



**Karmaveer Bhaurao Patil University,**

**Satara**

**Syllabus for**

**B. Sc. I Music Science**

**Under**

**Faculty of Science and Technology**

**(As per NEP 2020)**

**With effect from Academic Year 2024-2025**

## **Preamble:**

This syllabus is framed to give Musical knowledge with understanding of Music Science to undergraduate students at first year of three years of B.Sc. degree course.

Students will learn Music Science as a separate subject from B.Sc. I. The aim of the syllabus is to make the study of Music Science interesting, encouraging and popular to the students for higher studies including research.

The new syllabus is based on a basic and applied approach with vigor and depth. At the same time precaution is taken to make the syllabus comparable to the syllabi of other universities and the needs of industries and research.

The syllabus is prepared after discussion at length with number of faculty members of the subject and experts from industries and research fields.

The units of the syllabus are well defined, taking into consideration the level and capacity of students.

## **General Objectives of the Program:**

1. To nurture academicians with focus and commitment to their subject.
2. To shape good and informed citizens from the students entering into the program.
3. To create a skilled work force to match the requirements of the society.
4. To impart knowledge of science is the basic objective of education.
5. To develop scientific attitude is the major objective to make the students open minded, critical, curious.
6. To develop skill in practical work, experiments and laboratory materials and equipment's along with the collection and interpretation of scientific data to contribute the science.

## **Program Outcomes:**

1. The student will graduate with proficiency in the subject.
2. The student will be eligible to continue higher studies in his subject.
3. The student will be eligible to pursue higher studies abroad.
4. The student will be eligible to appear for the examinations for jobs in government organizations.

5. The student will be eligible to appear for jobs with minimum eligibility as science graduate.
6. The student will be eligible to appear for industries jobs with minimum eligibility as Music Science graduate.

**Program Specific Objectives:**

1. The students are expected to understand the fundamentals, principles, concepts and recent developments in the music.
2. The practical course is framed in relevance with the theory courses to improve the understanding of the various concepts in music.
3. It is expected to inspire and boost interest of the students in music.
4. To develop the power of appreciations, the achievements in science and role in nature and society.
5. To enhance student sense of enthusiasm for science and to involve the intellectually stimulating experience of course in a supportive environment.

**Program Specific Outcomes:**

1. Understand the basics of music.
2. Learn, design and perform experiments in the labs to demonstrate the concepts, principles and theories learned in the classrooms.
3. Develop the ability to apply the knowledge acquired in the classroom and laboratories to specific problems in theoretical and experimental music.
4. Identify their area of interest in academic, research and development.
5. Perform job in various fields like Music Industry, Radio, Television, education and public service, etc. or be an entrepreneur with precision, analytical mind, innovative thinking, clarity of thought, expression, and systematic approach.

1. **Title:** Music Science
2. **Year of Implementation:** The syllabus will be implemented from June, 2024.
3. **Duration:** The course shall be a full time.
4. **Pattern:** Semester examination.
5. **Medium of Instruction:** English/Hindi/Marathi
6. **Structure of Course:**

**B.Sc. I Semester I**

Sr. No.	Course Title	Theory			Practical		
		Course Code	Lectures per week	Credit	Course Code	Lectures per week	Credit
1	Introduction of musical Terms & History	BMuT111	4	2	Practical Course –I (BMuP113)	4	2
2	Indian Folk Music & Musicologist			2			

**B.Sc. I Semester II**

Sr. No.	Course Title	Theory			Practical		
		Course Code	Lectures per week	Credit	Course Code	Lectures per week	Credit
1	Comparative study of the Taal's & music Promotation in media	(BMuT121)	4	2	Practical Course–II (BMuP123)	4	2
2	Introduction of dance, instruments & Gharanas			2			

**B: B.Sc. P: P Music Science**

**T: Theory, P: Practical**

## **B.Sc. I (Semester I)**

**Theory: 30 lectures, 30 hours (for each Course)**

**Course – I:B** : Introduction of musical Terms & History

**Course – II:B** : Indian Folk Music & Musicologist

**Practical: 60 lectures: 60 hours (Total)**

**Practical Course I: B** : Pakhawaj & Tabla

## **B.Sc. I (Semester II)**

**Theory: 30 lectures, 30 hours (for each Course)**

**Course – III: B** : Comparative study of the Taal's & music Promotation in media

**Course – IV: B** : Introduction of dance, instruments & Gharanas

**Practical: 60 lectures: 60 hours (Total)**

**Practical Course II: B** : Pakhawaj & Tabla

<b>SEMESTER– I</b>		
<b>DSC I</b>		
<b>Introduction of musical Terms &amp; History</b>		
<b>Course Objectives- Students should be able to:</b>		
1. Understand the basic concepts in Indian music.		
2. Recognize musical instruments of India.		
3. Learn the structural knowledge of Indian music instruments.		
4. Learn about the identification of instruments and its use.		
<b>Credits (Total Credits 2)</b>	<b>SEMESTER– I</b>	<b>No. of hours per unit</b>
	<b>DSC I</b>	
	<b>Introduction of musical Terms &amp; History</b>	
<b>Unit – I</b>	<b>Introduction of musical Terms</b>	<b>(08)</b>
	Definition of music, Naad, Swar, Tala, Bol-Bani, Tali, Khali, Theka, Laya.	
<b>Unit – II</b>	<b>History of music</b>	<b>(07)</b>

	History of Indian music in the Ancient Period, Pree Vedic Period, Vedic Period.	
<b>Unit – III</b>	<b>Tabla, Pakhawaj Structural &amp; Varnas knowledge</b>	<b>(08)</b>
	Ability to draw the sketch of Tabla and Banya / Pakhawaj and to describe their different parts and specific functions.  II. Knowledge of principal varnas of Tabla and Banya / Pakhawaj with their production system.  III. Ability to write the technique of producing different Boles on Tabla and Banya / Pakhawaj.	
<b>Unit – IV</b>	<b>Contribution of Musicologist</b>	<b>(07)</b>
	Tansen, Haridas, Gopal Nayak, Sadarang, Pandit Balkrishna Bua Ichalkaranjkar, Pandit Vishnu Digambar Palushkar, Pandit Vishnu Narayan Bhatkhand.	
<b>Course Outcomes- - After Completion of the course student will be able to:</b>		
1. develop a strong foundation on the basic understanding of Musical terms. 2. differentiate between Tabla and Pakhawaj 3. explain structural knowledge of Tabla and Pakhawaj 4. describe various musicologist.		
<b>Reference Books</b>		
<ol style="list-style-type: none"> <li>1. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>2. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 &amp; 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad.</li> <li>3. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 &amp; 4</i>, Publisher: Sangeet Sadan, Allahabad.</li> <li>4. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>5. Vasant, <i>Sangeet Visharad</i>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>6. Mishra, Dr. Jyoti, <i>Alankar lay Kriya samuchchaya</i> Publisher: Anubhav Prakashan, Prayagraj. 15. Tomar, Awadhesh Pratap, <i>Sangeet Shashtr Surasari</i> Publisher: Raagi Publication, Sagar (M.P.)</li> <li>7. Banerjee, Dr. Geeta, <i>Raag Shaastra I&amp;II</i>, Publisher: Sangeet Sadan Prayagraj.</li> <li>8. Bhatkhande, Pt V N, <i>Kramik Pushtak Malika</i>, Publisher: Sangeet Karyalay Hathras</li> </ol>		

**SEMESTER– I****DSC II****Indian Folk Music & Musicologist****Course Objectives- Students should be able to:**

1. understand the basic types of music.
2. know about Indian folk music
3. learn the types of north Indian taals.
4. understand theoretical knowledge of taals

Credits (Total Credits 2)	<b>SEMESTER– I</b> <b>DSC II</b> <b>Indian Folk Music &amp; Musicologist</b>	No. of hours per unit
<b>Unit – I</b>	<b>Introduction of types of music</b>	<b>(08)</b>
	Alankars, Murki, Murchona, Thata, Lakshan Geet, khayal, Dhrupad, Dhamar, Thumri, Dadra, Gazal, Bhajan.	
<b>Unit – II</b>	<b>Introduction of Indian Folk Music &amp; Festival in State wise</b>	<b>(07)</b>
	Maharashtra, West-Bengali, Panjab, Gujrat, Bihar, Jharkhand, West-Bengal, Orisha, Rajasthan, Assam, Nagaland, Tripura, all Indian States.	
<b>Unit – III</b>	<b>Detail Theroretical Knowledge of North Indian Taal</b>	<b>(08)</b>
	Teen taal, kaharwa taal, dadra taal, ektal, jhap taal.	
<b>Unit – IV</b>	<b>Contribution of Vocal Musicologist</b>	<b>(07)</b>
	Ustaad Faiyaz Khan, Ustad Bade Gulam Ali Khan, Ustad Nisaar Hussain Khan, Bharat, Sharangdeva, Matang, Parashwadev Nanyadev, Ramamatya, Somnath, Damodar Pandit, Ahobal.	

**Course Outcomes- After Completion of the course student will be able to:**

1. Describe types of music.
2. understand Indian folk music.
3. differentiate state wise festivals in India.
4. Gain knowledge of North Indian taal.

**Reference Book**

1. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Etahasik Visleshan*, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Anubhav Prakashan,

Prayagraj.

3. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.

4. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhanth*, Publisher: Kanishka Publishers and Distributors, New Delhi.

5. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Publisher: Kanishka Publishers and Distributors, New Delhi.

6. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.

## SEMESTER– I

### DSC PI Practical

**Course Objectives- Students should be able to:**

1. Introduce Pakhawaj varnas
2. know about thekas on barabar lay.
3. Understand how to Play Dwigun and chougun layakaries
4. recite simple Parans by clapping hands.

Credits (Total Credits 2)	SEMESTER– I	No. of hours per unit
	DSC PI Music Science Practical lab I	
<b>Unit – I</b>	<b>Introduction of Pakhawaj varnas</b>	<b>(15)</b>
	Ability to recite Choutal, Dhamar and Jhaptal with their Thekas on Barabar Lay.	
<b>Unit – II</b>	<b>Introduction of Taal</b>	<b>(15)</b>
	Ability to play Choutal, Dhamar, Jhaptal with simple Parans and Chakradars	
<b>Unit – III</b>	<b>Introduction of Lay</b>	<b>(15)</b>
	Dwigun and chougun layakaries by clapping hands	
<b>Unit – IV</b>	<b>Introduction of Parans</b>	<b>(15)</b>
	Ability to recite simple Parans by clapping hands.	

**Course Outcomes- - After Completion of the course student will be able to:**



1. describe choutal,dhamar ,Jhaptal etc.
2. play choutal,Dhamar and jhaptal
3. clapp hands on Dwigun and chougun
4. clapp hand on simple Parans

**Reference Book**

1. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
2. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
5. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
6. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
7. Mishra, Dr. Jyoti, *Alankar lay Kriya samuchchaya* Publisher: Anubhav Prakashan, Prayagraj. 15. Tomar, Awadhesh Pratap, *Sangeet Shashtr Surasari* Publisher: Raagi Publication, Sagar (M.P.)
8. Banerjee, Dr. Geeta, *Raag Shaastra I&II*, Publisher: Sangeet Sadan Prayagraj.
9. Bhatkhande, Pt V N, *Kramik Pushtak Malika*, Publisher: Sangeet Karyalay Hathras

**SEMESTER– II**

**DSC III**

**Comparative study of the Taal's & music Promotation in media**

**Course Objectives- Students should be able to:**

1. Introduce Hindustani and karntaka taal system
2. know about comparative study of the taals.
3. Understand role of media in music promotion.
4. Know about contribution of musical personalities.

**Credits**

**(Total Credits 2)**

**SEMESTER– II**

**DSC III**

**Comparative study of the Taal's & music Promotation in**

**No. of hours per unit**

	<b>media</b>	
<b>Unit – I</b>	<b>Introduction of Indian Taal system.</b>	<b>(08)</b>
	Hindustani and Karnataka	
<b>Unit – II</b>	<b>Comparative study of the Taals</b>	<b>(08)</b>
	(i) Jhumra- Deepchandi (ii) Dhamar- Adachoutal (iii) Jhaptal-Surphanktal  (iv) Choutal-Ektal (v) Rupak-Teora.	
<b>Unit – III</b>	<b>Role of media in music Promotion government &amp; non-government sector.</b>	<b>(08)</b>
	Print media, broadcasting media (Radio, Television), Social medial (Facebook, YouTube, zoom, google meet etc.)	
<b>Unit – IV</b>	<b>Contribution of musical field Six Bharat-Ratna's</b>	<b>(08)</b>
	Pt. Ravi Shankar, M.S. Subbulakshmi, Lata Mangeshkar, Pt. Bhimsen Joshi, Ustad Bismillah khan, Bhupen Hazarika	

**Course Outcomes- After Completion of the course student will be able to:**

- 1.Explain Indian taal system.
- 2.differentiate types of taals
- 3.describe different areas of music promotion
- 4.describe contribution of musical personalities

**Reference Book**

1. *Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Prakashan, Prayagraj.*
2. *Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj.*
3. *Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar.*
4. *Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi.*
5. *Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi.*
6. *Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.*

**SEMESTER– II**

**DSC IV****Introduction of dance, instruments & Gharanas****Course Objectives- Students should be able to:**

1. understand different dance forms.
2. know about different Gharanas of Pakhawaj
3. know about different Gharanas of Tabala
4. gain knowledge of contribution of different personalities

<b>Credits (Total Credits 2)</b>	<b>SEMESTER– II DSC IV Introduction of dance, instruments &amp; Gharanas</b>	<b>No. of hours per unit (30)</b>
<b>Unit – I</b>	<b>Introduction of dance &amp; instruments</b>	<b>(08)</b>
	short discussion of eight classical dance, Tukra, Chakradars, Dholak, kanjira, chenda, Sri khol, Mridangam.	
<b>Unit – II</b>	<b>Gharanas of Pakhawaj</b>	<b>(07)</b>
	Brief study of different Gharanas of Pakhawaj	
<b>Unit – III</b>	<b>Gharanas of Tabla</b>	<b>(08)</b>
	Brief study of different Gharanas of Tabla	
<b>Unit – IV</b>	<b>Musical contributions of the personalities for Instruments and Vocal</b>	<b>(07)</b>
	M.S. Subbhalakshmi, Pt. Ravi Shankar, Utsad Bismillah Khan, Lata Mangeshkar, Pt. Bhim Sen Joshi, Purandar Das, Shyam Shastri, Mutthuswami Dixitar, Tyagraja, Suresh Talwalkar, Hashamat Ali Khan, Zakir Hussain.	

**Course Outcomes- After Completion of the course student will be able to:**

1. explain Indian classical dance types.
2. understand and explain Gharanas of tabla
3. understand and explain Gharanas of Pakhawaj
4. describe contribution of musical personalities

**Reference Book**

1. *Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Prakashan, Prayagraj.*
2. *Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj.*

3. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.

4. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhanth*, Publisher: Kanishka Publishers and Distributors, New Delhi.

5. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Publisher: Kanishka Publishers and Distributors, New Delhi.

6. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.

## SEMESTER– II

### DSC PII

#### Course Objectives- Students should be able to:

1. understand different Pakhwaj varnas.
2. know about different Types of taals
3. know about different types of lays
4. gain knowledge about parans

Credits (Total Credits 2)	SEMESTER– II DSC PII Music Science Practical Lab II	No. of hours per unit
<b>Unit – I</b>	<b>Introduction of Pakhawaj varnas</b>	<b>(15)</b>
	Ability to recite Trital, Jhaptal, Choutal with their Thekas on Barabar Lay.	
<b>Unit – II</b>	<b>Introduction of Taal</b>	<b>(15)</b>
	Ability to play simple Kaidas, Tukras, Moharas and Chakradars.	
<b>Unit – III</b>	<b>Introduction of Lay</b>	<b>(15)</b>
	layakaries – by clapping hands	
<b>Unit – IV</b>	<b>Introduction of Parans</b>	<b>(15)</b>
	Ability to play Choutal Parans.	

**Course Outcomes- - After Completion of the course student will be able to:**

1. describe Trital, Jhaptal, Choutal etc.
2. play Kaidas, Tukras, Moharas and Chakradars
3. clapp hands on layakaries
4. play Choutal Parans.

**Reference Book**

1. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
1. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
3. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
4. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
5. Mishra, Dr. Jyoti, *Alankar lay Kriya samuchchaya* Publisher: Anubhav Prakashan, Prayagraj. 15. Tomar, Awadhesh Pratap, *Sangeet Shashtr Surasari* Publisher: Raagi Publication, Sagar (M.P.)
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7. Bhatkhande, Pt V N, *Kramik Pushtak Malika*, Publisher: Sangeet Karyalay Hathras