

Post Graduate Curriculum Framework

With effect from the Academic Session 2026–27, the M.A IN MUSIC programme in the Universities of Bihar shall be offered in accordance with the UGC Curriculum and Credit Framework for Postgraduate Programmes (PGCF) and the provisions of the National Education Policy (NEP), 2020.

The programme provides flexibility to students to pursue either a Two-Year Master's Degree Programme or a One-Year Master's Degree Programme for candidates who have completed a four-year undergraduate degree with the requisite credits and qualifications as prescribed by UGC.

The curriculum is designed under the Choice Based Credit System (CBCS) and comprises a combination of Core Courses (CCs), Discipline Specific Electives (DSEs), Generic Electives (GEs), Skill Enhancement Courses (SECs), Ability Enhancement Courses (AECs), and Value Added Courses (VACs). The programme seeks to impart advanced theoretical knowledge, computational proficiency, research aptitude, and practical skills in Statistics and its applications.

Each academic year shall consist of two semesters. Students shall be required to successfully complete the prescribed combination of Core, Elective (Discipline/Generic/Open), Skill Enhancement, Ability Enhancement, and Value Added Courses in each semester to fulfil the credit requirements of the programme.

The curriculum incorporates contemporary developments in M.A. IN MUSIC including(relevant topics of your programme). The syllabus and reading materials shall be reviewed periodically to ensure alignment with emerging developments in academia, research, industry, and public policy.

Teaching-learning methodologies may include lectures, tutorials, seminars, laboratory sessions, statistical computing exercises, case studies, project work, field-based applications, and research assignments. Practical training shall provide hands-on experience in the use of statistical software packages, data analysis techniques, computational tools, and real-world problem-solving.

Assessment shall be conducted through a combination of continuous evaluation and end-semester examinations, including assignments, presentations, practical examinations, projects, viva-voce examinations, and written tests, as prescribed by the authorities concerned from time to time.

Students shall have the opportunity to choose elective and generic courses in accordance with their academic interests, subject to the availability of courses and institutional regulations, thereby promoting interdisciplinary learning and specialization within the broad domain of M.A IN MUSIC .

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COURSE OF STUDIES

[MUSIC / MASTERS OF ARTS]

Programme Level	Master of Arts (MA)
Subject / Discipline	MUSIC
Faculty	[Faculty of FINE ARTS]
University	Universities of Bihar Established under the BSU AC 1976/PU Act 1976.
Duration	Two Years / Four Semesters
NHEQF Level	Level 6.5
Effective from	2026-27 onwards

A

PART A — PROGRAMME OVERVIEW & OBJECTIVES

A.1 Graduate Attributes (GAs)

The programme nurtures the following Graduate Attributes in alignment with the National Higher Education Qualifications Framework (NHEQF) Level 6.5:

1. Indian Knowledge System and Music Education	Demonstrate in-depth knowledge of Indian music, its theoretical foundations, historical development, aesthetic principles, and contemporary trends.
2. Artistic and Performance Excellence	Exhibit advanced proficiency in vocal or instrumental performance through artistic maturity, creativity, and professional stage presentation.
3. Research and Scholarly Inquiry	Apply appropriate research methods to investigate musical concepts, practices, and traditions, and contribute to the generation of new knowledge.
4. Critical and Analytical Thinking	Critically evaluate musical works, performance traditions, and scholarly discourses using analytical and interpretative approaches.
5. Creativity and Innovation	Create original musical expressions through improvisation, composition, experimentation, and interdisciplinary engagement.
6. Communication and Pedagogical Skills	Communicate musical ideas effectively through teaching, lecture-demonstrations, academic writing, and professional presentations.
7. Digital and Technological Literacy	Utilize digital tools and emerging technologies for music learning, documentation, preservation, performance, and dissemination.
8. Cultural Sensitivity and Ethical Values	Promote cultural heritage, artistic integrity, inclusiveness, and ethical practices in musical and academic endeavors.

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9. Leadership and Professional Competence

Demonstrate leadership, organizational abilities, teamwork, and professional responsibility in academic, cultural, and artistic settings.

10. Lifelong Learning and Social Responsibility

Engage in continuous learning and employ musical knowledge and skills for societal enrichment, cultural development, and global understanding.

Graduate Attribute Statement:

The graduates of the M.A. Music Programme shall possess advanced musical knowledge, artistic excellence, research aptitude, critical and creative thinking, pedagogical competence, technological proficiency, ethical values, and leadership qualities, enabling them to contribute effectively to music education, research, performance, cultural preservation, and society.

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A.2 Programme Outcomes (POs)

The Programme Educational Objectives describe the career and professional accomplishments that graduates are expected to attain within three to five years of graduation.

PO1: Interpret and critique the chronological and metaphysical evolution of Indian music, tracing its roots from Vedic liturgical chanting (*Sama Veda*) to classical (*Marga*) and regional (*Desi*) traditions, while applying philosophical concepts like *Nada Brahma* (*Ahata* and *Anahata*) to contemporary musical contexts.

PO 2: Analyse, decode, and translate archaic musicological terminology from foundational ancient texts (such as Bharata Muni's *Natyashastra* and Matanga Muni's *Brihadadesi*) into modern academic discourse, demonstrating a flawless theoretical grasp of *Grama*, *Murchana*, *Jati*, and ancient raga classification frameworks.

PO3: Deconstruct the scientific and mathematical foundations of the 22 *Shrutis* system through historical experimental frameworks like Bharata's *Sarana Chatushtai* (the twin-lute experiment), using physical, digital, or vocal alignment to understand how microtonal shifts impact scale structure.

PO4: Synthesize the grammar of ragas with traditional Indian aesthetic benchmarks (*Rasa Theory*), consciously using microtonal ornamentations (*Meend*, *Andolan*, *Kan*) and specific interval interactions to evoke targeted psychological and emotional states (*Rasas*) in a live audience.

PO5: Demonstrate exceptional physical stamina and creative agency by executing continuous, self-guided solo raga presentations (20 to 30+ minutes), while maintaining absolute raga purity (*Raga-Laxana*) and applying precise mathematical control over complex multi-tempo rhythmic structures (*layakari*).

PO6: Execute rigorous comparative studies between the Northern (Hindustani *Thaat*) and Southern (Carnatic *Melakarta*) musical systems, while demonstrating structural literacy in traditional Indian

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notation scripts (*Bandish/Gat* transcription) and the independent acoustic calibration of primary instruments.

PO7: Formulate and execute structured musical research methodologies—including field data collection from folk communities, sound archiving, text digitization, and the critical auditing of educational/classroom assessment benchmarks—adhering strictly to modern academic and ethical standards.

A.3 Programme Specific Outcomes (PSOs)

Upon successful completion of this programme, a student shall demonstrate the following learning outcomes:

PSO1: Interpret and critique the foundational textual lineages of the ancient period (such as the *Natyashastra* and *Brihaddesi*), translating archaic musicological paradigms—including *Marga-Desi* streams, *Grama*, *Murchana*, and *Jati*—into modern academic, analytical prose.

PSO2: Trace and practically contextualize the historical trajectory of musical syntax from Vedic liturgical chanting (*Sama Veda*) to early classical modalities, using an understanding of ancient scale development to inform traditional Performance practices.

PSO3: Demonstrate an empirical and practical command over the 22-harmonic *Shruti* system by mechanically and aurally applying historical experiments (such as *Bharata's Sarana Chatushtai* twin-lute setup) to measure pitch frequencies and evaluate microtonal variation.

PSO4: Apply the deep philosophical concepts of *Nada Brahma* (*Ahata/Anahata*) and the classical *Rasa Theory* to live performance, manipulating specific melodic scales and intervals to evoke targeted psychological and emotional states in listeners.

PSO5: Deconstruct the rigid structural boundaries of classical ragas—including *Arohana-Avarohana*, *Pakad*, and *Varjya Swaras*—while demonstrating the ability to transcribe complex compositions (*Bandishes/Gats*) using traditional Indian script systems.

PSO6: Conceptualize and execute continuous 20-to-30-minute self-guided solo ragas with technical stamina, employing precise ornaments (*Meend*, *Andolan*, *Kan*) and articulating spontaneous mathematical rhythmic structures (*layakari*) in sync with live percussion.

PSO7: Design and implement music-focused research frameworks—including managing ethical field interviews with traditional folk artists, performing digital audio recordings, cataloguing acoustic assets, and auditing institutional classroom evaluation benchmarks.

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B

PART B — COURSE STRUCTURE (CBCS/NHEQF FRAMEWORK)**B.1 Semester-wise Course Structure**

The following table presents the full four-semester course structure. Column headings: L = Lectures per week; T = Tutorials per week; P = Practicals per week; CC = Core Course; DSE = Discipline Specific Elective; GE/OE = Generic/Open Elective; SEC = Skill Enhancement Course; PROJ = Project/Dissertation.

S.No.	Paper Code	Title of the Course/Paper	L	T	P	Credits	Max. Marks	Type
SEMESTER I								
1	MAMUSCC101	History of Indian music, in context of Indian knowledge system, in ancient period.	3	1	0	4	100	CC
2	MAMUSCC102	Principles of Raga and Aesthetics	3	1	0	4	100	CC
3	MAMUSCC103	Applied Theory	3	1	0	4	100	CC
4	MAMUSPC104	Practical	0	0	4	4	100	CC
5	MAMUS-GE105	Folk Music And Cultural Heritage :In Context Of Indian Knowledge System(Practical)	0	0	4	4	100	GE
6	MAMUS-GE106	Music, Health And Well-Being(Practical)	0	0	4	4	100	
			2	0	0	2	100	VAC/AEC/SEC
Total — Semester I						22	600	
SEMESTER II								
1	MAMUSCC201	History of Indian music : Medieval and Modern Period	3	1	0	4	100	CC
2	MAMUSCC202	Education Systems: Guru-Shishya Parampara, Gharana and Institution	3	1	0	4	100	CC
3	MAMUSCC203	Applied Theory	3	1	0	4	100	CC
4	MAMUSPC204	Practical	0	0	4	4	100	CC
5	MAMUS-GE205	Music in Media And Digital Platforms(Practical)	0	0	4	4	100	GE
6	MAMUS-GE206	Event Management in Music(Practical)	0	0	4	2	100	
			2	0	0	2	100	VAC/AEC/SEC
Total — Semester II						22	600	

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Particulars	Semester	Course Code	Course Title
Basket I	I	MAMUS-GE105	Folk Music And Cultural Heritage :In Context Of Indian Knowledge System (Practical)
		MAMUS-GE106	MUSIC, HEALTH AND WELL-BEING (Practical)
Basket II	II	MAMUS-GE205	Music In Media And Digital Platforms (Practical)
		MAMUS-GE206	Event Management In Music (Practical)

C

PART C — COURSES OF STUDIES

Instructions to Course Experts: Replicate Part C in full for each paper listed in the Course Structure above. Complete all fields; do not leave sections blank. Use 'Not Applicable' where a field genuinely does not apply.

C. 1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUSCC101
Title of the Paper	History of Indian music, in context of Indian knowledge system, in ancient period.
Programme / Subject	[MA- MUSIC]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

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Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB01	To introduce students to the Indian Knowledge System (IKS) and examine the development of folk and elite music traditions during the Vedic period.
COB02	To develop an understanding of ancient musicological concepts as described in the Natyashastra and Brihaddeshi, and to relate them to modern musical practices.
COB03	To familiarize students with the contributions of Narada, including his treatises and the traditional classification of musical instruments.
COB04	To provide knowledge of ancient Indian musical instruments and the concept of Saptak (octave) and to explore their significance in both Indian and global musical contexts.
COB05	To enable students to understand the evolution and systematic arrangement of Shrutis and Swaras, and their role in the theoretical foundation of Indian classical music

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C.4. Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO1	Identify and describe the chronological evolution of Indian music from the liturgical chanting of the Sama Veda to the structural codification of classical music (Marga) and regional music (Desi) in ancient texts.
CO2	Critique and interpret the core musical chapters of foundational ancient treatises, specifically Bharata Muni's Natyashastra and Matanga Muni's Brhaddesi, accurately defining ancient musicological concepts like Grama, Murchana, and Jati.
CO3	Explain the scientific and mathematical methodology behind the 22 Śhruti system. Students will be able to explain Bharata's Sarana Chatushtai (twin-lute experiment) and evaluate how microtonal shifts alter the emotional character of a musical scale.
CO4	Apply the IKS metaphysical principles of Nada Brahma (Āhata and Anahata Nada) and the Rasa Theory to musical performance. Students will analyse how specific musical intervals (Swaras) are structurally designed to elicit targeted psychological and emotional responses (Rasas) in a listener.
CO5	Classify ancient musical instruments using the traditional fourfold classic taxonomy Tata (stringed), Avanaddha (percussion), Ghana (solid/idiophones), and Sushira (wind) and identify these instruments in historical temple iconography and

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sculptures.

C.5. Syllabus — Unit-wise Breakdown

(MAMUSCC101)		
Course Name: History of Indian music, in context of Indian knowledge system, in ancient period.		
Unit	Content	Suggested Lectures hours
I	Classification of Indian Music Era. Vedic era - Folk and Elite Music : in context of India knowledge tradition.	12
II	Musical elements in Bharat Natyashastra. Ancient and Modern contexts of musical elements of Vrihadeshi.	12
III	Brief Introduction of texts/Treatises of Narada. Classification of instruments, according to Narad.	12
IV	Instruments of ancient period. Knowledge of ancient saptak/ octave in global context.	12
V	The sequential development and systematic arrangement of shrutis and swaras Yoga and Voice Culture.	12
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6. Prescribed Textbooks

1. Bhagwat Sharan Sharma - Bhartiya Sangeet ka Itihas
2. Bhagwat Sharan Sharma - Bhartiya Itishas me Sangeet
3. Prof.Swatsntra Sharma - Bhartiya Sangeet ka Aitihashik Vishleshan
4. Dr. Lawanya Kirti Singh 'Kabya' - Bhartiya Sangeet Grantha
5. Dr.Reena Sahay - Pt.Lochankrit Raga Tarangini
6. Dr.Pushpam Narain -Sangeet Aur Jeevan

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C.7 Reference Books & Readings

1. Sharachchandra Shridhar Paranjpey - Bhartiya Sangeet ka Itihas
2. Thakur Jaidev Singh - Bhartiya Sangeet ka Itihas

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)

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Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6

- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUSCC102
Title of the Paper	Principles of Raga and Aesthetics
Programme / Subject	[MA- MUSIC]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

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Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To provide students with a comprehensive understanding of the theoretical and practical principles of Raga in Indian music.
COB 2	To familiarize students with the concepts of Rasa and aesthetics and their application in musical expression and performance.
COB 3	To develop an understanding of the interrelationship among Swara, Laya, Taal, Pada, and Rasa in creating artistic musical experiences.
COB 4	To enable students to compare the musical forms and traditions of Hindustani and Carnatic music.
COB 5	To impart knowledge of music management, including the roles of performers, listeners, organizers, and institutions & acquaint students with the contributions of eminent music reformers such as Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayan Bhatkhande to Indian music and music education.

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C.4. Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO1	Analyse the mathematical and grammatical boundaries of selected Ragas, accurately mapping out their Arohana-Avarohana (scales), Pakad (signature phrases), and forbidden notes (VarjyaSwaras).
CO2	Apply microtonal ornamentationssuch as Meend (glides), Andolan (oscillations), and Kan (grace notes)to physical performance or vocal delivery to elevate a raw musical scale into a living aesthetic experience.
CO3	Design and execute musical phrases specifically structured to evoke chosen emotional states (Rasas like Shanti [peace], Veera [heroism], or Karuna [pathos]) based on the interval relations of the Swaras used.
CO4	Compare and contrast the aesthetic interpretation of Rāgas between the Northern (Hindustani Thaāt system) and Southern (Carnatic Melakarta system) traditions, highlighting differences in phrasing, rhythmic play, and improvisation styles.
CO5	Evaluate live or recorded classical music performances using rigorous classic

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benchmarks, identifying the success of the performer in maintaining Rāga-Laxana (the essential characteristics of the Rāga) and achieving audience absorption (Rasa-Ranjana).

C.5. Syllabus — Unit-wise Breakdown

(MAMUSCC102) Course Name: (Applied Theory)	
Content	Suggested Lectures hours
Principles of Raga/ composition. The identification/instinct relation between Raga and Rasa.	12
Internal and external elements of Aesthetics internal music Swara-Laya-Taala-Pada and Rasa	12
Sansthan-Mela- Thaata : Tradition/ System North and South Indian Music : Swar, Taal and kinds of Geet	12
Music Management through Performer -Listener-Organiser, with its elements Correlation of music with Psychology, Philosophy, Mathematics and Therapy	12
Pt Palushkar's contribution in Bhakti Sangeet Pt. Bhatkhande's contribution through All India Music Conferences	12
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Prescribed Textbooks

1. Prof. Swatantra Sharma - Bhartiya Sangeet ka Vaigyanik Vishleshan
2. Dr. Arbind Kumar - Raga Ek Adhyayan
3. Dr. Pushpam Narain - Sangeet Deepika
4. S. S. Paranjpey - Sangeet Bodh

C.7 Reference Books & Readings

1. Pt. Lalmani Mishra - Bhartiya Sangeet Vadya
2. Pt. Jagdish Narayan Pathak - Sangeet Shashtra Praveen

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

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The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUSCC103
Title of the Paper	Applied Theory
Programme / Subject	[MA- MUSIC]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30

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Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop a comprehensive understanding of selected ragas through the study of their theoretical structure, characteristics, and practical applications, along with notation writing of various vocal and instrumental compositions.
COB 2	To familiarize students with the traditions of Indian folk music, including its different forms, folk singers, lyricists, festivals, and the notation of folk songs.
COB 3	To enable students to compare and analyze Samprakriti Ragas, identifying their similarities, differences, and distinguishing musical features.
COB 4	To provide practical knowledge of tala notation and layakari, including the writing and analysis of talas such as Brahma and Lakshmi in different rhythmic variations.
COB 5	To create awareness about the role of media in music preservation, with special reference to the contribution of Prasar Bharati in promoting and preserving Indian musical heritage.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO 1	Demonstrate the ability to perform a systematic, self-guided melodic elaboration of prescribed Ragas for duration of 20–30 minutes.
CO 2	Critically analyse and aurally/practically isolate the structural micro-differences between closely related or allied Raga pairs.
CO 3	Decode and write classical compositions (Bandishes or Gats) using traditional Indian musical notation scripts.
CO 4	Demonstrate precise mathematical control over rhythmic structures while executing multi-tempo variations.
CO 5	Justify performance repertoire choices based on the Time Theory of Ragas and foundational aesthetic principles.

C.5. Syllabus — Unit-wise Breakdown

(MAMUSCC103) Course Name: (Principles of Raga and Aesthetics)	
Content	Suggested Lectures hours
Nat Bhairav, Bhopal Todi, Gaud Sarang, Puriya Kalyan, Nayaki Kanhada, Malgunji & Bhinnashadja • For the students of Vocal : the knowledge of writing notations of Bilambit	12

kheyal /Masitkhani Gat and Chhota Kheyal/Razakhani Gat, Durupad, Chaturang and Trivat in different talas with Alap,Taan, Toda,Jhala & layakaaris etc. For the students of Instrumental music : the knowledge of writing notation of Gat compositions in different talas.	
Kinds of Folk Music; - Folk Singers & Folk Lyricists - Writing Notation of Folk Songs.	12
Comparative study of following Samprakriti Ragas : Asawari-Jaunpuri, Bhupali-Deshkar, Puriya-Marwa Bhairav-Kalingada	12
Knowledge of writing Talas in different layakaris(Thah, Dugun, Tigun & Chaugun : Brahma, Lakshmi.	12
Prasaar Bharti's contribution to preservation of music. Festivals of folk music.	12
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Suggested Books :

- 1.Pt. V N Bhatkhande -Kramik Pustak Malika (Vol.1to6)
- 2.Vinayak Rao Patwardhan --Raga Vigyan (Vol.1to7)
- 3.Pt. Omkarnath Thakur -Sangeetanjli (Vol-1to5)
- 4.Dr Neera Choudhury -Chhayanjli

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C.7 Reference Books & Readings

1. Dr. Arbind Kumar –Kritika
2. Pt.RamashrayJha'Ramrang'-AbhinavGeetanjali(Vol.1to5)

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangothri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

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Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUSPC104
Title of the Paper	Practical
Programme / Subject	[MA- MUSIC]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop proficiency in the performance of prescribed ragas through vocal or instrumental presentation, demonstrating their characteristic features, improvisation techniques, and stylistic nuances.
COB 2	To enhance practical skills in tala and composition rendering, including the performance of Vilambit and Drut compositions, Dhrupad, Chaturang, Trivat, and layakari in various talas.
COB 3	To cultivate an understanding of folk and devotional music traditions through the

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	performance and appreciation of regional folk songs and devotional folk forms.
COB 4	To develop aesthetic awareness and analytical understanding of music, including the relationship between Raga and Rasa, the role of Swara, Laya, Taal, Pada, and the concepts of aesthetics, Mela, Thaata, and Geet traditions.
COB 5	To familiarize students with music management and the contributions of eminent music reformers, particularly Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayan Bhatkhande, in the promotion, organization, and preservation of Indian music.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO 1	Demonstrate the ability to perform a systematic, self-guided melodic elaboration of prescribed Ragas for duration of 20–30 minutes.
CO 2	Critically analyse and aurally/practically isolate the structural micro-differences between closely related or allied Raga pairs.
CO 3	Decode and write classical compositions (Bandishes or Gats) using traditional Indian musical notation scripts.
CO 4	Demonstrate precise mathematical control over rhythmic structures while executing multi-tempo variations.
CO 5	Justify performance repertoire choices based on the Time Theory of Ragas and foundational aesthetic principles.

C.5. Syllabus — Unit-wise Breakdown

(MAMUSPC104) Course Name: (Practical)	
Content	Suggested Lectures hours
The demonstration of prescribed Ragas in any one style of Vocal (Kheyal/Dhrupad)/Instrumental : • Nat Bhairab, Bhopal Todi, Gaud Sarang, Puriya Kalyan, Nayaki Kanhada, Malgunji and Bhinnashadja	24
(a) Talas for Bilambit Kheyal : Ektaal, Jhumara or Masitkhani Gat : Teentaal, Rupak or Dhrupad : Chartaal, Sooltaal (b) Talas for Chhota kheyal : Teentaal, Ektaal or Razakhani Gat : Teentaal, Rupak	24
Demonstration of Chaturang and Trivat	24
Demonstration of folk songs and devotional folk songs from own region	24
Demonstration of talas, given in applied theory paper with the different layakaris :	24

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Tnah,Dugun, Tigun & Chaugun	
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Preferences Books ;

- 1.Pt. Omkarnath Thakur -Sangeetanjli (Vol-1to5)
- 2.Dr Neera Choudhury -Chhayanjli
- 3.Dr. Arbind Kumar –Kritika
4. Pt.RamashrayJha'Ramrang'- Abhinav Geetanjali(Vol.1to5)

C.7 Reference Books & Readings

- 1.Pt. V N Bhatkhande -Kramik Pustak Malika (Vol.1to6)
- 2.Vinayak Rao Patwardhan --Raga Vigyan (Vol.1to7)

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

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Note:Generic/Open Elective–I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective–III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

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C.1.. Paper Identification

PAPER PROFILE	
Paper Code	MAMUS-GE105
Title of the Paper	Folk Music And Cultural Heritage :In Context Of Indian Knowledge System (Practical)
Programme / Subject	[MA- MUSIC]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	0 – 0 - 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To Identify the diversity of Indian folk music.
COB 2	To follow folk traditions and cultural heritage.

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C.4. Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Analyse regional folk traditions

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CLO 2	Explain cultural diversity
CLO 3	Document and preserve folk heritage

C.5. Syllabus — Unit-wise Breakdown

(MAMUS-GE105)	
Course Name: Folk Music And Cultural Heritage :In Context Of Indian Knowledge System (Practical)	
Content	Suggested Lectures hours
Concept and characteristics of folk music. Folk music and society.	24
Kinds of folk songs. Seasonal folk songs	24
Folk instruments. Festivals folk songs	24
Folk songs of sacraments. Folk bhajans and Patriotic Songs.	24
Preservation of Folk Heritage Folk singers in Bihar	24
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Preferences Books ;

1. Dr Shanti Jain - Lokgeet sandarbh aur aayam

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

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C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUS-GE106
Title of the Paper	MUSIC, HEALTH AND WELL-BEING (Practical)
Programme / Subject	[MA- MUSIC]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	0– 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To Explore The Relationship Between Music And Wellness.
COB 2	To Analyse The Therapeutic Value Of Music.

C.4. Course Outcomes (COs)

CLO No.	Course Learning Outcome
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CLO 1	Trace the healing aspects of music
CLO 2	Apply music for stress management and wellness
CLO 3	Justify music as a tool for personal growth

C.5. Syllabus — Unit-wise Breakdown

(MAMUS-GE106) MUSIC, HEALTH AND WELL-BEING (Practical)	
Content	Suggested Lectures hours
Music And Human Life. Psychological Effects Of Music.	24
Music And Mental Health . Emotional Development Through Music.	24
Fundamental Of Music Therapy. Therapeutic Use Of Different Styles Of Music : Folk Songs/ Light Music/ Thumari,Dadra/ Raga Music	24
Music, Yoga And Meditation. Sound and healing	24
Music In Education And Personality Development. Contemporary Applications Of Music Therapy	24
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Prescribed textbooks:

1. Dr Jyoti Sinha-Rag,Rog aur Rogi

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C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

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- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUSCC201
Title of the Paper	History of Indian music: Medieval and Modern Period
Programme / Subject	[MA- MUSIC]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To provide a comprehensive understanding of the historical development of Indian music during the medieval and modern periods through the study of major musicological treatises

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	and theoretical systems.
COB 2	To examine the evolution and division of North Indian (Hindustani) and South Indian (Carnatic) music traditions and understand their distinctive characteristics and historical foundations.
COB 3	To analyze the socio-cultural influences on the development of Indian music and their impact on musical practices, performance traditions, and musical institutions.
COB 4	To study the evolution of major musical forms and instruments, including Prabandha, Dhrupad, Khayal, Gat, Thumri, and Dhun, as well as the classification, construction, and development of musical instruments and the contributions of instrument makers.
COB 5	To familiarize students with the contributions of eminent musicians, Bharat Ratna awardees, and Indian musicologists to the growth, preservation, and advancement of Indian music and musicology.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO 1	Understand the historical development of Indian music during the medieval and modern periods and identify major musical traditions and styles. and analyse the contributions of important musicologists, composers, and musicians who influenced the growth of Indian classical music in different eras.
CO 2	Explain the significance of major musical treatises (Granthas) and their role in shaping the theoretical framework of Indian music.
CO 3	Differentiate between medieval and modern musical practices, including changes in raga classification, performance traditions, and pedagogical systems and Evaluate the impact of socio-cultural, religious, and technological developments on the evolution and dissemination of Indian music in the modern period.
CO 4	Explain the concept origin and historical development of musical styles in a indian music and describe the distinctive features of Prabandh, Dhupad, Khayal/ Gat, Thmari, Dhun etc.
CO 5	Analyse the classification of instruments in medieval and modern period. New musical instruments and its components with leading instrument makers.

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C.5. Syllabus — Unit-wise Breakdown

(MAMUSCC201)	
Course Name: History of Indian music : Medieval and Modern Period	
Content	Suggested Lectures hours
The chronological evolution of music and Major Treatises in historical development (a) Medieval period : Treatises : Brief study of Sangeet Ratnaakar,Swarmelakalanidhi, Sangeet Darpan, Sangeet Parijaat, Raagatarangini, Raagatatvavibodh &	12

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Chaturdandiprakashika Division of North and South Indian Music (b) Modern Period : Treatises : Brief study of Shrimallakshyasangeetam and Nagmat-e-Asafi Thaat System	
Socio-cultural development through music. Propagation of music in covid period	12
Evolution of musical styles :Prabandh, Dhrupad, kheyal/Gat, Thumari/dhun etc. Musicians of different music styles from Bihar	12
Classification of instruments in medieval and modern period : • New musical instruments and its components • Leading instrument makers	12
Musicians in modern period : • BHARAT RATNA in music • Indian musicologists	12
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Suggested Books :

- 1.Prof. Swatantra Sharma -Bhartiya Sangeet ka Aitihashik Vishleshan
- 2.Pt.Lalmani Mishara -Bhartiya Sangeet Vadya
- 3.Dr.Lawanya Kirti Singh 'Kabya' -Bhartiya Sangeetgya
4. Harichandra Srivastava –Hamare Sangeet Ratna
5. Dr Reeta Das - Sarod Vaadan mein Maihar ki Samriddha parampara.

C.7 Reference Books & Readings

- 1.Pt.Bhagwat Sharan Sharma -Bhartiya Sangeet ka ka Itihas ka
- 2.Pt.Bhagwat Sharan Sharma -Bhartiya Itishas me Sangeet

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C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note:Generic/Open Elective–I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective–III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from

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other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUSCC202
Title of the Paper	Education Systems: Guru-Shishya Parampara, Gharana and Institution
Programme / Subject	[MA- MUSIC]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop an understanding of the Guru–Shishya Parampara and its significance in the preservation, transmission, and development of Indian musical traditions.
COB 2	To examine the origin, evolution, and contributions of various Gharanas in vocal, instrumental, and Dhrupad music, with special reference to regional traditions and the Gharanas of Bihar.
COB 3	To analyze the role of institutional music education in the enhancement and dissemination of musical knowledge, and to study the contributions of Pandit Vishnu Narayan Bhatkhande to modern music education.

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COB 4	To introduce students to the fundamentals of Western music notation systems and musicology, enabling them to understand their structure, elements, and historical development
COB 5	To familiarize students with modern technologies in music education and communication, including digital platforms, musical acoustics, instrument components, broadcasting, telecasting, and online media tools used for music learning and dissemination.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO 1	Explain the significance of the Guru–Shishya Parampara in Indian music and understand its role in preserving and transmitting musical knowledge and traditions & Analyze the educational heritage and cultural contributions of the ancient Gurukuls of Bihar, particularly Nalanda University and Vikramshila University, and their influence on Indian music and learning traditions.
CO 2	Explain the concept origin and historical development of gharana system in indian classical music and Identify and describe the distinctive features of major scale and instrumental gharanas, including their stylistic and aesthetic characteristics &
CO 3	Analyse the contributions of eminent musicians and gurus associated with various gharanas to the development of indian music and demonstrate an appreciation of the role of the guru-shisya- parampara and gharana traditions in preserving and transmitting Indian musical heritage.CO 3: Evaluate Instrument Acoustics and String Dynamics Analyze the unique acoustic designs and vibration mechanics of traditional Indian instruments, evaluating the physics behind the jawari (buzzing bridge resonance) of stringed instruments like the Tanpura and Sitar, and the harmonic overtones of membrane percussion like the Tabla.
CO 4	Explain the contribution of institutional education to the enhancement, preservation, and development of musical knowledge in India & Evaluate the role and contributions of Pandit Vishnu Narayan Bhatkhande in the systematization of Indian music and the development of modern music education.
CO 5	Describe the development of western music and explain the western notation system along with its fundamental elements & Identify and evaluate the image contribution of western musicologists and composers to the growth, documentation and a study of Western music traditions.

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C.5.Syllabus — Unit-wise Breakdown

(MAMUSCC202)	
Course Name: Music Education Systems : Guru-Shishiya- Parampara,Gharana And Institution	
Content	Suggested Lectures hours
Significance of Guru- -Shishya-Parampara in music	12

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Gurukuls of bihar : Nalanda and Vikramshila	
Emergence of Gharana, Contribution of Gharanas in modern era : • Different Gharanas of vocal/instrumental/Dhrupad music • Different Gharanas of music in Bihar	12
The contribution of institutional education in the enhancement and development of musical knowledge. Role of Pt. Bhatkhande in music education.	12
Development of Western music notation system and its elements Western Musicologists	12
• Music education and modern digital platforms • Eternal components of own instruments, Musical acaustics • Broadcasts/Telecasts : Microphones Radio Transistors, TV, Youtube, Facebook, Website, Software, Hardware	12
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Suggested Books :

- 1.Pt.Bhatkhande -Sangeet Shashtra (Vol.1to 4)
- 2.Bashant -Sangeet Visharad
3. Prof C L Das- Samay se pare Chhandon ki yatra

C.7 Reference Books & Readings

- 1.Pt Jagdish Narayan Pathak -Sangeet Shashtra Praveen
- 2.Pt.Harischandra Srivastava -Raga Parichay (Vol.1to 4)

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C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective–I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective–III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in

accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1.. Paper Identification

PAPER PROFILE	
Paper Code	MAMUSCC203
Title of the Paper	Applied Theory
Programme / Subject	[MA- MUSIC]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop an in-depth understanding of the prescribed ragas through the study of their theoretical structure, characteristics, and notation writing of vocal and instrumental compositions in various talas.
COB 2	To familiarize students with different forms of light music, including Geet, Ghazal, Bhajan, and Dhun, along with their performance practices, prominent artists, and notation systems.
COB 3	To provide knowledge of semi-classical music styles such as Thumri and Dadra, and their application in ragas like Pahadi, Gara, and Shivranjani.
COB 4	To enhance students' understanding of rhythm and tala through the study and notation of talas

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	such as Rudra and Ashtamangal in different layakaris.
COB 5	To introduce the concepts of Raga aesthetics and visualization, including Rag–Ragini paintings and the Time-Theory of Raga, and their significance in Indian musical tradition.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO 1	Classify and Deconstruct the Raganga Frameworks Identify, classify, and deconstruct the core structural frameworks of major Ragangas (such as Bhairav, Bilawal, Kalyan, Kafi, Sarang, and Malhar), isolating the definitive melodic signatures (Angas) that dictate family identity across diverse ragas.
CO 2	Execute Comparative Structural Analysis (Anuvad) Perform rigorous comparative analysis between closely related, allied, or overlapping ragas (Sampurana, Jati-Bhed, or Mitra Ragase.g., Bhairav vs. Kalingada, Marwa vs. Puriya, Darbari vs. Adana), identifying exact points of divergence in aroha-avaroha, vadi-samvadi, and focal note combinations (pakar).
CO 3	Apply Melodic Kinetics and Transition Mechanics Demonstrate advanced practical mastery in navigating the subtle transitions, microtonal inflections (shrutis), and characteristic embellishments (meend, andolan, gamaka) required to shift smoothly between ragas belonging to the same Raganga family without compromising their structural purity
CO 4	Synthesize Advanced Improvisation within Raga Boundaries Compose and improvise advanced melodic expansions (Alapchari, Taans, and Bol-Alaps) that explicitly highlight the structural differences between allied ragas, demonstrating artistic command over the internal logic, psychological mood (rasa), and time-cycle (Samay Chakra) of each raga
CO 5	Critique Raga Evolution and Regional Variations Critically evaluate the historical evolution of specific Raganga lineages and analyze how regional cross-currents, folk influences, and different Gharana interpretations have altered or expanded the performance practice of classical ragas over time.

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C.5. Syllabus — Unit-wise Breakdown

(MAMUSCC203)	
Course Name: Appied Theory	
Content	Suggested Lectures hours
Details study of following Ragas : Vairagi, Basantmukhari, Vachaspati, Bhatiyar,Adana,Nayaki Kanhada, Bageshri & Nand	12

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- For the students of Vocal : the knowledge of writing notations of Bilambit kheyal /Masitkhani Gat and Chhota Kheyal/Razakhani Gat, Dhamaar and Raghmal in different talas with Alap,Taan, Toda,Jhala & layakaaris etc. - For the students of Instrumental music : the knowledge of writing notation of Gat compositions in different talas.	
- Kinds of Light Music : Geet,Gazal, Bhajan, Dhun - Singers of Light Music - Writing Notation of Light Songs	12
Knowledge of semi classical styles in prescribed Ragas : Thumari,Dadra in Raga Pahadi, Gara, Shivranjani	12
Knowledge of writing Talas in different layakarais (Thah,Dugun,Tigun,Chaugun,Aad,Kuad & Viaad) : Rudra, Ashtamangal	12
- Rag-Ragini Paintings - Time-theory of Ragas	12
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Suggested Books :

- 1.Pt. Omkarnath Thakur - Sangeetanjali
- 2.Pt. Ramashray Jha 'Ramrang'-Abhinav Geetanjali (Vol.1to 5)
- 3.Dr Neera Choudhury - Chhayanjali
- 4.Dr Arbind Kumar - Vanggeykar ka Rang Muzaffarpur ke Sang

C.7 Reference Books & Readings

1. Pt.V N Bhatkhande - Kramik Pustak Malika (Vol 1to 6)
2. Pt.Vinayak Rao Patwardhan - Raga Vigyan (Vol.1you)

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C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective–I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective–III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MAMUSPC204
Title of the Paper	Practical
Programme / Subject	[MA- MUSIC]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2. Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop proficiency in the performance of prescribed ragas through vocal, instrumental, or Dhrupad styles, demonstrating their distinctive characteristics, improvisation techniques, and aesthetic expression
COB 2	To enhance practical skills in rendering classical compositions and talas, including Vilambit and Drut compositions, Dhrupad, Masitkhani and Razakhani Gats, with appropriate layakari and rhythmic control.

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COB 3	To provide performance-based knowledge of semi-classical music forms, including Rigmala, Thumri, and Dadra, and to cultivate stylistic understanding of these traditions.
COB 4	To develop the ability to perform and appreciate light music forms, such as Bhajan, Geet, and Ghazal, with proper expression and presentation techniques.
COB 5	To strengthen rhythmic competence through the demonstration of talas in various layakaris, including Thah, Dugun, Tigun, Chaugun, and Aad, thereby enhancing overall musicianship and performance skills.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO 1	Demonstrate the stamina and creative ability to execute a complete, continuous 30-minute solo raga presentation (Vocal or Instrumental).
CO 2	Execute precise micro-tonal intonations (Shrutis) and traditional ornamentation styles specific to the ragas under study.
CO 3	Isolate and maintain the distinct identity of closely related or overlapping ragas during live, high-speed improvisations.
CO 4	Formulate and execute spontaneous mathematical rhythmic patterns while synchronizing with a percussionist.
CO 5	Prepare the acoustic environment for a performance by independently tuning the primary accompanying instruments

C.5. Syllabus — Unit-wise Breakdown

(MAMUSPC204) Course Name: Practical	
Content	Suggested Lectures hours
The demonstration of prescribed Ragas in any one style of Vocal(Kheyal/Dhrupad)/Instrumental : Vairagi, Basantmukhari, Vachaspati, Bhatiyar, Adana, Nayaki Kanada, Bageshree & Nand	24
(a) Talas for Bilambit Kheyal : Ektaal, Tilwada or Masitkhani Gat : Teentaal, Dhamar or Dhrupad : Chartaal, Sooltaal (b) Talas for Chhota kheyal : Teentaal, Ektaal, Jhaptal or Razakhani Gat : Teentaal, Rupak	24

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Demonstration of Ragmala	24
Demonstration of Thumari, Dadara	
Demonstration of Light songs : Bhajan, Geet & Gazal	24
Demonstration of talas, given in applied theory paper with the different layakaris : Thah, Dugun, Tigun, Chaugun & Aad	24
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Suggested Books :

1. Pt. Omkarnath Thakur - Sangeetanjali
2. Pt. Ramashray Jha 'Ramrang'-Abhinav Geetanjali (Vol.1 to 5)
3. Dr Neera Choudhury - Chhayanjali
4. Dr Arbind Kumar - Vanggeykar ka Rang Muzaffarpur ke Sang

C.7 Reference Books & Readings

1. Pt. V N Bhatkhande - Kramik Pustak Malika (Vol 1 to 6)
2. Pt. Vinayak Rao Patwardhan - Raga Vigyan (Vol. 1 to 5)

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

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Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

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For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUS-GE205
Title of the Paper	Music In Media And Digital Platforms (Practical)
Programme / Subject	[MA- MUSIC]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C2.Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To Identify The Role Of Media In Music.
COB 2	To Introduce Digital Technologies In Music.

C.4 Course Outcomes (COs)

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CLO No.	Course Learning Outcome
CO 1	I didn't identify media's role in music dissemination
CO 2	Use digital tools for music learning and promotion
CO 3	Gain awareness of music entrepreneurship

C.5. Syllabus — Unit-wise Breakdown

(MAMUS-GE205) Course Name: Event Management In Music (Practical)	
Content	Suggested Lectures hours
History of broadcasting in india . Radio and television.	24
Film music. Digital platforms.	24
Audio recording Video recording	24
Music promotion and live streaming. Online music education.	24
Music Industry Entrepreneurship	24
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Suggested Books :

1. Dr Indu Sharma - Sangeet Prabhandhan

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C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5

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Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective–I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective–III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1. Paper Identification

PAPER PROFILE	
Paper Code	MAMUS-GE206
Title of the Paper	Event Management In Music (Practical)
Programme / Subject	[MA- MUSIC]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

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Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3. Course Objectives (COBs)

COB No.	Course Objectives
COB 1	Identify target market trends and event goals
COB 2	Mapping out the theme of stage production

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CO 1	Identify the importance of Performing arts in society
CO 2	Recognize various forms of Performing Arts

C.5. Syllabus — Unit-wise Breakdown

(MAMUS-GE206) Course Name: Music In Media And Digital Platforms (Practical)	
Content	Suggested Lectures hours
Introduction : Identify event management Type types of music events : Concerts, DJ, Festivals,Cultural Shows	24
Planning a music event Event concept and theme Budget planning, venue selection, Time scheduling	24
Artist and Talent management Booking artists and performers negotiations Making schedules and rehearsals	24
Technical set-up : Sound systems and Audio set-up Stage design & lighting, Back stage co-ordination	24
Finance,Event executions and Legal ethics On-ground co-ordination., Crowd management Emergencies handling, Permissions Copyright and Safety Regulations.	24
Total Suggested Lectures	60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6. Suggested Books :

1. Ashutosh Chaturvedi - Event management :A professional and development approach

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/oc26_as07/preview.

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- e-PG Pathshala <https://epgp.inflibnet.ac.in>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

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Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

D

PART D — GENERAL REGULATIONS & PROVISIONS

D.1 Attendance & Eligibility

- A student must have a minimum of 75% attendance in each paper to be eligible to appear in the Semester / Annual Examination.
- Condonation of attendance deficiency shall be governed by the Regulation..
- A student detained due to shortage of attendance may appear to the examinations of same semester in the next academic session subject to payment of prescribed fees.

D.2 Examination & Promotion Rules

- A student is required to clear at least 60% (4 out of 6) papers of a particular Semester before being promoted to the succeeding Semester.
- Back / Ex-Student candidates shall be governed by the rules in force at the time of their original admission unless otherwise specifically notified.
- A candidate who fails in one or more papers shall be required to appear only in the failed paper(s) (Carry Forward System) in subsequent examinations of the same Semester.
- A candidate is required to clear all his papers within a maximum of **Five Years of duration** to qualify for the degree.

D.3 Grading System (CBCS)

Letter Grade	% Range	Grade Point	Performance Description	Remarks
O	≥90-100	10	Outstanding	Pass

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A+	≥80<90	9	Excellent	Pass
A	≥70<80	8	Very Good	Pass
B+	≥60<70	7	Good	Pass
B	≥55<60	6	Above Average	Pass
C	≥50<55	5	Average	Pass
P	≥45<50	4	Pass	Pass
F	<45	0	Fail	Fail
Ab/M	0	0	Absent/Malpractice	Fail / Reappear

E

PART E — ABBREVIATIONS & AUTHENTICATION

E.1 List of Abbreviations

Abbr.	Expansion	Abbr.	Expansion
CC	Core Course	DSE	Discipline Specific Elective
GE	Generic Elective	OE	Open Elective
AEC	Ability Enhancement Course	VAC	Value Added Course
SEC	Skill Enhancement Course	IKS	Indian Knowledge System
L	Lecture (hours per week)	T	Tutorial (hours per week)
P	Practical (hours per week)	IA	Internal Assessment
CCA	Continuous & Comprehensive Assess.	CLO	Course Learning Outcome
PLO	Programme Learning Outcome	GA	Graduate Attribute
NHEQF	National HE Qualifications Framework	PROJ	Project / Dissertation

E.2 Authentication

Subject Expert-1

I. Prof Lawanya Kirti Singh 'Kabya'
L N Mithila University, Darbhanga
Date: 14-6-26

Subject Expert-2

Prof Neera Chaudhury
Patna University, Patna
Date: 14/6/2026

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Subject Expert-3

Prof Reeta Das
Patliputra University, Patna
Date: 14/6/2026

Subject Expert-4

Prof Arbind Kumar
Patna University, Patna
Date: 14/6/26