

**MAA SHAKUMBHARI UNIVERSITY**  
**SAHARANPUR**

**National Education Policy -2020 Common Minimum Syllabus for all UP state Universities**

**Semester wise Titles of the Paper in BA (Music (Vocal)/Sitar/Tabla)**

**(Based on the recommendation of NEP 2020)**

**MAJOR (VOCAL/SITAR/TABLA)**

Syllabus prepared by:-

<b>Sr No</b>	<b>Name</b>	<b>Designation</b>	<b>College/University</b>
<b>1</b>	<b>Dr Geeta Sharma Assistant Professor/Head</b>	<b>Convener</b>	<b>Jain Kanya Pathshala (P.G.) College, Muzaffarnagar UP</b>
<b>2</b>	<b>Dr Shalini Verma Assistant Professor</b>	<b>External Expert</b>	<b>Shaheed Mangal Pandey government girls degree college Meerut</b>
<b>3</b>	<b>Dr Rekha Seth Retd. Associate Professor</b>	<b>External Expert</b>	<b>I.N.P.G. College, Meerut UP</b>
<b>4</b>	<b>Dr Suman lata Sharma Associate Professor</b>	<b>External Expert</b>	<b>R.G. P.G. Girls College, Meerut UP</b>

NEP 2020

Subject – Performing Art – Music – (Vocal) (Major)

Maa Shakumbhari University Saharanpur UP

For All Theory Courses Suggested Continuous Evaluation Methods –

Internal Assessment	Marks
Seminar/Assignment on any topic of the Particular Course	10
Test with Multiple choice questions/short any long answer	10
Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)	5
	25

For All Practical Courses Suggested Continuous Evaluation Methods –

Practical	10
Viva – Voce	10
Whole knowledge of your instrument with tune it and coordinate your instrument with Tabla/Harmonium	5
	25

**Note – All Sir Semester Courses T/P/R - Open for all.**

**MUSIC (VOCAL) MAJOR**

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	0113201	Introduction to Indian Music	Theory	2
		0113280	Critical Studies of Ragas and Taals	Practical	4
	II	0213201	History of Indian Music	Theory	2
		0213280	Critical Studies of Ragas and Taals	Practical	4
2	III	0313201	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	2
		0313280	Critical Studies of Ragas and Taals	Practical	4
	IV	0413201	Notation System, Scales and Time Signature	Theory	2
		0413280	Critical Studies of Ragas and Taals	Practical	4
3	V	0513201	Study of Western Music and Style of Indian Music	Theory	4
		0513280	Critical <b>Studies</b> of Ragas and Taals	Practical	4
		0513281	Stage Performance of prescribed Ragas and Taals	Practical	2
		0513260	Study of Regional Folk Music and Report Writing	Project	3
	VI	0613201	Study of Gharanas, Rabindra Sangeet and Carnatic Music	Theory	4
		0613280	Critical Studies of Ragas and Taals	Practical	4
		0613281	Stage Performance of prescribed Ragas and Taals	Practical	2
		0613260	Report Writing on reputed Artist of Indian Classical Music	Project	3

## **B.A. First Year : Certificate in Music (Vocal) (MAJOR)**

### **Program Specific Outcomes (PSO's)**

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

1. Learn about the basic aspects of Indian Music.
2. Learn about the history of Indian Music of India.
3. Student will be able to understand about various Ragas and different Taals also learn about other genres beside classical and will also be able to perform.
4. Students will be able to develop the capabilities to start earning by enhancing their skills in the field of (Vocal) Music.

Year	Sem.	Course Code	Paper Title	Credits	No of Lectures
1	I	0113201	Introduction to Indian Music	2	30
		0113280	Critical Studies of Ragas and Taals	4	60
	II	0213201	History of Indian Music	2	30
		0213280	Critical Studies of Ragas and Taals	4	60

Program /Class Certificate/BA	Year: First	Semester : First
Subject Music (Vocal)		
Course Code: 0113201	Course Title: Introduction to Indian Music	
<p>Course Outcome: To familiarize the students about Alankar/Palte, to create ability to elaborate the Alankar in Ragas, students will develop a strong foundation on the basic understanding of the Indian Music.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Defination of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar and its kinds and sign, Vibration and Frequency, Sahayak Naad, 10 Thaats of Bhatkhande Ji, Vivadi, Gamak, Meend, knowledge of Tanpura and its parts.	9
II	Brief knowledge of the Concept of Raga, Gram, Moorchna, Definition of Swar and Shruti, Relationship between Swar and Shruti.	7
III	Writing of Taals in notation with Dugun Laykari and notations of Bandish from the Ragas of course.	7
IV	Comparative study of Ragas and Taals of course, Identification of Ragas by given Swar Samooh.	7

### Suggested Readings (Theory and Practical):

1. Girish Chandra Srivastava, Taal Parichay Vol II Publisher Sangeet Sadan Allahabad.
2. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
4. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
9. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
10. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
12. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
13. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
14. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
15. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
16. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
17. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
18. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: OPEN FOR ALL

**Suggested Continuous Evaluation Methods:** Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/Presentations/Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in Different Activities)

Course Prerequisites: To study this course, a student must have had the subject \_\_\_\_\_ in class /12<sup>th</sup> / certificate/diploma. OPEN FOR ALL.

Suggested equivalent online courses: SWAYAM MOOCS. <http://heecontent.upsdc.gov.in>

Program /Class Certificate/BA	Year: First	Semester : First
Subject Music (Vocal)		
Course Code: 0113280	Course Title: Critical Study of Ragas and Taals	
<p style="text-align: center;">Course Outcome:</p> <p>After course completion the students will be able to develop practical fundamentals to perform a Raag on stage with Vilambit and Drut Khayal. They will be able to perform Tarana, Bhajan, Geet and Gazal also. Students will understand the concept of Lay and layakari.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Critical study of Ragas given below: Detail- (A) Yaman, (B) Malkauns	9
II	Brief study of Ragas given below: Non Detail- (A) Bhairav Raag (B) Bilaval Raag	6
III	Ability to demonstrate Taals on hand given below with their Theka and Dugun: (A) Teen Taal (B) Keharva Taal	5
IV	Students should able to perform a Bhajan or Geet of their choice	8
V	Students should able to perform 20 Alankars of their choice from above mentioned Ragas.	5
VI	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	9
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khayal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	9

### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihash**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
12. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
14. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
15. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
16. Dr Geeta Banerjee, **Raag Shashtra I & II**, Publisher Sangeet Sadan Prayagraj.
17. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: OPEN FOR ALL

**Suggested Continuous Evaluation Methods:** Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/Presentations/Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in Different Activities)

Course Prerequisites: To study this course, a student must have had the subject \_\_\_\_\_ in class /12<sup>th</sup> / certificate/diploma. OPEN FOR ALL.

Suggested equivalent online courses: SWAYAM MOOCS.

<http://heecontent.upsdc.gov.in>



Program /Class Certificate/BA	Year: First	Semister : Second
Subject Music (Vocal)		
Course Code: 0213201	Course Title: History Of Indian Music	
Course Outcome: After course completion the students will be able to develop theoretical knowledge of prescribed Ragas.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Music in Ramayana and Mahabharata period.	9
II	Brief knowledge about Medieval and Modern History of Indian Music.	7
III	Comparative study of Ragas and identification of Raagas by given Swar Samooh.	7
IV	Writing notation of Bandish from the Ragas of course and Taals with Dugun and Chaugun layakari.	7

### Suggested Readings (Theory and Practical):

1. Anjali Mittal, *Bhartiya Sabhayta, Sanskriti evam Sangeet*, Kanishka Publications New Delhi.
2. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
4. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
9. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
10. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
12. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
13. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
14. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
15. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
16. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
17. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
18. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: OPEN FOR ALL

**Suggested Continuous Evaluation Methods:** Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/Presentations/Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in Different Activities)

Course Prerequisites: To study this course, a student must have had the subject \_\_\_\_\_ in class /12<sup>th</sup> / certificate/diploma. OPEN FOR ALL.

Suggested equivalent online courses: SWAYAM MOOCS.

[onlinereg@northwestern.edu](mailto:onlinereg@northwestern.edu)

Program /Class Certificate/BA	Year: First	Semester : Second
Subject Music (Vocal)		
Course Code: 0213280	Course Title: Critical Study of Ragas and Taals	
<p>Course Outcome:  After course completion the students will be able to develop a strong foundation on the basic understanding of the Indian (Vocal) Music. This course will help the students to know the rich history of Indian music from the Vedic age.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Critical study of Ragas given below: Detail- (A) Vrindavani Sarang, (B) Bhairavi	9
II	Brief study of Ragas given below: Non Detail- (A) Kamod (B) Deshkar	6
III	Ability to demonstrate Taals onhand given below with their Theka and Dugun: (A) Char Taal (B) Dhamar Taal (C) Dadra Taal	5
IV	Students should able to perform a Bhajan or Geet of their choice	8
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	5
VI	Demonstration of Gazal.	9
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khayal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	9

### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
12. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
14. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
15. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
16. Dr Jyoti Mishra, Madhyayugeen Sangeet Samagra: Publisher Anubhav Prakashan, Prayagraj.
17. Dr Geeta Banerjee, **Raag Shashtra I& II**, Publisher Sangeet Sadan Prayagraj.
18. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: OPEN FOR ALL

**Suggested Continuous Evaluation Methods:** Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/Presentations/Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in Different Activities)

Course Prerequisites: To study this course, a student must have had the subject \_\_\_\_\_ in class /12<sup>th</sup> / certificate/diploma. OPEN FOR ALL.

Suggested equivalent online courses: SWAYAM MOOCS. <http://heecontent.upsdc.gov.in>

## B.A. Second Year : Diploma in Music (Vocal) (MAJOR)

### Program Specific Outcomes (PSO's)

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

1. The students will learn about the Indian musicians of Ancient, Medieval and Modern period.
2. Develop knowledge about the notation system and Scales of Indian music (Vocal).
3. Students will be able to develop skill & knowledge of various new Ragas and Taals. They will be able to demonstrate Classical and other Light and Folk music styles.
4. The students might be able to develop the competences in building there career in the field of composer, music writer or as a performer.

Year	Sem.	Course Code	Paper Title	Credits	No of Lectures
2	III	0313201	Contribution of Ancient, Medieval & Modern Scholars to Indian Music.	2	30
		0313280	Critical study of Ragas and Taals.	4	60
	IV	0413201	Notation system, Scales and Time Signature.	2	30
		0413280	Critical Study of Ragas and Taals	4	60

Program /Class Certificate/BA	Year: Second	Semester : Third
Subject Music (Vocal)		
Course Code: 0313201	Course Title: Contribution of Ancient, Medieval & Modern Scholars to Indian Music	
Course Outcome: After course completion the students will be able to develop elementary knowledge of Taals.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Brief study of contribution of Ancient and Medieval Scholars to Indian Music: Bharat, Narad, Sharang Dev, Ahobal, Lochan, Shrinivas, Vyankatmakhi.	9
II	Contribution of Modern Scholars as Bhatkhande Ji, V.D. Paluskar, Prof Premlata Sharma, Prof Lal mani Mishra, Pt Omkar Nath Thakur, Pt Raja Bhaiya Poonchhwala and Pt Ramashraya Jha.	7
III	Writing of Taals in notation with different Layakarries like Dugun and Chaugun, Notation of Bandish from the Ragas of course.	7
IV	Identification of Raagas by given Swar Samooh and Comparative study of Raagas and Taals of course.	7

### Suggested Readings (Theory and Practical):

1. Dr V.N. Bhatt, Kramik Taan Alaap, Sangeet karayalaya, Hathras.
2. Dr Kavita Chakravarti, Bhartiya Sangeet Ka Mahaan Sangityago Ki Den, Rajasthani granthakar, Jodhpur.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
12. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
14. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
15. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
16. Dr Jyoti Mishra, Madhyayugeen Sangeet Samagra: Publisher Anubhav Prakashan, Prayagraj.
17. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
18. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

IGNOU & other centrally/state operated Universities/MOOCs platforms such as "SWAYAM" .

This course only opted as compulsory course

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equalent online courses:- <https://www.classcentral.com/course/swayam-introduction-to-indian-art-an-appreciation-6708>

<https://www.classcentral.com/course/swayam-introduction-to-history-of-architecture-in-india-12888>

Further Suggestions: Some historical sites visit may be organized by respective departments.

Program /Class Certificate/BA	Year: Second	Semester : Third
Subject Music (Vocal)		
Course Code: 0313280	Course Title: Critical Study of Ragas and Taals	
<p>Course Outcome:  The students will be able to perform raaagmala with alap and taan.They will develop an understanding to perform a raag more beautifully with different alap-taan. They also will get to use the semi classical style dadra.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Critical study of Ragas given below: Detail- (A) Bageswari, (B) Miya Malhar	9
II	Brief study of Ragas given below: Non Detail- (A) Puriya (B) Sohni	6
III	Ability to demonstrate Taals on hand given below with their Theka and Dugun: (A) Jhaptaal Taal (B) Teevara Taal	5
IV	Students should able to perform Dadra or their choice.	8
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	5
VI	Demonstration of Kajri.	9
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khayal, Alaap and Taan.	9
VIII	Ability to perform Bhajan or Gazal of their choice.	9



### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
12. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
14. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
15. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
16. Dr Jyoti Mishra, **Madhyayugeen Sangeet Samagra**: Publisher Anubhav Prakashan, Prayagraj.
17. Dr Geeta Banerjee, **Raag Shashtra I& II**, Publisher Sangeet Sadan Prayagraj.
18. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

IGNOU & other centrally/state operated Universities/MOOCs platforms such as "SWAYAM" .

This course only opted as compulsory course

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equalent online courses:- <https://www.classcentral.com/course/swayam-introduction-to-Indian-art-an-appreciation-6708>

<https://www.classcentral.com/course/swayam-introduction-to-history-of-architecture-in-india-12888>

Further Suggestions: Some historical sites visit may be organized by respective departments.

Program /Class Certificate/BA	Year: Second	Semester : Forth
Subject Music (Vocal)		
Course Code: 0413201	Course Title: Notation system, scales and time signature	
Course Outcome: On the successful completion of this paper student will learn to understand the notation system.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Brief study of notation system: Bhatkhande Notation and Vishnu Digambar Notation.	9
II	Brief study of Western Notation and Harmony Melody.	7
III	Comparative study of ragas and taals and identification of ragas by given Swar Samooh.	7
IV	Notation of Bandish from the ragas of course, Writing of taals with Dugun, Tigun and Chaugun Layakari.	7

### Suggested Readings (Theory and Practical):

1. Dr. Sharadchandra Sridhar Paranjape, Sangeet Bodh, MP Hindi Granth academy Bhopal.
2. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihask Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihask**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
12. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
14. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
15. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
16. Dr Jyoti Mishra, Madhyayugeen Sangeet Samagra: Publisher Anubhav Prakashan, Prayagraj.
17. Dr Geeta Banerjee, **Raag Shashtra I& II**, Publisher Sangeet Sadan Prayagraj.
18. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

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This course only opted as compulsory course

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equalent online courses:- <https://www.classcentral.com/course/swayam-introduction-to-indian-art-an-appreciation-6708>

<https://www.classcentral.com/course/swayam-introduction-to-history-of-architecture-in-india-12888>

Further Suggestions: Some historical sites visit may be organized by respective departments.

Program /Class Certificate/BA	Year: Second	Semester : Forth
Subject Music (Vocal)		
Course Code: 0413280	Course Title: Critical Study of Ragas and Taals	
<p>Course Outcome:</p> <p>The students will learn about the notation system of Indian and western Music. Students will be able to understand &amp; will be able to demonstrate time signature and will learn how to write Hindustani taals in staff notation.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Critical study of Ragas given below: Detail- (A) Todi (B) Jaijivanti Wanti	9
II	Brief study of Ragas given below: Non Detail- (A) Khamaj (B) Kalavati	6
III	Ability to demonstrate Taals on hand given below with their Theka and Dugun, Tigun and Chaugun: (A) Roopak Taal (B) Dhamar Taal	5
IV	Students should able to perform Bhajan or Gazal of their choice.	8
V	Knowledge of Lakshan Geet or Tarana in anyone of the above mentioned Ragas.	5
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun layakari out of the above mentioned Raagas.	9
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khayal, Alaap and Taan.	9
VIII	Ability to perform Kajri or Chaiti of their choice.	9

### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2** Publisher Sangeet Sadan Prakashan Allahabad.
11. Prof. Harischandra Srivastava, **Raag Parichay Vol 3&4** Publisher Sangeet Sadan Prakashan Allahabad.
12. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
14. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
15. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
16. Dr Jyoti Mishra, **Madhyayugeen Sangeet Samagra**: Publisher Anubhav Prakashan, Prayagraj.
17. Dr Geeta Banerjee, **Raag Shashtra I& II**, Publisher Sangeet Sadan Prayagraj.
18. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

IGNOU & other centrally/state operated Universities/MOOCs platforms such as "SWAYAM" .

This course only opted as compulsory course

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equalent online courses:- <https://www.classcentral.com/course/swayam-introduction-to-Indian-art-an-appreciation-6708>

<https://www.classcentral.com/course/swayam-introduction-to-history-of-architecture-in-india-12888>

Further Suggestions: Some historical sites visit may be organized by respective departments.

## **B.A. Third Year : Batchlers Degree in Music (Vocal) (MAJOR)**

Program Specific Outcomes (PSOs):

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

1. The students will learn about the Western styles of (Vocal) music.
2. Develop the knowledge about regional music Rabindra music and South Indian music.
3. Students will be able to learn and demonstrate about various new Ragas, Taals and styles. They will be able to perform classical music as well as semi-classical, Light and Folk music.
4. The students might be able to develop the competences in building there career in the field of composer, music writer or as a performer.

Year	Sem.	Course Code	Paper Title	Credits	No of Lectures
3	V	0513201	Study of Western music and style of Indian music	4	60
3	V	0513280	Critical Study of Ragas and Taals	4	60
3	V	0513281	Stage Performance of prescribed Ragas and Taals	2	30
3	V	0513260	Study of Regional folk music and report writing	3	46
3	VI	0613201	Study of Gharana, Rabindra Sangeet and Carnatic music	4	60
3	VI	0613280	Critical study of Ragas and Taals	4	60
3	VI	0613281	Stage Performance of prescribed Ragas and taals	2	30
3	VI	0613260	Report writing and reputed artist of Indian classical music	3	45

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music (Vocal)		
Course Code: 0513201	Course Title: Study of Western music and style of Indian music	
Course Outcome: The students will learn about the science of western music style of Indian music. The purpose of this paper is to know about the importance of music to get employment.		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:4-0-0		
Unit	Topics	No of Lectures
I	Study of consonance and dissonance, Rest, echo, reverberation, Microtone and overtone.	6
II	Western music Scale and Chords	8
III	Brief study of classical music styles like Khayal, Dhrupad, Dhamar, Tarana, Chaturang and Trivat.	8
IV	Brief study of semi classical music styles like Thumri, Tappa, Dadra, Ashtpadi, Hori and brief study of Alha, Birha, Pandwani, Raamleela, Raasleela and Nautanki.	8
V	Ability of write an essay on (A) Contribution of Science of music (B) Music and employment	8
VI	Writing of Taals in notation with different Layakaries like Dugun, Tigun and Chaugun.	8
VII	Notation of Bandish from the Ragas of course, Identification of Ragas by given Swar Samooh.	6
VIII	Comparative study of Ragas and Taals of course.	8

### Suggested Readings (Theory and Practical):

1. Dr Madhu Rani Shukla, Lok Bhasha Evam Sangeet, Kanishka Publishing house, New Delhi.
2. Dr Shanti Jain, Lok Geet Ke Sandarbh Aur Aayam, Vishnuvidyalya Prakashan Varanasi.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2, 3&4**, Publisher Sangeet Sadan Prakashan Allahabad.
11. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
12. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
13. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
14. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
15. Dr Jyoti Mishra, Madhyayugeen Sangeet Samagra: Publisher Anubhav Prakashan, Prayagraj.
16. Amit Kr Verma, Research Methodology in Indian Music, Aayu Publication.
17. Praveen Nazma Ahmad, research Methods in Indian music, Manohar Publishers.
18. Dr Jyoti Mishra, Hindustani Sangeet me Ragand, Kanishka Publishers.
19. Dr Prem Kumar Mallick, Darbhanga Gharana Evam Bandishen, kashyap Publication.
20. Dr Susheel Kumar Chaubey, Sangeet ke Gharano Ki charcha, P Hindi Sansthan.
21. Dr Ram Sharma, Bhartiya Shastriya Sangeet me Brij Evam Awadhi Bhasha ka Mehatva, Sanjay Prakashan.

IGNOU & other centrally/state operated Universities/MOOCs platforms such as "SWAYAM" .

This course only opted as elective course. Open for all.

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equalent online courses:- <https://www.futurelearn.com/courses/archaeology>

<https://www.classcentral.com/course/archaeology-6112>

Further Suggestions: Practical session can be organized by respective departments.



Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music (Vocal)		
Course Code: 0513280	Course Title: Critical Study of Raagas and taalās.	
<p>Course Outcome: The students will develop the practical knowledge of Trivat, Chaturang, Hori, Kajri, and Chaiti. The purpose of this section is to demonstrate the students about how to perform on stage effectively.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Critical study of Ragas given below: Detail- (A) Darbari Kanada (B) Desi	9
II	Brief study of the following Raagas: Non Detail- (A) Adana (B) Pat deep	6
III	Ability to demonstrate Taals given below on hand with their Theka, Dugun, Tigun and Chaugun: (A) Ada Chautaal (B) Pancham Sawari	5
IV	Students should able to perform Hori or Dadra of their choice.	8
V	Knowledge of Trivat or Chaturang	5
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.	9
VII	Intensive study of any one detail Raagas as choice Raagas covering Vilambit and Drut Khayal with Alaap and Taan.	9
VIII	Ability to perform Kajri or Chaiti of their choice	9

### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2, 3&4**, Publisher Sangeet Sadan Prakashan Allahabad.
11. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
12. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
13. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
14. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
15. Dr Jyoti Mishra, **Madhyayugeen Sangeet Samagra**: Publisher Anubhav Prakashan, Prayagraj.
16. Amit Kr Verma, **Research Methodology in Indian Music**, Aayu Publication.
17. Praveen Nazma Ahmad, **research Methods in Indian music**, Manohar Publishers.
18. Dr Jyoti Mishra, **Hindustani Sangeet me Ragand**, Kanishka Publishers.
19. Dr Prem Kumar Mallick, **Darbhangha Gharana Evam Bandishen**, kashyap Publication.
20. Dr Susheel Kumar Chaubey, **Sangeet ke Gharano Ki charcha**, P Hindi Sansthan.
21. Dr Ram Sharma, **Bhartiya Shastriya Sangeet me Brij Evam Awadhi Bhasha ka Mehatva**, Sanjay Prakashan.
22. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
23. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

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Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music (Vocal)		
Course Code: 0513281	Course Title: Stage Performance of Prescribed Raagas and Taals	
<p>Course Outcome: The students will come to know about origin of Dhruwad Dhamar Gharana &amp; Khayal Gharana, to be aware about eminent (Vocal)ists, familiar about the importance of taal in Music.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-2		
Unit	Topics	No of Lectures
I	Performance of any detail raag of choice	10
II	Performance of Semi Classical Music or Light Music	10
III	Comparative discussion of Raagas in prescribed syllabus	8
IV	Knowledge of prescribed Taal with Laykaari	2

### Suggested Readings (Theory and Practical):

1. Dr Arun Bangre, Gwalior Gharana, Yashodhra Prakashan Bhopal.
2. Dr. Shanno Khurana, Khayal Gayki me vividh gharana, Siddhartha Publication New Delhi.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihis**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2, 3&4**, Publisher Sangeet Sadan Prakashan Allahabad.
11. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
12. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
13. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
14. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
15. Dr Jyoti Mishra, Madhyayugeen Sangeet Samagra: Publisher Anubhav Prakashan, Prayagraj.
16. Amit Kr Verma, Research Methodology in Indian Music, Aayu Publication.
17. Praveen Nazma Ahmad, research Methods in Indian music, Manohar Publishers.
18. Dr Jyoti Mishra, Hindustani Sangeet me Ragand, Kanishka Publishers.
19. Dr Prem Kumar Mallick, Darbhanga Gharana Evam Bandishen, kashyap Publication.
20. Dr Susheel Kumar Chaubey, Sangeet ke Gharano Ki charcha, P Hindi Sansthan.
21. Dr Ram Sharma, Bhartiya Shastriya Sangeet me Brij Evam Awadhi Bhasha ka Mehatva, Sanjay Prakashan.
22. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
23. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.

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This course only opted as elective course. Open for all.

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music (Vocal)		
Course Code : 0513260	Course Title: Study of Regional folk music and report writing	
Credit:3	Core Compulsory	
Max Marks : 100 (75 Research Work + 25 Viva)	Min Passing Marks 33	
Total No of Lectures- Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<p>Course Outcome:</p> <p>The students will develop the knowledge in context of culturally famous local folk music, so that they can get information and essence of individuality about the cultural heritage of Indian music around them.</p>		
Unit	Title	No of Lecture
1	Nearby survey to explore the folk music of local cultural places and submits a project report.	45
<p>Suggested continuous Evaluation Methods:</p> <p>It will be evaluated by two examiners (one internal and one external) and viva voce.</p>		

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music (Vocal)		
Course Code: 0613201	Course Title: Study of gharanas, Rabindra Sangeet and Carnatic Music	
<p style="text-align: center;">Course Outcome:</p> <p>The students will learn about the Gharana tradition of Indian music, Rabindra Sangeet and Carnatic music. The purpose of this paper is to give knowledge and understanding about Rabindra Sangeet and Carnatic music in brief.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:4-0-0		
Unit	Topics	No of Lectures
I	Definition of Gharana, brief study of main Gharana of Hindustani (Vocal) Music like Gwalior, Agra, Kirana, Patiala, Jaipur, Indore etc and brief study of Banies and Gharana of Dhrupad and Dhamar	8
II	Study of Carnatic music and difference between Hindustani and Carnatic swar. Brief study of style of Rabindra Sangeet like: Geeti natty, Nritya Natya and Basantotsav.	8
III	Brief study of classification of ragas (Raag vargikaran) and study of Thaata-Raag classification and Ragang classification with their importance.	6
IV	Life sketch of following eminent (Vocal)ists: Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Khan, Ustad Rashid Khan, Pt. Siyaram tiwari, Pt Ram Chatur Mallick. Pt. Ajoy Chakroborty, Vidushi Shubha Mudgal, Pt Rajan- Sajan Mishra, Vidushi Kishori Amonkar, Vidushi Girija Devi, Pt Chitranjjan Jyotishi. Pt Prem Kumar Mallick, Pt Ritwik sanyal	6
V	Ability to write an essay on : (A) Importance of Taal in music (B) Importance of Indian music in Human life	8
VI	Writing of Taals in notation with different Layakaries like Dugun, Tigun, Chaugun.	8
VII	Notation of Bandish from the Ragas of course, identification of Raagas by given Swar Samooh.	8
VIII	Comparative study of Raagas and Taals of course.	8

### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihis**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2, 3&4**, Publisher Sangeet Sadan Prakashan Allahabad.
11. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
12. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
13. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
14. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
15. Dr Jyoti Mishra, Madhyayugeen Sangeet Samagra: Publisher Anubhav Prakashan, Prayagraj.
16. Amit Kr Verma, Research Methodology in Indian Music, Aayu Publication.
17. Praveen Nazma Ahmad, research Methods in Indian music, Manohar Publishers.
18. Dr Jyoti Mishra, Hindustani Sangeet me Ragand, Kanishka Publishers.
19. Dr Prem Kumar Mallick, Darbhanga Gharana Evam Bandishen, kashyap Publication.
20. Dr Susheel Kumar Chaubey, Sangeet ke Gharano Ki charcha, P Hindi Sansthan.
21. Dr Ram Sharma, Bhartiya Shastriya Sangeet me Brij Evam Awadhi Bhasha ka Mehatva, Sanjay Prakashan.
22. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
23. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.
24. Dr Deepika Srivastava, Raveendra Sangeet me Sangeetik Tatv, Publisher, Sanjay Prakashan New Delhi.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music (Vocal)		
Course Code: 0613280	Course Title: Critical study ragas and Taals	
<p>Course Outcome: The students will learn about the practical knowledge or Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to develop an understanding about how to perform on stage more effectively.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Critical study of Raagas given below: Detail – (A) Jaunpuri (B) Chandrakaus	9
II	Brief study of the following Raagas” Non detail- (A) Kafi (B) Chayanat	6
III	Ability to demonstrate Taals given below on hand with their Theka, Dugun, Tigun and Chaugun : (A) Panjabi Taal (B) Tilwada Taal	5
IV	Students should able to perform Hori or Dadra of their choice.	8
V	Knowledge of Trivat or Chaturang.	5
VI	Demonstration of one Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.	9
VII	Intensive study of any one detail Raga as choice Raga covering Vilambit and Drut Khayal with Alap and Taan.	9
VIII	Ability to perform Kajri of Chaiti or their choice.	9



### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2, 3&4**, Publisher Sangeet Sadan Prakashan Allahabad.
11. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
12. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
13. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
14. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
15. Dr Jyoti Mishra, **Madhyayugeen Sangeet Samagra**: Publisher Anubhav Prakashan, Prayagraj.
16. Amit Kr Verma, **Research Methodology in Indian Music**, Aayu Publication.
17. Praveen Nazma Ahmad, **research Methods in Indian music**, Manohar Publishers.
18. Dr Jyoti Mishra, **Hindustani Sangeet me Ragand**, Kanishka Publishers.
19. Dr Prem Kumar Mallick, **Darbhangha Gharana Evam Bandishen**, kashyap Publication.
20. Dr Susheel Kumar Chaubey, **Sangeet ke Gharano Ki charcha**, P Hindi Sansthan.
21. Dr Ram Sharma, **Bhartiya Shastriya Sangeet me Brij Evam Awadhi Bhasha ka Mehatva**, Sanjay Prakashan.
22. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
23. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.
24. Dr Deepika Srivastava, **Raveendra Sangeet me Sangeetik Tatv**, Publisher, Sanjay Prakashan New Delhi.

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music (Vocal)		
Course Code: 0613281	Course Title: Stage performance of prescribed Ragas and Taals	
<p>Course Outcome: The students will learn about the theoretical and analytical study of Ragas and Taals. Students will develop more understanding about the study of ragas and Taals.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-2		
Unit	Topics	No of Lectures
I	Performance of any detail raag of choice	10
II	Performance of Semi Classical Music or Light Music	10
III	Comparative discussion of Raagas in prescribed syllabus	8
IV	Knowledge of prescribed Taal with Laykaari	2

### Suggested Readings (Theory and Practical):

1. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Dr. Swantantra Bala Sharma, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
6. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
7. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
8. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
9. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
10. Prof. Harischandra Srivastava, **Raag Parichay Vol 1&2, 3&4**, Publisher Sangeet Sadan Prakashan Allahabad.
11. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
12. Vasant, **Sangeet Visharad**, Publisher, Sangeet Karyalaya, Hathras.
13. Dr Jyoti Mishra, **Alankar lay Kriya samuchchaya**, publisher Anubhav Prakashan Prayagraj.
14. Avdesh Pratap Tomar, **Sangeet Shastr Surasari** Publisher Raagi Publication, Sagar MP.
15. Dr Jyoti Mishra, **Madhyayugeen Sangeet Samagra**: Publisher Anubhav Prakashan, Prayagraj.
16. Amit Kr Verma, **Research Methodology in Indian Music**, Aayu Publication.
17. Praveen Nazma Ahmad, **research Methods in Indian music**, Manohar Publishers.
18. Dr Jyoti Mishra, **Hindustani Sangeet me Ragand**, Kanishka Publishers.
19. Dr Prem Kumar Mallick, **Darbhangha Gharana Evam Bandishen**, kashyap Publication.
20. Dr Susheel Kumar Chaubey, **Sangeet ke Gharano Ki charcha**, P Hindi Sansthan.
21. Dr Ram Sharma, **Bhartiya Shastriya Sangeet me Brij Evam Awadhi Bhasha ka Mehatva**, Sanjay Prakashan.
22. Dr Geeta Banerjee, **Raag Shaastra I& II**, Publisher Sangeet Sadan Prayagraj.
23. Pt V N, Bhatkhande, **Kramik Pustak Malika**, Publisher Sangeet Karyalay Hathras.
24. Dr Deepika Srivastava, **Raveendra Sangeet me Sangeetik Tatv**, Publisher, Sanjay Prakashan New Delhi.

Suggested Continuous Internal Evaluation Methods (25-Marks):

Seminar/Assignment on any topic of the above syllabus.

Test with MCQ/short and long answer questions.

Practical Orientation of the student with the help of district/state archaeology department.

Organize the departmental Quizzes.

Course Prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music (Vocal)		
Course Code : 0613260	Course Title: Report writing on reputed Artist of Indian Music	
Credit:3	Core Compulsory	
Max Marks : 100 (75 Research Work + 25 Viva)	Min Passing Marks 33	
Total No of Lectures- Tutorials-Practical (in hours per week): L-T-P: 0-0-3		
<p style="text-align: center;">Course Outcome</p> <p>This section will be helpful in effective learning for students to know how to perform on stage. From the music festival visit, students know the methods of collection, documentation, display technique, conversation technique etc.</p>		
Unit	Title	No of Lecture
1	Review any two local music festival or programme and submit a project report on performance of two artists of Indian (Classical/Light/Folk) music	45
<p style="text-align: center;">Suggested continuous Evaluation Methods:</p> <p style="text-align: center;">It will be evaluated by two examiners (one internal and one external) and viva voce.</p>		

### Semester wise Titles of the Paper in BA (Music Instrumental Sitar) (MAJOR)

Year	Sem	Course Code	Paper title	Theory/Practical	Credits
1	I	0113001	Theoretical and Analytical study of Ragas, Taals and general theory of Indian classical Music	Theory	02
1	I	0113080	Practical Performance and Proficiency skill of the prescribed Raagas and Taals.	Practical	04
1	II	0213001	Theoretical and Analytical study of Ragas, Taalas & Historical study of Indian Classical Music	Theory	02
1	II	0213080	Practical Performance and Proficiency skill of the prescribed Raagas and Taals.	Practical	04
2	III	0313001	Theoretical and Analytical study of Raagas, Taals 7 Descriptive theory of Indian Classical Music	Theory	02
2	III	0313080	Practical Performance and Proficiency skill for the prescribed Raagas and Taals.	Practical	04
2	IV	0413001	Theoretical and Analytical study of Ragas, Talas & other aspects in Music	Theory	02
2	IV	0413080	Practical Performance and Proficiency skill of the prescribed Raagas and Taals	Practical	04
3	V	0513001	Theoretical and Analytical study of Raagas, Taals and applied theory of Indian classical music	Theory	04
3	V	0513080	Practical performance of the prescribed Raagas and Taals.	Practical	04
3	V	0513081	Proficiency skill of the prescribed Raagas and Taals	Practical	02
3	V	0513065	Project Report – 1	Project	03
3	VI	0613001	Theoretical and Analytical study of Raagas, Taalas & applied theory of Indian Classical Music	Theory	04
3	VI	0613080	Practical Performance of the prescribed Raagas and Taals	Practical	04
3	VI	0613081	Proficiency skill of the prescribed Raagas and Taals	Practical	02
3	VI	0613065	Project Report – 2	Project	03

Program /Class Certificate/BA	Year: First	Semester : First
Subject Music Instrument Sitar		
Course Code: 0113001	Course Title: Theoretical and Analytical study of Ragas, Taals and general theory of Indian Classical Music.	
Course Outcome: The students will be able to develop a thorough understanding about the Hindustani Classical music the students are made aware about the rich cultural heritage of India music. The student will come to know the basics of Hindustani Classical Music.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Brief history of rich cultural heritage of Indian Classical Music	04
II	Theoretical description and analytical study of Raagas for : Detail study – Yaman, Kedar Non – Detail study – Bhoopali, Deshkar	06
III	Notation writing of compositions of Maseetkhani Gat and razakhani Gat with two todas/tans in prescribed Raagas	06
IV	Theoretical description and notation writing of Taals Teen Tal & Dadra with Thah and Dugun Layakari.	04
V	Detailed study of the parts of your instrument with the help of a picture/diagram.	02
VI	Defination and explanation of the following terms: Swar, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali and sam, Taan and Gat (Maseetkhani aur Razakhani)	02
VII	Detailed study of Notation system of Pt. Vishnu Narayan Bhatkhande.	02
VIII	Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande and V.D. Paluskar	04

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihasisik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihasisik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: First	Semester : First
Subject Music Instrumental Sitar		
Course Code: 0113080	Course Title: Practical Performance and Proficiency skill of the prescribed Raagas and Taals	
<p>Course Outcome:</p> <p>The student will learn of holding the Sitar, the right posture of sitting and the correct placement of the hands on the instrument for playing. They will learn the practical aspects of playing of instrument in terms of some bol pattern exercises, Alankars, Paltas of left right hand and basic playing of Jhala. The student will learn the basic techniques of playing Sitar.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	One Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat with Aroh, Avroh, Padad and 2 Taans/Todi in the Raag prescribed for detailed study.	18
II	One Drut (Razaknbani) Gat with Aroh, Avroh, pakad and two tans in the Raag prescribed for Non-detailed study	08
III	(A) Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol divisions and mantra by the signs on hand sin Thah and Dugun Layakari.	06
IV	Knowledge of playing of four different bol patterns of 4 mantra each by right hand on the instrument.	08
V	Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Raagas in Thah and Dugun laya on the instrument	08
VI	Knowledge of playing technique of Jhala in Thah and Dugun laya	08
VII	Elementary knowledge of (Vocal) cord and singing ability in a given scale	02
VIII	Basic knowledge of strings its attributes and tuning	02



### **Suggested Readings (Theory and Practical):**

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: First	Semester : Second
Subject Music Instrumental Sitar		
Course Code: 0213001	Course Title: Theoretical and Analytical study of Ragas, Talas and historical study of Indian Classical Music.	
<p style="text-align: center;">Course Outcome:</p> <p>The student will learn of holding the Sitar, the right posture of sitting and the correct placement of the hands on the instrument for playing. They will learn the practical aspects of playing of instrument in terms of some bol pattern exercises, Alankars, Paltas of left right hand and basic playing of Jhala. The student will learn the basic techniques of playing Sitar.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Theoretical description and analytical study of Raagas for : Detail Study – Vrindavani Sarang Non Detail study – Madhyamad Sarang	04
II	Notation writing of composition of Maseetkhani Gat and razakhani Gat with 2 Todas/Taans in prescribed Ragas.	08
III	Theoretical description and notation writing of Taals – Ek tal & Jhap Taal with Thah and Dugun Layakari.	04
IV	Brief history of Indian Classical Music from Vedic period to 4 <sup>th</sup> Century A.D.	02
V	Detail descriptive knowledge of the classification of Indian Musical Instruments.	03
VI	Defination and explanation of the following terms: Alankar, taan/Toda, Gat, Vadi, Samvadi, Anuvadi and Vivadi.	02
VII	Brief knowledge of the placement of Shudh Swars on Shruti (by the Music Scholars of Ancient, Medieval and Modern period.)	03
VIII	Biography and contribution in Indian Music of Tansen and Swami Haridas.	04

**Suggested Readings (Theory and Practical):**

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: First	Semester : Second
Subject Music Instrumental Sitar		
Course Code: 0213080	Course Title: Practical performance and proficiency skill of the prescribed Raagas and Taals	
<p>Course Outcome:</p> <p>The student will learn of holding the Sitar, the right posture of sitting and the correct placement of the hands on the instrument for playing. They will learn the practical aspects of playing of instrument in terms of some bol pattern exercises, Alankars, Paltas of left right hand and basic playing of Jhala. The student will learn the basic techniques of playing Sitar.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	One Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat with Aroh, Avroh, Pakad and 2 Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and four taans in the raag prescribed for non-detailed study. Swars each in the prescribed Raagas in thah and Dugun laya.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, divisions and matra by the signs on hands in Thah and Dugun Layakari.	06
IV	Knowledge of playing of 4 different bol patterns of eight matra each by right hand.	08
V	Knowledge of playing of 4 Alankars of 4 swars each in the prescribed Raagas in thah and Dugun laya.	08
VI	Knowledge of playing some bol patterns in Jhala	08
VII	Ability to sing 'Sa' swar in a given scale.	02
VIII	Knowledge and ability to tune the Jodi string of the instrument	02

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihask Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihask Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Second	Semester : Third
Subject Music Instrumental Sitar		
Course Code: 0313001	Course Title: Theoretical and analytical study of Ragas, Talas and theory of Indian Classical Music	
<p style="text-align: center;"><b>Course Outcome:</b></p> <p>The students will learn about the history of rich Indian music through the study of music of ancient period. They will know the detail about the history and origin of sitar. They will know about the various grammatical rules of the prescribed ragas and taalas. They will be able to understand the concept of Thaata-Raga system. .</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Theoretical description and analytical study of Raagas for: Detail study – Bageswari and Rageshri Non Detail study – Basant and Paraj	04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with 4 Todas/Taans in prescribed Ragas.	08
III	Theoretical description and notation writing of Taals- Chaar Tal & Keharwa Taal with Thah, Dugun and Chaugun Layakari.	04
IV	Brief history of Indian Classical Music from 5 <sup>th</sup> Century A.D. to 12 <sup>th</sup> Century A.D.	02
V	Definition and explanation of the following terms: Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan and Jamjama, Swarantar.	03
VI	Brief history and origin of your Instrument	03
VII	Detailed knowledge of Bhatkhande 10 Thaata system of Raagas.	02
VIII	Biography and contribution in Indian Music of Ustad Allauddin Khan and Pt. Ravi Shankar	04

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Second	Semester : Third
Subject Music Instrumental Sitar		
Course Code: 0313080	Course Title: Practical Performance and proficiency skill of the prescribed taalas and Taals	
<p>Course Outcome:</p> <p>The students will learn about the practical aspects of playing instrument in terms of Meend and advance playing of jhala. The students will become will learn and develop the techniques of playing sitar. They will have the fundamental understanding of how the instrument is turned.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	One Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat with Aroh, Avroh, pakad and 4 Taans/Todas in the Raag prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Padad and 4 taans in the Raag prescribed for non-detailed study.	10
III	Ability to play any type of dhun devotional or geet composition on your instrument.	08
IV	Detailed knowledge of the prescribed Taals and ability to demonstrate the bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.	08
V	Knowledge of playing of one Swar Meend on Sitar.	06
VI	Knowledge of playing of jhala with some variations of 8 matra bol.	04
VII	Elementary knowledge and ability to sing Shudhha Swars in a giben scale.	02
VIII	Knowledge and ability to tune the Baaj string of t he instrument	02



### **Suggested Readings (Theory and Practical):**

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihasiik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihasiik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalimi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Second	Semester : Fourth
Subject Music Instrumental Sitar		
Course Code: 0413001	Course Title: Theoretical and analytical study of Ragas, Talas and other aspects of Indian Classical Music	
<p style="text-align: center;"><b>Course Outcome:</b></p> <p>The students will learn about the history of rich Indian music through the study of music of ancient period. They will know the detail about the history and origin of sitar. They will know about the various grammatical rules of the prescribed ragas and taalas. They will be able to understand the concept of Thaata-Raga system.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Theoretical description and analytical study of Raagas for: Detail study – Todi and Gujri Todi Non Detail study – Miya Malhar and Megh Malhar	04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with 4 Todas/Taans in prescribed Ragas.	08
III	Theoretical description and notation writing of Taals- Dhamar Taal, Tilwada Taal and Roopak Taal with Thah, Dugun and Chaugun Layakari	04
IV	Brief history of Indian Classical Music from 13 <sup>th</sup> Century A.D. to 18 <sup>th</sup> Century A.D.	02
V	Elementary knowledge of the swars and Taal system of Karnataki (South Indian) Music system and comparison with Hindustani (North Indian) music system.	03
VI	Knowledge of the following styles of music: Dhrupad, Dhamar, Tarana, Khayal, Tappa and Thumri	03
VII	A general study of some common musical Instruments used in North Indian Classical Music: Harmonium, Tanpura and Tabla	02
VIII	Biography and contribution in Indian Music of Ustad Vilayat Khan and Pt. V.G. Jog,	04

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Second	Semester : Forth
Subject Music Instrumental Sitar		
Course Code: 0413080	Course Title: Practical performance and proficiency skill of the prescribed Raagas and Taals.	
<p style="text-align: center;"><b>Course Outcome:</b></p> <p>The students will learn about the history of rich Indian music through the study of music of ancient period. They will know the detail about the history and origin of sitar. They will know about the various grammatical rules of the prescribed ragas and taalas. They will be able to understand the concept of Thaata-Raag system.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	One Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat with Aroh, Avroh, pakad and 4 Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Padad and 4 taans in the Raag prescribed for non-detailed study.	08
III	One gat in any other Taal than Teen tal in any Raag with four Taans/Todas from the syllabus.	08
IV	Ability to play any type of dhun or geet composition based on in any raag on your instrument	06
V	Detailed knowledge of the prescribed Taals and ability to demonstrate the bol, divisions and matra by the signs on hands in thah, Dugun and Chaugun layakari.	06
VI	Knowledge and ability of playing of two swar Meend on sitar.	06
VII	Ability to sing Sargam and knowledge of tuning of the chikaari strings of the instrument	04
VIII	Knowledge of playing of Jhala with variations of 16 mantra bol	04

**Suggested Readings (Theory and Practical):**

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrumental Sitar		
Course Code: 0513001	Course Title: Theoretical and analytical study of Ragas, Talas and other aspects of Indian Classical Music	
<p style="text-align: center;">Course Outcome:</p> <p>The students will learn about the practical aspects of playing instrument in terms of Meend and advance playing of jhala. The students will become will learn and develop the techniques of playing sitar. They will have the fundamental understanding of how the instrument is turned.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Theoretical description and analytical study of Raagas for: Detail study – Puria, Multani Non Detail study – Marwa, Sohni	08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with 4 Todas/Taans in prescribed Ragas.	06
III	Theoretical description and notation writing of Taals- Sool Tal & Deepchandi Taal with Thah, Dugun, Tigun and Chaugun Layakari. Elementary Knowledge of Aad Laya.	08
IV	Notation writing of compositions of one gat with 4 taan/todo in any other Taal than Teental in any Raag from the syllabus.	04
V	Placement of swars on Veena by Pt. Shrinivas. Concept of Harmony and melody. Study of Sandhi Prakash raag, Parmel praveshak raag ardhwadarshak swar.	14
VI	Gharana Definition and concept its merits and demerits.	04
VII	Brief history of Indian classical music from 18 <sup>th</sup> century A.D. to present day. Biography and contribution in Indian music of Pt. Nikhil Banerjee, Pt Bhimsen Joshi and Ustad Bismillah Khan	10
VIII	Essays: Sangeet aur samaj Classical music and folk music	06

### **Suggested Readings (Theory and Practical):**

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrumental Sitar		
Course Code: 0513080	Course Title: Practical performance and proficiency skill of the prescribed Raagas and Taals.	
<p>Course Outcome:</p> <p>The students will learn about the practical aspects of playing instrument in terms of Meend and advance playing of jhala. The students will become will learn and develop the techniques of playing sitar. They will have the fundamental understanding of how the instrument is turned.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	One Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat with Aroh, Avroh, pakad and 4 Taans/Todas in the Raag prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Padad and 4 taans in the Raag prescribed for non-detailed study.	08
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	08
IV	Ability of playing of two swar Meend on Sitar	06
V	Ability of playing Jhala with variations	06
VI	Ability to sing Sargam in a given scale.	04
VII	Ability to tune the instrument.	04
VIII	Ability to play Alaap in the prescribed ragas.	04



### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
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18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
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21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrumental Sitar		
Course Code: 0513081	Course Title: Proficiency skill of the prescribed Raagas and Taals.	
<p style="text-align: center;">Course Outcome:</p> <p>The student will learn of holding the Sitar, the right posture of sitting and the correct placement of the hands on the instrument for playing. They will learn the practical aspects of playing of instrument in terms of some bol pattern exercises, Alankars, Paltas of left right hand and basic playing of Jhala. The student will learn the basic techniques of playing Sitar.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-2		
Unit	Topics	No of Lectures
I	Theoretical and analytical study of Raagas and Taalas.	02
II	One gat with four taans/ todas in any other taal than Teental in any Raag from the syllabus.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the bol, divisions and matra by the signs on hands in thak, Dugun and Chaugun layakari.	06
IV	Knowledge of playing of Jhala and its variations	02
V	Knowledge to play Alankar and paltas.	02
VI	Knowledge to play Meend on Sitar.	04
VII	Knowledge of Swars and Saptak.	02
VIII	Knowledge of different components and technical terms used in Sitar playing.	04

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
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21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
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23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrumental Sitar		
Course Code: 0513065	Course Title: Project report – I	
<p>Course Outcome:  The student will learn and develop their reading &amp; writing skills. The project work will help in gaining the in-depth study on the chosen topic and to help students to develop the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report / brief dissertation.</p>		
Credits 3	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-3		
Unit	Topics	No of Lectures
I	Individual Styles of various Sitar artists of different Gharanas.	45

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avam Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
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14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihasisik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music Instrumental Sitar		
Course Code: 0613001	Course Title: Theoretical and Analytical study of Ragas, Talas, & Applied theory of Indian Classical Music.	
<p style="text-align: center;">Course Outcome:</p> <p>The students develop the knowledge of Senia Gharana tradition in Indian Classical Music. They will learn about the various grammatical aspects and rules about the prescribed ragas and taalas learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music in teen taal and other taals as well.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:4-0-0		
Unit	Topics	No of Lectures
I	Theoretical description and analytical study of Raagas for- Detail study – Darbari Kanhada and Madhauvanti Non Detail study – Basant and Paraj	08
II	Notation writing of compositions of Maseetkhani gat and Razakhani Gat with four Todas/Taans in the ragas prescribed for detailed study.	06
III	Theoretical description and notation writing of Taals – Ada Chaar Tal & Jhumra Taal with Thah, Dugun, Tigun and Chogun Layakari. Basic concept of Ada, Kuwad and Biyaad laya.	08
IV	Notation writing of compositions of one gat with 4 taans/todas in any other taal than Teental in any raag from the syllabus.	04
V	Detailed analytical and comparative study of raag vargikaran Concept of Alaap, Nibadh & Anibadh gaan, Alaptigaan and swastan Niyam.	12
VI	A detailed study of Gram and its types. A detailed study of Moorchna and its types.	12
VII	Detailed knowledge of Senia gharana with its contribution in Indian classical Music.	04
VIII	Essays: Importance of Laya in Music Teaching of Music in Educational Organizations	06

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
8. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
9. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
11. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
12. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
13. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka EtihasiK Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
14. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka EtihasiK Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
15. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
16. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
17. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
18. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
19. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
20. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music Instrumental Sitar		
Course Code: 0613080	Course Title: Practical performance and proficiency skill of the prescribed Raagas and Taals.	
<p>Course Outcome:</p> <p>They will learn the practical aspects of playing of instrument in terms of Meend and advance playing of jhala. The students will have hands on with the techniques of playing sitar. They will have the basic knowledge of how the instrument is turned.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	One Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat with Aroh, Avroh, pakad and 4 Taans/Todas in the Raag prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Padad and 4 taans in the Raag prescribed for non-detailed study.	08
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	08
IV	Ability of playing of two swar Meend on Sitar	06
V	Ability of playing Jhala with variations	06
VI	Ability to sing Sargam in a given scale.	04
VII	Ability to tune the instrument.	04
VIII	Ability to play Alaap in the prescribed ragas.	04



### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
4. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
5. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
7. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
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10. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
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21. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
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23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music Instrumental Sitar		
Course Code: 0613081	Course Title: Proficiency skill of the prescribed Raagas and Taals.	
<p>Course Outcome:</p> <p>The student will learn of holding the Sitar, the right posture of sitting and the correct placement of the hands on the instrument for playing. They will learn the practical aspects of playing of instrument in terms of some bol pattern exercises, Alankars, Paltas of left right hand and basic playing of Jhala. The student will learn the basic techniques of playing Sitar.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Theoretical and analytical study of Raagas and Taalas.	02
II	One gat with four taans/ todas in any other taal than Teental in any Raag from the syllabus.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the bol, divisions and matra by the signs on hands in thah, Dugun and Chaugun layakari.	06
IV	Knowledge of playing of Jhala and its variations	02
V	Knowledge to play Alankar and paltas.	02
VI	Knowledge to play Meend on Sitar.	04
VII	Knowledge of Swars and Saptak.	02
VIII	Knowledge of different components and technical terms used in Sitar playing.	04

### Suggested Readings (Theory and Practical):

1. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
2. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
3. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
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22. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
23. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music Instrumental Sitar		
Course Code: 0613065	Course Title: Project report - II	
<p>Course Outcome:  The student will learn and develop their reading &amp; writing skills. The project work will help in gaining the in-depth study on the chosen topic and to help students to develop the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and materiel in the form of a well prepared report / brief dissertation.</p>		
Credits 3	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-3		
Unit	Topics	No of Lectures
I	Therapeutic properties of Music	45

**Suggested Readings (Theory and Practical):**

24. Dr Lali Ram Sharma, Sitar Suman, Publisher: Luminous Books Varanasi
25. Dr Rekha Seth, Bhartiya Tantra Vadyo Ki Utpatti Avm Vikas.
26. Dr Jogindra Singh Bavra, **Bhartiya Sangeet Ki Utpatti Evam Vikas**, Publisher: ABS Publishers Jalandhar.
27. Pt. Debu Chaudhary, sitar and Its Technique, Publisher Avon Book Company Delhi.
28. Dr Subash Rani Chaudhary, **Sangeet Ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
29. Dr Bhagwant Kaur, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher Kanishka Publishers and Distributors New Delhi
30. Dr. Lalmani Mishra, **Bhartiya Sangeet Vadya**, Publisher, Bhartiya Gyanpeeth, New Delhi.
31. Prof. Sahitya Kumar Nayar, tantric Naad Swaranjali, Publisher Kanishka Publishers and Distributors New Delhi.
32. Dr Sharachchandra Sridhar Pranjape, **Sangeet Bodh**, Publisher MP Hindi Grantha Academy Bhopal.
33. Dr. S. Sudip Rai, Jahan-E-Sitar, Publisher Kanishka Publishers and distributors, New Delhi.
34. Prof. Rajesh Shah, Sitar Vigyan (Shastra evam prayog) publisher Kala Prakashan Varanasi.
35. Bhagvad Sharan Sharma, **Bhartiya Sangeet Ka Itihas**. Publisher Sangeet Karyalaya Hathras.
36. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihasic Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
37. Dr. Swantantra Bala Sharma, **Bhartiya Sangeet Ka Etihasic Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
38. Dr Usha Singh, Sangeet Shataiyu, Publisher Sahitya Sangam, Allahabad.
39. Prof. Lalit Kishore Singh, **Dwani aur Sangeet**, publisher Bhartiya Gyanpeeth, New Delhi.
40. Dr Jyoti Sinha, Sangeet Saransh, Publisher Omega Publications New Delhi
41. Dr Nancy Srivastava, Sitar Vadan (Pravidhi evam Shaili Sangrah) Publisher Kanishka publisher and distributors, New Delhi.
42. Prof. Harischandra Srivastava, **Raag Parichay Vol 1,2,3 &4** Publisher Sangeet Sadan Prakashan Allahabad.
43. Dr Tez Singh Taak, **Sangeet Jigyasa aur Samadhan**, Publisher Bakran Aalmi Foundation Sankalp, Lucknow.
44. Dr Kiran Tiwari, Sangeet evam Manovigyan, publisher Kanishka publisher and distributors, New Delhi.
45. Dr Indrani Chakravarti, Tantra Tantri Man Kinnari, M.P. Hindi Granth Academy.
46. Dr Prakash Mahadik, Tantrivadak, Prakashan Vibhag.

### Semester wise Titles of the Paper in BA (Music Instrumental Tabla) (MAJOR)

Year	Sem	Course Code	Paper title	Theory/Practical	Credits
1	I	0113101	Basic Fundamental of Tabla	Theory	02
1	I	0113180	Tabla Practical and stage performance I	Practical	04
1	II	0213101	Principles of Taal	Theory	02
1	II	0213180	Tabla Practical and stage Performance II	Practical	04
2	III	0313101	History of Tabla	Theory	02
2	III	0313180	Tabla Practical and stage performance III	Practical	04
2	IV	0413101	Study of Taal system	Theory	02
2	IV	0413180	Tabla Practical and stage performance IV	Practical	04
3	V	0513101	Aesthetical aspects of Tabla	Theory	04
3	V	0513180	Tabla Practical/Viva	Practical	04
3	V	0513181	Stage Performance	Practical	02
3	V	0513165	Project Report – 1	Project	03
3	VI	0613101	Study of musical Epics/Books	Theory	04
3	VI	0613180	Tabla Practical/Viva	Practical	04
3	VI	0613181	Stage Performance	Practical	02
3	VI	0613165	Project Report – 2	Project	03

Program /Class Certificate/BA	Year: First	Semester : First
Subject Music Instrument Tabla		
Course Code: 0113101	Course Title: Basic fundamental of Tabla	
Course Outcome: The students will learn about the Heritage and rich cultural of Indian music. They will develop the basic skills and knowledge along with language of tabla.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Indian Culture-Definition and specialty	03
II	Importance of music in Indian culture	03
III	Definition of various technical terms with example: Naad, Swar, Alankar, Sam, Tali, Khali, Vibhag, Matra, Theka, Avartan, laya & layakari	05
IV	Tabla- Parts and Varnas- Parts of table with diagram, Varnas of table, playing techniques of Varnas	05
V	Life sketches and contribution- Pandit Vishnu Narayan, Bhatkhande and Pandit Vishnu digamber Paluskar	03
VI	Brief description of Bhatkhande Swar and Taal notation system, Ability to write different taal in Bhatkhande Taal notation system	03
VII	Theoretical study of practical course Introduction of Taals Notation of Dugun Tigun Chaugun in prescribed Taal.	05
VIII	Notation of learned Bandish, Notation of Alankars, Note-prescribed Taal- Teen taal, Jhaptaal, Chartaal and Dadra taal	03

## Suggested Readings

1. Dr Anjali Mittal, Bhartiya Sabhayta, Sanskriti evam Sangeet, Kanishka Publications, New Delhi.
2. Pandit Keshav Raghunath Talegaonker, Sulabh Tabla Vadan Shastra, Bhag I Agra.
3. Acharya Girish Chandra Srivastava, Tal Parichay, Bhag 1, 2.
4. Shri Madhukar Ganesh Godbole Tabla Shastra ashok Prakashan mandir Allahabad.
5. Acharya Girish Chandra Srivastava Raag Parichay Bhag 1

Suggestive digital platforms web links –

This course can be opted as an elective by the students of following subjects : Open for all.

Suggested continuous evaluation methods: Assignment/Practical/Viva voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students.

Overall performance throughout the Semester (includes attendance, Behavior, Discipline and Participation in Different Activities.

Course prerequisite: To study this course, a student must have had the subject in class/12<sup>th</sup>/certificate/diploma.

Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS.

[http:// heecontent.upsde.gov.in](http://heecontent.upsde.gov.in)

Future suggestion – Practical class two period will be count in one lecture.



Program /Class Certificate/BA	Year: First	Semester : First
Subject Music Instrument Tabla		
Course Code: 0113180	Course Title: Tabla practical and stage performance I	
Course Outcome: The students will learn about the patterns of hands approach on Tabla and playing saral boles. They will practice playing tabla with simple bole material and Padhant of different saral Layakari and boles, exercise of Alankars.		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	TEENTAL: One Saral Peshkara with 4 paltas & tihai. Two Basic Kayadas of Tit and Tirkit with 4 paltas & tihai. Minimum 2 Sada Tukdas & one Chakkardar Tukdas. One Sada Paran. Padhant – Theka, Dugun and Chaugun Layakari.	15
II	JHAPTAL: One Saral Peshkar with 4 paltas & tihai. One Basic Kayadas with 4 paltas & tihai.	10
III	JHAPTAL: Minimum 2 Sada Tukra & 1 Chakkardar Tukra, one Sada Paran. Padant – Theka, Dugun & Chaugun Layakari	10
IV	CHAARTAAL – Theka & Dugun One Sada Paran & Tihaiyan Padhant	05
V	DADRATAAL – Theka, Dugun & Chogun layakari. Introduction & Theka of EKTAL	05
VI	Knowledge of SWAR Knowledge of any 4 basic ALANKAAR	05
VII	Padhant of all learned Bandish (Tabla)	05
VIII	Minimum 07 minutes stage performance of TABLA in TEENTAL/JHAPTAL Note:- prescribed Taal Teental, Jhaptaal, Chartaal, Dadra taal	05

### Suggested Readings:

1. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publications, New Delhi.
2. Acharya Prof. Girish Chandra Srivastava, Tal Kosh, Roobi Prakashan, Allahabad.
3. Acharya Girish Chandra Srivastav, Tal Parichay, Bhag 2,3 Sangeet Sadan Prakashan, Allahabad
4. Madhukar Ganesh Godbole, Tabla Shastra, Kanishka Publication, New Delhi.
5. Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya, Hathras.
6. Pt. Keshav Talegawankar Sulabh Tabla Vadan Bhag 2 Abra.
7. Life Sketch Dr. Yogmaya Shukla <https://www.exoticindiaart.com/>
8. Life sketch Ustad Allarakha Khan <https://en.m.wikipedia.org/> <https://en.m.wikipedia.org/>
9. Tabla Ank Sangeet patrika Sangeet karayalaya Hathras

This course can be opted as an elective by the students of following subjects: Open for all

### Suggested Continuous Evaluation Methods:

Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/

Presentations/Research orientation of students.

Overall performance throughout the Semester (includes attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course, a student must have had the subject in class/12<sup>th</sup>/certificate/diploma.

Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

further suggestions

Program /Class Certificate/BA	Year: First	Semester : Second
Subject Music Instrument Tabla		
Course Code: 0213101	Course Title: Principals of Taals	
<p>Course Outcome:</p> <p>The students will be introduced about the fundamental principles of Taal, Origin of Taal and different views of musicians to provide the various techniques of playing tabla.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Origin of Taal Definition of Taal according to different scholars	03
II	Development of Taal Importance of Taal	04
III	Ten prans of Taal	05
IV	Principles of Taal constriction	04
V	Definition of various Technical terms with example – Uthan, Peshkar, Kayadas, Tukra & Kism of Theka	05
VI	Life sketches and contribution of eminent tabla artist's Pandit Kanthe Maharaj, Ustad Habibuddin Khan, Ustad Allarakha Kahn, Ustad Zakir Hussain	04
VII	Theoretical study of practical course Introduction of Taal Notation of Dugun, Tigun, Chaugun in prescribed taals	04
VIII	Ability ot write in notation of talas, Notation of learned Bandishes (Tabla) Notation of Lehra/Nagma Note – prescribed Taal- Teental, Eaktaal, Dhamar taal, and Kaharwa Taal	03

Suggested Readings:

10. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publications, New Delhi.
11. Acharya Prof. Girish Chandra Srivastava, Tal Kosh, Roobi Prakashan, Allahabad.
12. Acharya Girish Chandra Srivastav, Tal Parichay, Bhag 2,3 Sangeet Sadan Prakashan, Allahabad
13. Madhukar Ganesh Godbole, Tabla Shastra, Kanishka Publication, New Delhi.
14. Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya, Hathras.
15. Pt. Keshav Talegawankar Sulabh Tabla Vadan Bhag 2 Abra.
16. Life Sketch Dr. Yogmaya Shukla <https://www.exoticindiaart.com/>
17. Life sketch Ustad Allarakha Khan <https://en.m.wikipedia.org/> <https://en.m.wikipedia.org/>
18. Tabla Ank Sangeet patrika Sangeet karayalaya Hathras

This course can be opted as an elective by the students of following subjects: Open for all

Suggested Continuous Evaluation Methods:

Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/

Presentations/Research orientation of students.

Overall performance throughout the Semester (includes attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course, a student must have had the subject in class/12<sup>th</sup>/certificate/diploma.

Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

further suggestions

Program /Class Certificate/BA	Year: First	Semester : Second
Subject Music Instrument Tabla		
Course Code: 0213180	Course Title: Tabla practical and stage performance II	
Course Outcome: The students will learn playing tabla on stage with essential bole material in Teental or Ek taal. They will upgrade the knowledge about khule bole Ki Taal as Dhamar Taal. The will also learn the basic Sangeet in Keharwa Taal. The students will be able to develop required skills of Lahara playing Padhant and sangat also.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Teental, Utahan, Peshkar, with four Paltas and tihai Minimum two Kayadas of Chatrastra Jati	08
II	Teental, Chakradar tukdas and Chakradar Paran Padhant_ Theka Dugun, Tigun and Chaugun layakari	08
III	Ek taal, Uthan, One saral Peshkar, One Kayadas of Tit or Tirkit with four paltas and tihai	10
IV	Ek taal, Two Sada tukdas, two Sada Paran, one Chakradar Tukra and Paran in Ek taal Padhant_ Theka, Dugun and Chaugun Layakari	10
V	Dhamar Taal, Theka, Dugun and Chaugun layakari Two Sada Paran, and tihaiyan Padhant	07
VI	Keharwa Taal, Theka, Dugun and Chaugun, Prakars of Theka, Tihaiyan in Keharwa Taal	07
VII	To play Lahara/Nagma of prescribed Taals Padhant of all learned Bandish (Tabla)	05
VIII	Stage performance of Teental/ or Ek taal minimum 10 minutes. Note- prescribed Taal – Teental, Ek taal, Dhamar taal and Keharwa Taal	05

Suggested Readings:

1. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication New Delhi.
2. Dr Pravin Uddhav, Tabla Kavya ke roop rang, Kala Prakashan, Varanasi.
3. Pt. Satyanarayan Vashishth, Tal Martand, Sangeet Karyalaya Hathras.
4. Prof. Girish Chandra Srivastava, Tal Parichay, Bhag 1,2
5. Shri Madhukar Ganesh Godbole Taal dipila Ashok Prakashan Mandir Allahabad.

This course can be opted as an elective by the students of following subjects: Open for all.

Suggested continuous Evaluation Methods : Suggested continuous Evaluation methods : Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Second	Semester : Third
Subject Music Instrument Tabla		
Course Code: 0313101	Course Title: History of Tabla	
<b>Course Outcome:</b> The students will be introduced about the history of origin and development of Tabla. The will learn the importance of Tabla in Indian Music also will practice study of Indian Percussion instruments. The students will have a brief summary of different Tabla Gharana.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Origin of Tabla – different views of music scholars. Development of tabla and its relation with other percussion instruments	04
II	Importance of tabla in Indian music. Utility and importance of percussion instruments in Indian music	04
III	Classification of Indian instruments	03
IV	Introduction of percussion instruments with diagrams, Pakhavaj, Mradang, Dholak, and Nakkara	03
V	Brief description of Gharana and Baj. Delhi gharana, Banaras gharana, Lucknow gharana	05
VI	Farrukhabad gharana, Ajrada gharana and Punjab gharana	04
VII	Theoretical study of practical work. Introduction to Taals. Notation of taals. Knowledge of technical terms in prescribed course	04
VIII	Notation of learned Bandishes (Tabla). Notation of lahras/Nagma. Note : Prescribed Taal – Teental, Adachartaal, Teevrataal Dadra Taal, Theka, Mattaal, Tilwarataal, Khemtataal.	03

Suggested Readings:

1. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publications, New Delhi.
2. Acharya Prof. Girish Chandra Srivastava, Tal Kosh, Roobi Prakashan, Allahabad.
3. Acharya Girish Chandra Srivastav, Tal Parichay, Bhag 2,3 Sangeet Sadan Prakashan, Allahabad
4. Madhukar Ganesh Godbole, Tabla Shastra, Kanishka Publication, New Delhi.
5. Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya, Hathras.
6. Pt. Keshav Talegawankar Sulabh Tabla Vadan Bhag 2 Abra.
7. Life Sketch Dr. Yogmaya Shukla <https://www.exoticindiaart.com/>
8. Life sketch Ustad Allarakha Khan <https://en.m.wikipedia.org/> <https://en.m.wikipedia.org/>
9. Tabla Ank Sangeet patrika Sangeet karayalaya Hathras

This course can be opted as an elective by the students of following subjects: Open for all

Suggested Continuous Evaluation Methods:

Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/

Presentations/Research orientation of students.

Overall performance throughout the Semester (includes attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course, a student must have had the subject in class/12<sup>th</sup>/certificate/diploma.

Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further suggestions



Program /Class Certificate/BA	Year: Second	Semester : Third
Subject Music Instrument Tabla		
Course Code: 0313180	Course Title: Tabla practical and stage performance III	
<p>Course Outcome:</p> <p>The students will learn playing tabla on stage with essential bole material in Teental or Ek taal. They will upgrade the knowledge about khule bole Ki Taal as Dhamar Taal. The will also learn the basic Sangeet in Keharwa Taal. The students will be able to develop required skills of Lahara playing Padhant and sangat also.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Teental, Uthan, Peshkara, with four Paltas and tihai One Kayadas of Chatrastra Jati and one Tishr Jati	08
II	Teental, Rela, Mukhda, Mohra, Two Gats (Duppli and Tippali. Sada Chakradar Tukra and Paran	08
III	Aada char taal. Uthan, one saral Peshkar, two Kayadas with four paltas and tihai	10
IV	Aada char taal. Two Sada tukdas, two Sada Paran, One Chakkardar, Tukra and Paran. Padhant – Theka, Dugun, Tigun and Chaugun layakari.	10
V	Teevrataal. Theka, Dugun, Tigun and Chaugun layakari. Prakars of Theka, Two Sada Paran, chakkardar Paran and Tihaiyan. Padhant	07
VI	Dadra Taal – Prakars, Laggai and tihaiyan. Knowledge to play thekas of – Mattaal, Tilwarataal, Khemtataal.	07
VII	To play Lahara/Nagma in prescribed Tal of syllabus. Padhant of all learned Bandish (Tabla)	05
VIII	Stage performance of Teental or Adachartaal minimum 10 min. Oral rendering of some bols during solo playing. Note prescribed Taal – Teen taal, Adachartal, Teevrataal and Dadra Taal. Theka of Mattal, Tilwarataal, Khemtataal.	05

Suggested Readings:

1. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka publication, New Delhi.
2. Dr Praveen Uddhav, Tabla Kavya ke Roop Rang, Kala Prakashan, Varanasi.
3. Acharya Girish Chandra Srivastava, Tal Parichay, Bhag 2 Sangeet Sadan Prakashan, Allahabad.
4. Dr Vidhya Nath Singh Taal Sarwang Chhattisgarh rajya Hindi Granth academy Raipur.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Second	Semester : Fourth
Subject Music Instrument Tabla		
Course Code: 0413101	Course Title: Study of Taal System	
<p>Course Outcome: The students will study in detail about the North Indian and South Indian Tal System. The will also be able to understand the brief description of Western Music &amp; Importance of laya and layakari.</p>		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Definition of different Technical Terms – Rela Dupalli, Tipalli, Chaupalli, Gat and kinds of gat	04
II	Detail Knowledge and characteristics of North Indian and South Indian Taal system	05
III	Comparative study of North Indian and South Indian Taal system	04
IV	Brief study of western Music system	04
V	Western time signature. Definition of related technical terms of western music	03
VI	Laya and importance of Laya, Laya and layakari, Aad, Kuad, Viyad Paun gun.	04
VII	Theoretical study of practical work introduction of Taals. Notation of Taals/Layakari. Knowledge of technical terms in prescribed course	03
VIII	Notation of learned Bandishes (Tabla). Notation of Lahras/Nagma. Note prescribed Taal – Teen taal, Roopak taal, Sool taal and Keharwa Taal. Theka – panchamswari taal, Deepchandi Taal, Ganjampa taal. Jhumra taal, Basant taal.	03

Suggested Readings:

1. Prof. Swatantra Sharma – Bhartiya Sangeet Ka Vaigyanik Visleshan – Anubhav Publication Allahabad.
2. Dr Maharani Sharma and Dr, Jaya Sharma Sangeet Mani, Sri Bhavneshwari Prakashan Allahabad.
3. Sri Manohar Lal joshi - Tal Vigyan Tabla.
4. Dr Srun Kumar Sen – Bhartiya Talon ka Shastriya Vivechan: MP Hindi Granth academy Bhopal.
5. Prof Girish Chandra Srivastava – Tal Parichay Bhag 2, 3 – Sangeet Sadan Prakashan, Allahabad.
6. Prof Swatantra Sharma Pashchya swar lipi padhatti evam Bhartiya Sangeet Anubhav Publication Allahabad.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods : Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Second	Semester : Fourth
Subject Music Instrument Tabla		
Course Code: 0413180	Course Title: Tabla practical and stage performance IV	
Course Outcome: The students will be provided about the knowledge and utility of Tabla Instrument. To provide the knowledge of Tabla accompaniment with classical, semi classical, folk music and film music. The students will be able to develop the characteristic and skills of becoming a good tabla player.		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Teental, Utahan, Peshkar, Minimum 3 Kayadas of different style.	08
II	Teental, Rela, Mukhda, Mohra, Two Gats (Duppli and Tippali. Sada Chakradar Tukra and Nauhakka in Teen Taal.	08
III	Roop taal. Prakars of Theka, Uthan one saral Peshkar two Kayadas with four paltas and tihai	10
IV	Roop taal. Two Sada tukdas, two Sada Paran, two chakkardar Tukra and Paran. Padhant – Theka, Dugun and Chaugun layakari.	10
V	Sool taal. Theka, Dugun and Chaugun layakari, Two Sada Paran, chakkardar Paran and tihaiyan Padhant	07
VI	Knowledge to play Thekas of – Panchamsawari Taal, Deepchandi Taal, Ganjampa taal, Jhumra taal, Basant taal	07
VII	Accompaniment with prakar, laggi and tihai in Kaharwa taal. To play Lahara/Nagma in prescribed Taal of syllabus. Padhant of all learned Bandish (Tabla). Padhant – Theka, Dugun, Tigun and Chaugun layakari in prescribed Taals.	05
VIII	Stage performance of Teental/Roopak taal min 15 min. oral rendering of some books during solo playing. Note – prescribed Taal – Teen taal, Roopak taal, Sool taal and Keharwa Taal. Thekas – Panchamsawari taal, Deepchandi Taal, Ganjampa taal, Jhumra taal, Basant taal.	05

Suggested Readings:

1. Pt. Keshav Tale gawker & Dr Dipti Mather – Sulabh table Vadan Agra
2. Prof. Girish Chandra Srivastava – Tal Parichay Bhag 2, 3 Sangeet Sadan Prakashan, Allahabad.
3. Pt. Chhote Lal Mishra, Tal Prasoon, Kanishka Publication, New Delhi.
4. Shri Ram Naresh Roy Taal Dharshan manjri Prakashan mandir Samstipur Bihar.
5. Prof. Girish Chandra Srivastava – Tal Prabhakar prashnotri Sangeet Sadan Prakashan, Allahabad.
6. Shri Bhagwat saran Sharma Taal Prakash Sangeet karayalaya Hathras.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrument Tabla		
Course Code: 0513101	Course Title: Aesthetical Aspects of Taals	
<p>Course Outcome:</p> <p>The students will be acquiring the desired knowledge of Ras and Saundarya in reference of Indian Music. Aesthetical aspects of Tabla Performance. Merits and Skills of a good Tabla player. Upgrading the knowledge of Tabla Tuning and Tabla accompany with (Vocal), Instruments and Dance.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:4-0-0		
Unit	Topics	No of Lectures
I	Aesthetics – Indian and Western Outlook	08
II	Art and classification of arts, Importance of music in fine arts.	10
III	Rasa – Rasa Nishpatti in music. Relation with swara tala and expression in music	08
IV	Aesthetical aspects of tabla playing – sitting pattern of hand approach, techniques of bol nikas, dao gaan. Merits and demerits of table player beauty of sam beauty of tihai.	10
V	Thai- Method of Tihai composition. No	05
VI	Tihai- Method of Tihai composition. Notation of tihai starting from any matras in any taals.	06
VII	Method of tabla tuning. Principles of tabla accompaniment (Method of tabla accompanies with (Vocal), instrumental and dance.) Brief introduction Khayal and Tarana Gyan Shaili	08
VIII	Theoretical study of practical work. Notation of taals and all learned Bandish (Tabla). Note – prescribed Taal Ropak taal, Jhaptaal, Teen tal, Dadra Taal, Keharwa Taal, Chanchar Taal and Char Taal. Theka of Ganesh taal and Rudra Taal	05

Suggested Readings:

1. Prof. Swatantra Sharma – Bhartiya Sangeet Ka Vaigyanik Visleshan – Anubhav Publication Allahabad.
2. Dr Maharani Sharma and Dr, Jaya Sharma Sangeet Mani, Sri Bhavneshwari Prakashan Allahabad.
3. Sri Manohar Lal joshi - Tal Vigyan Tabla.
4. Dr Srun Kumar Sen – Bhartiya Talon ka Shastriya Vivechan: MP Hindi Granth academy Bhopal.
5. Prof Girish Chandra Srivastava – Tal Parichay Bhag 2, 3 – Sangeet Sadan Prakashan, Allahabad.
6. Prof Swatantra Sharma Pashchya swar lipi padhatti evam Bhartiya Sangeet Anubhav Publication Allahabad.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods : Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.



Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrument Tabla		
Course Code: 0513180	Course Title: Practical /Viva	
<p>Course Outcome:</p> <p>The students will learn playing tabla on stage with essential bole material in Teental or Ek taal. They will upgrade the knowledge about khule bole Ki Taal as Dhamar Taal. The will also learn the basic Sangeet in Keharwa Taal. The students will be able to develop required skills of Lahara playing Padhant and sangat also.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:0-0-4		
Unit	Topics	No of Lectures
I	Detailed study of Roopak Taal, Uthan, Peshkar minimum 3 Kayadas of various styles. Rela Sada tukdas Sada prans. Farmayshi and Kantali Chakkardar Tukra and prans mum 2 gats of different style. Tihaiyan etc.	15
II	Detail study of Jhap Taal – Uthan Peshkar mum 3 Kayadas of various style, Rela, sada,Tukras, Dada prans, Farmayshi	08
III	Detail study of Teen taal with advanced course. Uthan Peshkar and 4 Kayadas. Rela, Sada Tukra, Sada prans, Farmayshi and kamahi chakkardar, Tukra and Paran, gats, various tihaiyan	09
IV	Laggi ladi and Tihaiyan in Dadra Taal, Kaharwa Taal and Chanchar Taal	07
V	Chaar Taal – Sada and chakkardar Paran, Tihaiyan. Theka of Ganesh Taal and Rudra Taal	07
VI	Accompaniment with any two (Vocal) style (Gayan Shaili) with Prakars of theka, laggi ladi and Tihaiyan.	06
VII	Theka, Dugun, Tigun, Chaugun and layakari in prescribed taal	04
VIII	Padhant of all learned Bandish. To play Lahara of prescribed taals. Note – prescribed Taal rupak taal Jhap taal teen taal dadra taal, Keharwa taal and Chanchar tall char taal, theka of Ganesh Taal and Rudra Taal.	04

Suggested Readings:

1. Dr Pravin Uddhav, Tabla Sahitya kala Prakashan Varanasi.
2. Dr Pravin Uddhav, Tabla Kavya ke roop aur rang 1, 2 Kala Prakashan Varanasi.
3. Prof Girish Chandra Srivastava Sangeet Sadan Prakashan Allahabad.
4. Dr Aban a Mistry Table Ki Bandishen.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods : Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrument Tabla		
Course Code: 0513181	Course Title: Stage Performance	
<p>Course Outcome:</p> <p>The students will learn playing tabla on stage with essential bole material in Teental or Ek taal. They will upgrade the knowledge about khule bole Ki Taal as Dhamar Taal. The will also learn the basic Sangeet in Keharwa Taal. The students will be able to develop required skills of Lahara playing Padhant and sangat also.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Complete presentation in any Tal fo interest from the given talas.	05
II	Five minutes presentation of another tala based on the interest of examiner from the given list of talas	05
III	To perform tihai and Paran in char taal	03
IV	Ability to perform prankars of theka and other variations in dadra, Keharwa.	03
V	Ability to perform laagi ladi in dadra and Keharwa	03
VI	Padhant of Bandish according to the need.	03
VII	Tabla accompaniment with dhun, folk, light and classical	04
VIII	<p>Tuning of Tabla.</p> <p>Note solo performance of tabla min 20 min prescribed taal rupak taal Jhap taal teen taal dadra taal Keharwa taal and Chanchar taal char taal.</p>	04

Suggested readings:

1. Dr Indu Sharma, Bhartiya film Sangeet me tal samanvay Kanishka publication new Delhi.
2. S.R. Chishti Bhartiya talon me theka ke Vibhinn swaroop Kanishka publication New Delhi.
3. Dr Amit kr Verma Tabla.com: Essentials of tabla playing – Pilgrims publication, Varanasi.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Third	Semester : Fifth
Subject Music Instrument Tabla		
Course Code: 0513165	Course Title: Project report – I	
<p>Course Outcome:  The student understands the importance of reading skills as well as writing skills. The project work helps gaining in depth study on the chosen topic and to help student s understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report /brief dissertation.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:3-0-0		
Unit	Topics	No of Lectures
I	Work on any topic of Music (Area – historical, scientific, Aesthetical etc.)	45

Suggested readings:

1. Dr Amit Kr. Verma, Collection of research titles in Indian music – Notnul publication (e book)
2. Dr Venu Vanita Tabla Granth manjusha Kanishka publication Delhi.
3. Dr Ruchi Mishra Sangeet Parisheelan Anang Prakashan Delhi.
4. Dr Shreya Srivastava Sangeet nikunj K.R. Pub New Delhi.
5. Dr Pushpam Narayan Bhairwi Sangeet Shodh Patrika Darbhanga.
6. Dr Madhu Shukla Anahad Allahabad.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music Instrument Tabla		
Course Code: 0613101	Course Title: Study of musical epics/Books	
Course Outcome: To introduce the history of Indian Music. This will help in knowing about the history of music from Vedic times to the present world. Study of Natyashastr and Sangeet Ratnakar in reference of Tal 3. Introduction of important books of Tabla.		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:4-0-0		
Unit	Topics	No of Lectures
I	History of Indian music: Ancient period, Medieval period and Modern period.	08
II	Natya Shastra written by Bharat muni – Introduction Talaadhyay abnd Vidyadhyay.	08
III	Sangeet Ratnakar written by Sharangdev Introduction Talaadhyay and Vidyadhyay.	08
IV	Introduction of leading books of Tabla. Taal Kosh – Acharya Girish Chandra Srivastava. Tabla Puran – Pt. Vijay Shankar Mishra. Pakhawaj Evam Tabla ke gharana evam pramparayan. Dr Aban A Mistry. Table ka Udgam, Vikas evam unki Vadan shailiyan Dr Yogmaya Shukla.	10
V	Varnas of Tabla and its gradually development.	08
VI	Life sketches and contribution – pt Kishan Maharaj Pt. Anokhe Lal Ji. Ustad Ahmad Jan Thirakva, Ustad Amir Hussain Khan, Dr Aban Mistry.	08
VII	Laya and layakari Brief Introduction of Dhrupad and Dhamar Gayan Shaili	05
VIII	Theoretical study of practical course. Notation of learned Bandishes (Tabla). Notation of lahras/Nagma in prescribed Taal. Note prescribed Taal – Ek taal, Pancham Sawari and Teen Tal Basant Taal. Theka – Panjabi, Jat Taal, Tilwada and Matt Tal.	05

## Suggested Readings

1. Dr Venu Vanita, Tabla Granth Manjusha, Kanishka Publication New Delhi.
2. Nayar, Natyashastr Tal Tha Talaadhyay Shataiyu, Anubhav Publication Allahabad.
3. Dr Shradha Malviya, Bhartiya Sangeet Granth evam Sangeetagy, Kanishka Publication. New Delhi.
4. Paranjape Bhartiya Sangeet Ka Itihas.
5. Umesh Joshi Bhartiya Sangeet ka Itihas Mansarovar Prakashan Firozabad.
6. Dr Amit Kr. Verma Tabla.com: Essentials of Tabla playing – Pilgrims publication, Varanasi.
7. Taal, Dr Tez Singh Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
8. Dr Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher Anubhav Prakashan Prayagraj.
9. Dr Shrad Chandra Sridhar Pranjape Bhartiya Sangeet ka Itihas Chokhamba Prakashan Varanasi.
10. Ram Avtar Veer Bhartiya Sangeet ka Itihas Radha publication Delhi.
11. Dakur Jaydev Singh Bhartiya Sangeet ka itias ITDC Kolkata.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.



Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music Instrument Tabla		
Course Code: 0613180	Course Title: Practical/Viva	
<p>Course Outcome: Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of Meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla.</p>		
Credits 4	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:4-0-0		
Unit	Topics	No of Lectures
I	Detailed study of ek tal – Mukhda, Mohra, Uthan, Peshkar at least 3 Kayadas, Rela, Gat, Farmayshi and kamahi Chakradar tukdas, Gat Paran Sada tukdas Chakradar tukdas, Tihai.	08
II	Detailed study of Pancham Savari Tal – Uthan Peshkar minimum 2 Kayadas Real, Sada Tukra.	10
III	Pancham Savari – Sada Paran, Farmayshi and Kamali Chakkardar, Nauhakka and Gat.	08
IV	Teen Tal – Detailed study with advanced course.	08
V	Basant Tal – Paran and Tihaiyan. Theka of Panjabi, Jat Tal, Tilwada and Matt Tal.	07
VI	Harmonize your instrument and accompaniment with Vilambit and Drut Khayal.	07
VII	Padhant of different Layakaries.	06
VIII	Padhant of learned Bandish. To play Lehra/Nagma in prescribed Taal. Note – Prescribed Taal – Ek Taal, Pancham Savari, Teen Taal, Basant Taal.. Theka – Panjabi, Jat Tal, Tilwada and Matt Tal.	06

Suggested Readings:

1. Pt. Chhote Lal Mishra, Tabla Prabandh, Kanishka Publication, New Delhi.
2. Dr Pravin Uddhav, Tabla Kavya Ke Roop Aur Rang, kala Prakashan, Varanasi.
3. Dr Amit Kr Verma Tabla.com: essentials of Tabla playing – Pilgrims Publication, Varanasi.
4. Dr Vidhya Nath Singh Taal Sarwang Chhattisgarh Rajya Hindi Granth academy Raipur.
5. Prof. Jamuna Prasad Patel Taal Vidhya Parichay.
6. Dr. Aban Mistry Tabla Ki Bandishen Sangeet Sadan Prakashan Allahabad.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Third	Semester : Sixth
Subject Music Instrument Tabla		
Course Code: 0613181	Course Title: Stage Performance	
Course Outcome: Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of Meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla.		
Credits 2	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:2-0-0		
Unit	Topics	No of Lectures
I	Complete presentation in any Taal of interest from the given Talas.	05
II	5 min presentation of another Tala based on the interest of examiner from the given list of Talas.	05
III	To perform Tihai and Paran in Basant Tala.	05
IV	To perform of Bandish with Padhant as needed.	05
V	Accompaniment with Vilambit Khayal.	02
VI	Accompaniment with Drut Khayal.	03
VII	Accompaniment with light music based on the interest of students.	03
VIII	Tuning of Tabla. Note – Solo performance of Tabla min 20 min prescribed Taal – Ek Taal, Pancham Savari, Teen Tal Basant Taal.	02

Suggested Readings:

1. Dr Vidhya Nath Singh Taal Sarwang Chhattisgarh Rajya Hindi Granth academy Raipur.
2. Prof Jamuna Prasad Patel Tabla Vadan Ki vistarsheel Rachnaye.
3. Prof. Jamuna Prasad Patel Taal Vidhya Parichay.
4. Dr Aban Mistry Tabla Ki Bandishen Sangeet Sadan Prakashan Allahabad.
5. Dr S.R. Chishti Unique Tabla Gats Kanishka Publication Delhi.

This course can be opted as an elective by the student of following subjects: open for all.

Suggested continuous Evaluation Methods: Suggested continuous Evaluation methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/presentations/Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and participation in different activities)

Course prerequisites: To study this course a student must have had the subject in class 12<sup>th</sup> certificate/diploma.

Suggested equivalent online courses <http://heecontent.upsdc.gov.in>

Further suggestions: Practical class – two periods will be count in one lecture.

Program /Class Certificate/BA	Year: Third	Semester : Six
Subject Music Instrument Tabla		
Course Code: 0613165	Course Title: Project report – II	
<p>Course Outcome:</p> <p>The student understands the importance of reading skills as well as writing skills. The project work helps gaining in depth study on the chosen topic and to help student s understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report /brief dissertation.</p>		
Credits 3	Core Compulsory	
Max Marks: 100(75+25)	Min Passing Marks: 33	
Total No of Lectures - Tutorial- Practical (in hours per week) L-T-P:3-0-0		
Unit	Topics	No of Lectures
I	Work on any topic of Music (Area – historical, scientific, Aesthetical etc.)	45