastav • <i>Kramik Pustak Malika</i>, Pt. V.N. Bhatkhande • <i>Bhavarang Lehri</i>, Pt. Balwant Rai Bhatt • <i>Sangeet Visharad</i>, Basant 									



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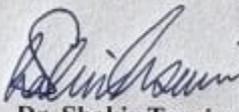
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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	2	T	2	P	4	
MVM 521040	DISSERTATION ASSIGNMENT BASED	Theory	L	2	T	2	P	4	8
Pre-requisite	: Previous Knowledge about Hindustani/semi Classical Music, Research Methodologies, including Computer applications								
Course Assessment Methods :	Total Marks – 200. Student has to choose any topic in consultation with his/her supervisor and submit the project work related to it.								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
Course Objectives: Students will have the opportunity to acquire writing and analytical abilities.									
Course Outcomes (COs): After completion of this course, the students shall be able to: 1. be learning the writing and analytical skills									
Unit – 1	Writing Research Proposal/Synopsis								
Unit – 2	References and Bibliography								
Unit – 3	Writing Dissertation on a topic								
Text Books:									
Reference Books: • Student has to go through all the books and other research resources related to the topic									



Dr. Shakir Tasnim

Signature of the Head of Department with seal

Coordinator
Department of Performing Arts
Central University of Jharkhand

