

NEP 2020

Subject – Performing Art – Music – Sitar / Vocal / Tabla C.C.S. University, Meerut

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 throught the Semester (includes Attendance, Behaviour, Discipline and Participation in different activities	5
	25

For All Practical Courses

Suggested Continuous Evaluation Methods –

Internal Assessment	Marks
Practical	10
Viva-Voce	10
Whole knowledge of your instrument with tune it and coordinate your instrument with Tabla / Harmonium	5
	25

Note : All Six Semester Courses T/P/R – Open for all.


18/9/21



Department of Higher Education U.P. Government, Lucknow

National Education Policy-2020
Common Minimum Syllabus for all U.P. State Universities

Name	Designation	Affiliation
Steering Committee		
Mrs. Monika S. Garg, (I.A.S.), Chairperson Steering Committee	Additional Chief Secretary	Dept. of Higher Education U.P., Lucknow
Prof. Poonam Tandan	Professor, Dept. of Physics	Lucknow University, U.P.
Prof. Hare Krishna	Professor, Dept. of Statistics	CCS University Meerut, U.P.
Dr. Dinesh C. Sharma	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Supervisory Committee - Arts and Humanities Stream		
Prof. Divya Nath	Principal	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Prof. Ajay Pratap Singh	Dean, Faculty of Arts	Ram Manohar Lohiya University, Ayodhya
Dr. Nitu Singh	Associate Professor	HNB Govt P.G College Prayagaraj
Dr. Kishor Kumar	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Dr. Shweta Pandey	Assistant Professor	Bundelkhand University, Jhansi

Syllabus Developed by:

S. No.	Name	Designation	Department	College/ University
1	DR. PRAMITI CHOWDHARY	ASSOCIATE PROFESSOR	SITAR	PRAYAG MAHILA VIDYAPITH DEGREE COLLEGE, PRAYAGRAJ.
2	DR. NISHA KUMAR	ASSOCIATE PROFESSOR	SITAR	PRINCIPAL, SHRI AGRASEN MAHILA MAHAVIDYALAYA, AZAMGARH.
3	DR. SHOBHIT KUMAR NAHAR	ASSISTANT PROFESSOR	SITAR	MAHILA MAHAVIDYALAYA, BANARAS HINDU UNIVERSITY, VARANASI.

Semester-wise Titles of the Papers in BA (Music Instrumental Sitar)

Year	Sem	Course Code	Paper Title	Theory/ Practical	Credits
1	I	A300101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	THEORY	02
1	I	A300102P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
1	II	A300201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	THEORY	02
1	II	A300202P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
2	III	A300301T	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	THEORY	02
2	III	A300302P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
2	IV	A300401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	THEORY	02
2	IV	A300402P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
3	V	A300501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	04
3	V	A300502P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
3	V	A300503P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	02
3	V	A300504R	Project Report - 1	PROJECT	03
3	VI	A300601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	04
3	VI	A300602P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
3	VI	A300603P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	02
3	VI	A300604R	Project Report - 2	PROJECT	03

PROGRAMME SPECIFIC OUTCOMES**(PSOs)-**

- This program will initiate a relative beginner into the world of Hindustani Classical Music where he will have knowledge of the rich cultural heritage of India that Indian classical music is.
- This program will help student to know about the basic terminologies of Indian music which will help them in the proper understanding of not just Hindustani music but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system which in turn will help him in learning new compositions by various composers of Hindustani music.
- Through this program one can grasp the various theoretical and analytical aspects of the prescribed ragas - like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- This will help in proper understanding of the concept of Tala and different layakaries and its use in Hindustani music, especially ragas.
- This will help in knowing about the history of music from Vedic times to the present world.
- This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
- This will give them valuable knowledge on the various musical (vocal) forms and classification of instruments.
- Through this program one can easily present a dhun, devotional or light composition.
- This program gives the complete understanding of all the techniques used in playing Sitar and makes them versatile in playing them as well.
- This program makes the student aware of the life and contribution of the legends in this field.

Programme/Class: Certificate/B.A.	Year: First	Semester: First
Subject: Music Instrumental Sitar		
Course Code: A300101T	Course Title: Theoretical and Analytical study of Ragas, Talas and general theory of Indian Classical Music	
<p>Course outcome: This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed ragas and taalas. Students will get aware of the basic terminologies and structural details of Sitar. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>		
Credits: 02		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 33
Total No. of Lectures(2 hours lecture): 02/week		
Unit	Topics	No. of Lab 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 Non-Detail study- Bhoopali	06
III	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.	06
IV	Theoretical description and notation writing of Taals TeenTal & 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	Definition and explanation of the following terms: Swar, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali and Sam.	02
VII	Detailed study of Notation system of Pt. Vishnu Narayan Bhattacharya.	02
VIII	Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhattacharya and Tansen	04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i>, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihās**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihāsik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Certificate/B.A.	Year: First	Semester: First
Subject: Music Instrumental Sitar		
Course Code: A300102P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>		
Credits: 04		Core Compulsory
Max. Marks: 25+75 = 100		Min. Passing Marks: 33
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two taans in the Raag prescribed for non-detailed study.	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 four different bol patterns of four matra 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 Ragas 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 chord and singing ability in a given scale.	02
VIII	Basic knowledge of strings, its attributes and tuning.	02
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i>, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka 		

Publishers and Distributors, New Delhi.

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
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16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Certificate/B.A.		Year: First	Semester: Second
Subject: Music Instrumental Sitar			
Course Code: A300201T		Course Title: Theoretical and Analytical study of Ragas, Talas and historical study of Indian Classical Music	
<p>Course outcome: This course will help the students to know the rich history of Indian music through the study of vedic musical concepts. They will know in detail about the types of instruments through classification of Indian musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalās. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taalās with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week			
Unit	Topics	No. of Lab Lectures	
I	Theoretical description and analytical study of Raagas for:- Detail study – Vrindavani Sarang Non-Detail study – Deshkar	04	
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.	08	
III	Theoretical description and notation writing of Taals - EkTal & JhapTaal with Thah and Dugun Layakari.	04	
IV	Brief history of Indian Classical Music from Vedic period to 4 th Century A.D.	02	
V	Detail descriptive knowledge of the classification of Indian Musical Instruments.	03	
VI	Definition 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 Pt. Vishnu Digambar Paluskar and Swami Haridas	04	

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
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11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etibasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
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18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Certificate/B.A.		Year: First	Semester: Second
Subject: Music Instrumental Sitar			
Course Code: A300202P		Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: The student will further learn about the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some advance bol patterns exercise, alankars-paltas of left-right hand and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. They'll understand the concept of laya and layakari through some basic talas.</p>			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk			
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two 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.		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 four different bol patterns of eight matra each by right hand.		08
V	Knowledge of playing of four Alankars of four swars each in the prescribed Ragas 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:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudbary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
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11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasic Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
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13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
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21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: Second	Semester: Third
Subject: Music Instrumental Sitar		
Course Code: A300301T	Course Title: Theoretical and Analytical study of Ragas, Talas and theory of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from ancient period. They will know in detail about the history and origin of sitar. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalās. They will be able to understand the concept of Thaāt-Raag system. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taalās with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>		
Credits: 02	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week		
Unit	Topics	No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Malkauns and Bhairav Non-Detail study – Kaafi and Kedar	04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.	08
III	Theoretical description and notation writing of Taals- ChaarTal & KeharwaTaal with Thah, Dugun and Chaugun Layakari.	04
IV	Brief history of Indian Classical Music from 5 th Century A.D. to 12 th Century A.D.	02
V	Definition and explanation of the following terms: Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan and Jamjama.	03
VI	Brief history and origin of your Instrument	03
VII	Detailed knowledge of Bhatkhande Ten Thaāt system of Raagas.	02
VIII	Biography and contribution in Indian Music of Ustad Alauddin Khan and Pt. Ravi Shankar.	04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i>, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Sindhantik Sangeet</i>, Publisher: Kanishka 		

Publishers and Distributors, New Delhi.

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihask Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: Second	Semester: Third
Subject: Music Instrumental Sitar		
Course Code: A300302P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taals. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.</p>		
Credits: 04		Core Compulsory
Max. Marks: 25+75 = 100		Min. Passing Marks: 33
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four 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 Thab, 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 eight matra bol.	04
VII	Elementary knowledge and ability to sing Shudhha Swars in a given scale.	02
VIII	Knowledge and ability to tune the Baaj string of the instrument.	02
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i>, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka 		

Publishers and Distributors, New Delhi.

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sbarachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihask Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar		
Course Code: A300401T	Course Title: Theoretical and Analytical study of Ragas, Talas and other aspects of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from medieval period. They will get the elementary knowledge of South Indian Music system in terms of swar and taal and comparison with North Indian style. They will learn about some prominent singing styles in Indian music. They will also know about some common musical instruments. They will know about the various grammatical aspects and respective rules of 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 and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>		
Credits: 02		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 33
Total No. of Lectures(2 hours lecture): 02/week		
Unit	Topics	No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Todi and Bihag Non-Detail study – Jaijaiwanti and Kamod	04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.	08
III	Theoretical description and notation writing of Taals- DhamarTal & RupakTaal with Thah, Dugun and Chaugun Layakari.	04
IV	Brief history of Indian Classical Music from 13 th Century A.D. to 18 th 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, Khyal, 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:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasic Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar		
Course Code: A300402P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.</p>		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four 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.	08
III	One gat in any other Taal than Teental 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 sixteen matra bol.	04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar		
Course Code: A300501T	Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from modern period. They will get the salient knowledge of Gharana tradition in Indian Music. They will know about the various grammatical aspects and respective rules of 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. Notation writing of taals with various layakaris including Ada Jaya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory.</p>		
Credits: 04		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 33
Total No. of Lectures (2 hours lecture): 04/week		
Unit	Topics	No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Puriya, Multani Non-Detail study – Marwa and Sohni.	08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.	06
III	<ul style="list-style-type: none"> • 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 four taan / toda in any other Taal than Teental in any Raag from the syllabus.	04
V	<ul style="list-style-type: none"> • Placement of Swars on Veena by Pt. Srinivas. • Concept of Harmony and melody. • Study of Sandhi prakash raag, Parmel praveshak raag, Ardhhwadarshak swar 	14
VI	Gharana - definition and concept, its merits and demerits.	04
VII	<ul style="list-style-type: none"> • Brief history of Indian Classical Music from 18th Century A.D. to present day. • Biography and contribution in Indian Music of Pt. Nikhil Bannerjee, Pt. Bhimsen Joshi and Ustad Bismillah Khan. 	10
VIII	Essays: (i) Sangeet aur Samaj (ii) Classical music and Folk Music	06

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: A300502P		Course Title: Practical performance of the prescribed Raagas and Taals.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with taans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions.</p>			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk			
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.		20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four 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:			
1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i> , Publisher: ABS Publishers, Jalandhar.			
2. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i> , Publisher: Avon Book Company, Delhi.			
3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanti</i> , Publisher: Kanishka Publishers and Distributors, New Delhi.			
4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i> , Publisher: Kanishka Publishers and Distributors, New Delhi.			
5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i> , Publisher: Bhartiya Gyanpeeth, New Delhi.			

6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihāsik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar		
Course Code: A300503P	Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Razakhani gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.</p>		
Credits: 02	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (2 hours lecture): 02/wk		
Unit	Topics	No. of Lab Lectures
I	Theoretical and analytical study of Raagas and Taalas.	02
II	One gat with Four tans/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, Tigun 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
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i>, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 		

6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jaban-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihask Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links - <http://hcecontent.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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: A300504R		Course Title: Project Report - 1	
<p>Course outcomes: 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 students 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: 03		Core Compulsory	
Max. Marks: 100 (50 Project Report + 50 Research Analysis)		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 03/wk			
Unit	Topics		No. of Lectures
I	Individual Styles of various Sitar artists of different Gharanas.		45
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihadik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: A300601T	Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: They will get the salient knowledge of Senia Gharana tradition in Indian Classical Music. They will know about the various grammatical aspects and respective rules of 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. Notation writing of taals with various layakarīs including Odd laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory. They will know in detail about the concept of Gram, Moorchhana and Raag vargikaran. They will be able to understand about the western music as well.</p>		
Credits: 04		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 33
Total No. of Lectures(in hours per week): 04/week		
Unit	Topics	No. of Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Darbari Kanhada and Madhuvanti Non-Detail study – Basant and Paraj	08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in the Raags prescribed for detailed study.	06
III	<ul style="list-style-type: none"> Theoretical description and notation writing of Taals – Ada Chaar Tal & Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari. Basic concept of Ada, Kuwad and Biyaad Laya. 	08
IV	Notation writing of compositions of one gat with four taans/todas in any other Taal than Teental in any Raag from the syllabus.	04
V	<ul style="list-style-type: none"> Detailed analytical and comparative study of Raag vargikaran. Concept of Alaap, Nibadh & Anibaddh gaan, Alaptigaan and Swasthan Niyam. Elementary knowledge of Western Staff notation 	12
VI	<ul style="list-style-type: none"> A detailed study of Graam and its types. A detailed study of Moorchhana and its types. 	12
VII	Detailed knowledge of Senia gharana with its contribution in Indian Classical Music.	04
VIII	<p>Essays:</p> <ul style="list-style-type: none"> (i) Importance of Laya in Music (ii) Teaching of Music in Educational Organizations 	06

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: A300602P	Course Title: Practical performance of the prescribed Raagas and Taals.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with taans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions.</p>		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans/ todas 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
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i>, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihāsik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: A300603P	Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how a gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.		
Credits: 02	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical ((2 hours lecture):): 04/wk		
Unit	Topics	No. of Lab 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, Tigun 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:		
1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.		
2. Chaudhary, Pt. Debu, Sitar and its Technique , Publisher: Avon Book Company, Delhi.		
3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.		
4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihāsik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Programme/Class: Degree/ B.A.		Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar			
Course Code: A300604R		Course Title: Project Report - 2	
<p>Course outcomes: 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 students 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: 03		Core Compulsory	
Max. Marks: 100 (50 Project Report + 50 Research Analysis)		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 03/wk			
Unit	Topics	No. of Lectures	
I	Therapeutic properties of Music	45	
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

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

Further Suggestions:

At the End of the whole syllabus any remarks/ suggestions:

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Common Minimum Syllabus 2021

Music (Sitar)

**Changes / Recommendations for Common Minimum
Syllabus of
Music – Sitar**
during the BOS (Music) meeting held
on
18 September, 2021
by all committee members

A handwritten signature in black ink, appearing to be 'Vandana', with a long horizontal stroke extending to the right.

Programme/Class
Certificate/B.A.

Year : First

Semester : First

Subject: Music Instrumental Sitar

1. **Course Code: A300101T**

Course Title: Theoretical and Analytical Study of Ragas, Talas and General Theory of Indian Music.

Unit

Remark

II Rag Alhaiya Bilawal

One Rag Added in Non detail study

IV Ek Taal

On Taal Added

VI Shruti, Saptak

Two Terms Added

2. **Course Code: A300102P**

Course Title: Practical performance and proficiency skill of the prescribed Ragas and Talas

Unit

Remark

I to VIII

No change in any unit



Programme/Class
Certificate/B.A.

Year : First

Semester : Second

Subject: Music Instrumental Sitar

1. **Course Code: A300201T**

Course Title: Theoretical and Analytical Study of Ragas, Talas and Historical Study of Indian Classical Music

Unit

Remark

I Rag Chayanayat

One Rag Added in Non-Detail Study

III Char Tal, Dhamar Tal

Two Tal Added

IV Rag, Jhala

Two Term Added

2. **Course Code: A300202P**

Course Title: Practical performance and proficiency skill of the prescribed Ragas and Talas

Unit

Remark

I to VIII

No change in any unit



Programme/Class
Certificate/B.A.

Year : Second

Semester : Third

Subject: Music Instrumental Sitar

1. **Course Code:** A300301T **Course Title:** Theoretical and Analytical Study of Ragas, Talas and descriptive Study of Indian Classical Music

<u>Unit</u>	<u>Remark</u>
III Rupak, Deepchandi	Two Taal Added
Chartal	One Taal Removed
V Purvang, Uttarang Alpatva, Bahutra	Four Term Added

-
2. **Course Code:** A300302P **Course Title:** Practical performance and proficiency skill of the prescribed Ragas and Talas.

<u>Unit</u>	<u>Remark</u>
I to VIII	No change in any Unit



Programme/Class
Certificate/B.A.

Year : Second

Semester : Fourth

Subject: Music Instrumental Sitar

1. **Course Code: A300401T** **Course Title: Theoretical and Analytical Study of Ragas, Talas and Other aspects of Indian Classical Music**

Unit

Remark

III Trevra, Aada Chartal

Two Taal Added

Rupak Taal

One Taal Removed

-
2. **Course Code: A300402P** **Course Title: Practical performance and proficiency skill of the prescribed Ragas and Talas.**

Unit

Remark

I to VIII

No change in any Unit

Vandana

Programme/Class
Certificate/B.A.

Year : Third

Semester : Fifth

Subject: Music Instrumental Sitar

1. Course Code: A300501T

Course Title: Theoretical and Analytical Study of Ragas, Talas and Applied Theory of Indian Classical Music.

Unit

Remark

I Rag Miya Malhar

One Rag Added in Detail Study (Instead of Rag-Multani)

Rag-Vibhas

One Rag Added in Non detail Study

VIII Sangeet aur Yog

One Essay Added

2. Course Code: A300502P

Course Title: Practical performance of the prescribed Ragas and Talas

Unit

Remark

I

Two More Taan / Toda Added in Detail Study Ragas

VIII

Jod Alap Added



3. **Course Code: A300503P**

Course Title: Practical skill of the prescribed Ragas and Talas

Unit

Remark

I Comparison of Rag

One Point Added

4. **Course Code: A300504R**

Course Title: Project Report - 1

Unit

Remark

I Assignment / Paper Writing in
any Topic based on your syllabus

One Topic Added

V. K. S.

Programme/Class
Certificate/B.A.

Year : Third

Semester : Sixth

Subject: Music Instrumental Sitar

1. **Course Code: A300601T**

Course Title: Theoretical and Analytical Study of Ragas, Talas and Applied Theory of Indian Classical Music.

Unit

Remark

I	Rag Adana	One Rag Added in Non detail study
II	* Identification of Rag * Comparison of Rag	Two Point Added
VI	* Brief study of Natya Shastris and Sangeet Ratnakar Granth	One Point Added
VIII	Importance of Laya & Taal in Music	Taal Term Added

2. **Course Code: A300602P**

Course Title: Practical performance of the prescribed Ragas and Taals

Unit

Remark

I	Two more Taan / Toda Added
VIII	Jod Alap & Jod Jhala (Added)

3. Course Code: A300603P

Course Title: Proficiency skill of the Prescribed Ragas and Talas

Unit

Remark

I Comparison of Rag

One Point Added

4. Course Code: A300604R

Course Title: Project Report - 2

Unit

Remark

I Assignment / Paper Writing in
any Topic based on your syllabus

One Topic Added

I Book Suggestion Added – Aggarwal, Dr. Vandana, Bhartiya Sangeet- Itihaas or Samaj ke Vikas me uska Yogdan, Pub. – Shalabh Prakashan, Meerut.





National Education Policy-2020
Common Minimum Syllabus for all U.P. State
Universities

B.A. (Music Vocal)



National Education Policy-2020
Common Minimum Syllabus for all U.P. State Universities
BA Syllabus
SUBJECT: Music Vocal

Name	Designation	Affiliation
Steering Committee		
Mrs. Monika S. Garg, (I.A.S.), Chairperson Steering Committee	Additional Chief Secretary	Dept. of Higher Education U.P., Lucknow
Prof. Poonam Tandan	Professor, Dept. of Physics	Lucknow University, U.P.
Prof. Hare Krishna	Professor, Dept. of Statistics	CCS University Meerut, U.P.
Dr. Dinesh C. Sharma	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Supervisory Committee - Arts and Humanities Stream		
Prof. Divya Nath	Principal	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Prof. Ajay Pratap Singh	Dean, Faculty of Arts	Ram Manohar Lohiya University, Ayodhya
Dr. Nitu Singh	Associate Professor	HNB Govt P.G College Prayagaraj
Dr. Kishor Kumar	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Dr. Shweta Pandey	Assistant Professor	Bundelkhand University, Jhansi

Syllabus Developed by:

S. No.	Name	Designation	Department	College/ University
1	Dr Jyoti Mishra	Asst.Professor (Stage II)	Dept. of Music & Performing Arts	University of Allahabad (A Central University)
2	Dr Chitra Chaurasia	Asst.Professor	Music Dept.	Arya Kanya Degree College, University of Allahabad
3	Dr Priyanka Mallick	Asst.Professor	Music Dept.	S S Khanna Degree College, University of Allahabad



Department of Higher Education
U.P. Government, Lucknow

National Education Policy-2020

Common Minimum Syllabus for all U.P. State Universities

BA (Music Vocal)

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A320101T	Introduction to Indian Music	Theory	2
		A320102P	Critical study of Ragas and Taals	Practical	4
	II	A320201T	History of Indian Music	Theory	2
		A320202P	Critical study of Ragas and Taals	Practical	4
2	III	A320301T	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	2
		A320302P	Critical study of Ragas and Taals	Practical	4
	IV	A320401T	Notation System, Scales and Time Signature	Theory	2
		A320402P	Critical study of Ragas and Taals	Practical	4
3	V	A320501T	Study of Western Music and Style of Indian Music	Theory	4
		A320502P	Critical Study of Ragas and Taals	Practical	4
		A320503P	Stage Performance of prescribed Ragas and Taals.	Practical	2
		A320504R	Study of Regional Folk Music and Report Writing	Project	3
	VI	A320601T	Study of Gharana, Ravindra Sangeet and Carnatic Music	Theory	4
		A320602P	Critical Study of Ragas and Taals	Practical	4
		A320603P	Stage Performance of prescribed Ragas and Taals.	Practical	2
		A320604R	Report Writing on Reputed Artist of Indian Classical Music	Project	3

B.A. in Music Vocal

Program Outcomes (POs) :

This course provides the basic ideas and concepts of Music Vocal, through this programme students will get knowledge about Indian Classical music. The course intends to orient the learner with the approaches to the discipline of Music Vocal. Through this course, the students will get to know the different Ragas, Taals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, study of regional music, styles of Ravindra Sangeet and carnatic Sangeet along with the biographies of some distinguish artist and scholars of Indian Music. Students will also get acquainted with the musical stage performance.

Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music. Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture. This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

B.A. First Year : Certificate in Music Vocal

Program Specific Outcomes (PSOs):

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

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

Year	Sem.	Course Code	Paper Title	Credits	Total No. of Lecture
1	I	A320101T	Introduction to Indian Music	2	30
	I	A320102P	Critical study of Ragas and Taals	4	60
	II	A320201T	History of Indian Music	2	30
	II	A320202T	Critical study of Ragas and Taals	4	60

Programme/Class: Certificate / BA	Year: First	Semester : First
Subject: Music Vocal		
Course Code: A320101T	Course Title: Introduction to Indian Music	
Course outcomes: On the successful completion of Introduction to Indian Music students will develop a strong foundation on the basic understanding of the Indian Music.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-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 Thhats of Bhatkhande Ji, Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, knowledge of Taanpoora and its parts.	9
II	Brief knowledge of the Concept of Raga, Gram, Moorchlina; 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):		
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 		

7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras
14. Mishra, Dr. Jyoti, **Alankar Jay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Banerjee, Dr. Geeta, **Raag Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Certificate / BA	Year: First	Semester : First
Subject: Music Vocal		
Course Code: A320102P	Course Title: Critical study of Ragas and Taals	
Course outcomes: This paper focuses on the practical fundamentals of 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.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-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 (B) Bilawal	6
III	Ability to demonstrate Taals onhand given below with their Thaka and Dugun: (A) Teen Taal (B) Ek Taal (C) Keharva	5
IV	Students should be able to perform a Bhajan or Geet of their choice	8
V	Students should be able to perform 20 Alankars of their choice from above mentioned Ragas.	5
VI	Demonstration of Dhrupad with Dugun Laykari in any one of the above mentioned Ragas.	9
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Raagas.	9
Suggested Readings (Theory and Practical):		
<ol style="list-style-type: none"> Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihāsik Visleṣhan, Publisher: Anubhav Prakashan, Prayagraj. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Visleṣhan, Publisher: Anubhav Prakashan, Prayagraj. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. Kaur, Dr. Bhagwant, Paramparagat Hindustani Sāidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Banerjee, Dr. Geeta, **Raag Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Certificate / BA	Year: First	Semester: Second
Subject: Music Vocal		
Course Code: A320201T	Course Title: History of Indian Music	
Course outcomes: This paper focuses on the practical fundamentals of perform a Raag on stage with Vilambt and Drut Khayal. They will able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the concept of Lay and Layakari.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0		
Unit	Topics	No. of Lectures
I	Study of Ancient Music- Vedic, Ramayana, Mahabharat._	9
II	Brief knowledge about Medieval and Modern History of Indian music.	7
III	Comperative study of Ragas and identification of Raagas by given Swan 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):		
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasiik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 7. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 9. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 10. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 11. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 12. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 13. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 14. Mishra, Dr. Jyoti, Alankar Jay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj. 15. Tomar, Awadhesh Pratap, Sangeet Shastri Surasari Publisher: Raagi Publication, Sagar (M.P.) 16. Banerjee, Dr. Geeta. Raag Shashtra I&II, Publisher: Sangeet Sadan Prayagraj 17. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras. 		

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

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

Open For All

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

Course prerequisites: To study this course, a student must have passed 12th class

Suggested equivalent online courses: onlinereg@northwestern.edu

Further Suggestions:



Programme/Class: Certificate / BA	Year: First	Semester : Second
Subject: Music Vocal		
Course Code: A320202P	Course Title: Critical study of Raagas and Taals	
Course outcomes: The focus of this paper is the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic age.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-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) Shudh Kalyan, (B) Chhayanat.	9
II	Brief study of the following Raagas, given below: Non Detail (A) Kamod (B)Deshkar.	6
III	Ability to demonstrate Taals given below onhand with their Theka and Dugun: (A) Chaar Taal (B) Dhamar (C) Dadra	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 anyone detail Raaga as choice Raaga covering Vilambit and Drut Khyal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	9
Suggested Readings (Theory and Practical):		
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 		

8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
17. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, **Kramik Pushtak 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, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

B.A. Second Year : Diploma in Music Vocal

Program Specific Outcomes (PSOs):

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

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

Year	Semesrer	Course Code	Paper Title	Credits	Total No. of Lecture
2	III	A320301T	Contribution of Ancient, Medieval & Modern Scholars to Indian Music	2	30
		A320302P	Critical Study of Ragas and Taals	4	60
	IV	A320401T	Notation System, Scales and Time Signature	2	30
		A320402P	Critical Study of Ragas and Taals	4	60

Programme/Class: Diploma / BA		Year: Second	Semester: Three
Subject: Music Vocal			
Course Code: A320301T		Course Title: Contribution of Ancient, Medieval & Modern Scholars to Indian Music	
Course outcomes: The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Students will be able to understand development of Indian Music.			
Credits: 2		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials- (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, Venkatmukhi.		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 Poonchhwale and Pt Ramashraya Jha.		7
III	Writing of Taals in Notation with different Layakaries like Dugun and Chaugun. Notation of Bandish from the Raagas 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):			
<ol style="list-style-type: none"> Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etihashik Visleshan</i>, Publisher: Anubhav Prakashan, Prayagraj. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Anubhav Prakashan, Prayagraj. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i>, Publisher: Sangeet Sadan, Allahabad. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 			

13. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar (M.P.)
16. Mishra, Dr. Jyoti, Madhyayugeen Sangeet Samagra Publisher: Anubhav Prakashan, Prayagraj
17. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

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

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

This course only opted as compulsory course

open for all

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / 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.
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Suggested equivalent 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.

Vandh

Programme/Class: Diploma/BA	Year: Second	Semester: Three
Subject: Music Vocal		
Course Code: A320302P	Course Title: Critical study of Ragas and Taals	
Course outcomes: The focus of this paper, is the student will get know how to perform raagmala with alap and taan, They will get an idea to perform a raag more beautifully with different alap-taan. They also will have acquainted with semi classical style dadra.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	Critical study of ragas given bellow- Detail- (A) Bageswari (B) Miya malhar	9
II	Brief study of ragas given bellow- Non detail- (A) Puriya (B) Sohni	6
III	Ability to demonstrate Taals given bellow onhand with Dugun, Chaugun Laykari. (A)Jhaptaal (B) Teevara.	5
IV	Students should able to perform Dadra of their choice.	8
V	Knowledge of Tarana in any one of the above mentioned Raagas.	5
VI	Demonstration of Kajri.	9
VII	Intensive study of anyone detail Raag as choice Raag covering Vilambit and Drut Khyal with Alaap and Taan.	9
VIII	Ability to perform Bhajan or Gazal of their choice.	9
Suggested Readings (Theory and Practical):		
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 		

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

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Open for all

Suggested equivalent online courses:

MOOC/ SWAYAM

Further Suggestions:

Some historical sites visit may be organized by respective departments,

For further reference visit <http://www.asiagracircle.in/> or <http://asilucknowcircle.nic.in/>

Vandana

Programme/Class: Diploma / BA		Year: Second	Semester: Fourth
Subject: Music- Vocal			
Course Code: A320401T		Course Title: Notation system, scales and time signature	
Course outcomes: On the successful completion of this paper student will get a brief idea about Dhamar gayan shaili. They will be able to perform Dhrupad with Layakaries as well as Kajri, Chaiti and Dadra.			
Credits: 2		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-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 raags 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):			
<ol style="list-style-type: none"> Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 			

12. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar (M.P.)
16. Mishra, Dr. Jyoti, Madhyayugeen Sangeet Samagra Publisher: Anubhav Prakashan, Prayagraj
17. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:
MOOC/SWAYAM

Further Suggestions:



Programme/Class: Diploma / BA		Year: Second	Semester: Fourth
Subject: Music Vocal			
Course Code: A320402P		Course Title: Critical Study of Raagas and Taals	
Course outcomes: The paper focuses on the notation system of Indian and western music. Student will able to understand time signature and how to write Hindustani taal in staff notation.			
Credits: 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-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) Multani.		9
II	Brief study of the following Raagas: Non Detail- (A) Basant (B) Paraj.		6
III	Ability to demonstrate Taals given below onhand with their Theka and Dugun, Tigun and Cahugun: (A) Roopak (B) Dhamar.		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 any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.		9
VIII	Ability to perform Kajri or Chaiti of their choice.		9
Suggested Readings (Theory and Practical):			
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etihashik Visleshan</i>, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay** vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay** vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj
17. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

..... *Open for all*

Suggested equivalent online courses:

MOOC/SWAYAM Course

Further Suggestions:

Some historical sites visit may be organized by respective departments,

For further reference visit <http://www.asiagracircle.in/> or <http://asilucknowcircle.nic.in/>

[Handwritten Signature]

B.A. Third Year : Bachelor Degree in Music-Vocal

Program Specific Outcomes (PSOs):

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

1. Learn about the western music and styles of Vocal music.
2. Built knowledge about regional music Rabindra music and South Indian music.
3. Studens will be able to get acquainted with various new Ragas, Taals and styles. They will be able to perform classical music as well as semi-classical, Light and Folk music.
4. May have capabilities to start earning by enhancing their skills in the field of performer, composer, music critic and as music teacher in Government and non-government sector.

Year	Sem.	Course Code	Paper Title	Credits	Total No. of Lecture
3	V	A320501T	Study of western music and style of Indian music	4	60
3	V	A320502P	Critical study of Ragas and Taals	4	60
3	V	A320503P	Stage Performance of prescribed Ragas and Taals	2	30
3	V	A320504R	Study of regional folk music and report writing	3	45
3	VI	A320601T	Study of Gharana, Rabindra sangeet and Carnatic music	4	60
3	VI	A3206 02P	Critical study of Ragas and Taals	4	60
3	VI	A320603P	Stage Performance of prescribed Ragas and Taals	2	30
3	VI	A320604R	Report writing on reputed artist of Indian classical music	3	45

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music Vocal		
Course Code: A320501T	Course Title: Study of western music and style of Indian music	
Course outcomes: The paper deals with the science of western music, style of Indian music. The purpose of this paper to give knowledge to understand Dhamar, Thumri, Tappa, Dadra, Ashtpadi, Hori etc. Student will be able to explain Alha, Birha, Pandwani, Raamleela and Raasleela.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Study of consonance and dissonance, Rest, Echo, Reberveration, Microtone and Overtone	6
II	Western musical Scale and Chords	8
III	Brief study of classical music styles like Khyal, Dhrupad, Dhamar, Tarana, Chaturang, Trivat.	8
IV	Brief study of Semi-classical music styles like Thumri, Tappa, Dadra, Ashtpadi, Hori and Brief study of Alha, Birha, Pandwani, Raamleela, Rasleela and Nautanki.	8
V	Ability to write an essay on: (A) Contribution of Science of music (B) Music and employment	8
VI	Writing of Taals in notation with different Layakarries like Dugun, Tigun and Chaugun.	8
VII	Notation of Bandish from the Ragas of course. Identification of Ragas by given Swar Samooh.	6

VIII	Comperative study of Ragas and Taals of course.	8
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Suggested Readings (Theory and Practical):

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Sharma, Dr. Swatatra Bala, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Anubhav Publication, Prayagraj.
4. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
13. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
15. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
16. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
17. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
18. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
19. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and Distibutors.
20. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
21. Mallick, Dr. Prem Kumar, **Darbhangha Gharana evam Bandishen**, Kashyap Publication.
22. Chaubey, Dr. Shusheel Kumar, **Sangeet ke Gharano ki charcha**, U. P. Hindi Sansthan.
23. Shanker, Dr Ram, **Bhartiya Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatv**, Publisher: Sanjay Prakashan, New Delhi.

1. Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

Suggested Continuous Internal Evaluation Methods (25 Marks)

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / 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.
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Suggested equivalent 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.

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: A320502P	Course Title: Critical study of Raagas and Taals	
Course outcomes: This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to give an idea to students about how to perform on stage beautifully		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-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) Ramkali (B) Desi	9
II	Brief study of the following Raagas: Non Detail- (A) Jogiya (B) Vibhas	6
III	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (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 anyone detail Raagas as choice Raagas covering Vilambit and Drut Khyal with Alaap and Taan.	9
VIII	Ability to perform Kajri or Chaiti of their choice..	9
Suggested Readings (Theory and Practical):		
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiya Sangeet, Anubhav Publication, Prayagraj. 4. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 		

5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
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14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
15. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
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21. Mallick, Dr. Prem Kumar, **Darbhangha Gharana evam Bandishen**, Kashyap Publication.
22. Chaubey, Di. Shusheel Kumar, **Sangeet ke Gharano ki chaicha**, U. P. Hindi Sansthan.
23. Shankar, Dr. Ram, **Bhartiy Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva**, Publisher: Sanjay Prakashan, New Delhi
24. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
25. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:

Further Suggestions:

Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Fifth
Subject: Music-Vocal			
Course Code: A320503P		Course Title: Stage Performance of Prescribed Raagas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with coparativ study of Ragas and Taals.			
Credits: 2		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2			
Unit	Topics		No. of Lectures/Lab
I	Performance of any deatail raag of choice		10
II	Performance of Semi Classical Music or Light Music		10
III	Comparative discussion of Raagas in prescribed syllabus		08
IV	Knowledge of prescribed Taal with laykaari.		02
Suggested Readings (Theory and Practical):			
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiya Sangeet, Anubhav Publication, Prayagraj. 4. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 5. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 8. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Acadcmly, Bhopal. 9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 10. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 11. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 12. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 13. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 14. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 15. Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj. 16. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar (M.P.) 17. Mishra, Dr. Jyoti, Madhyayugeen Sangeet Samagra Publisher: Anubhav Prakashan, Prayagraj. 18. Varma, Amit Kumar, Research Methodology in Indian Music, Aayu Publication. 			

19. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and Distributors.
20. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
21. Mallick, Dr. Prem Kumar, **Darbhangha Gharana evam Bandishen**, Kashyap Publication.
22. Chaubey, Dr. Shusheel Kumar, **Sangeet ke Gharano ki charcha**, U. P. Hindi Sansthan.
23. Shankar, Dr. Ram, **Bhartiy Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva**, Publisher: Sanjay Prakashan, New Delhi
24. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
25. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.

open for all

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:

Mooc/ Swayam

Further Suggestions:

Practical Session can be organized by respective departments.



Project:

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: A320504R	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: 0-0-3		
Course outcome: This section will impart knowledge to the students in the 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.		
Unit	Title	No. of Lecture
I	Nearby survey to explore the folk music of local cultural places and submit a project report.	45
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none">• It will be evaluated by two examiners (one internal and one external) and viva voce		

open for all
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Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Six
Subject: Music-Vocal		
Course Code: A320601T	Course Title: Study of gharana, Ravindra sangeet and Carnatic Music	
Course Outcomes: The paper focus on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music. The purpose of this paper to give knowledge to understand Ravindra sangeet and Carnatic music in brief.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Defination of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala, 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 Carnatics swar. Brief study of style of Ravindra Sangeet like: Geeti natya, Nrity 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 scetch of following eminent Vocalists: Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Khan, Ustad Rashid Khan, Pt. Siyaram Tiwari, Pt. Ram Cahtur Mallick, Pt. Ajoy Chakraborty, Vidushi Shubha Mudgal, Pt Rajan – Sajan Mishra, Vidushi Kishori Amonkar, Vidushi Girija Devi, Pt. Chitranjjan Jyotishhi, Pt. Prem Kumaar 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	Comperative study of Raagas and Taals of course.	8
Suggested Readings (Theory and Practical):		
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 		

3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiya Sangeet, Anubhav Publication, Prayagraj.
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5. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
13. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
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24. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj.
25. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.
26. Srivastav Dr Deepika, Raveendra Sangeet me Sangitik Tatv, Publisher: Sanjay Prakashan, New Delhi

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

This course is Compulsory Subject

open for all

Suggested equivalent online courses:

<http://xaviers.edu/main/index.php/diploma-certificate-courses/certificate-course-aic>

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Sixth
Subject: Music-Vocal			
Course Code: A320602P		Course Title: Critical study of Raagas and Taals	
Course outcomes: This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to give an idea to students about how to perform on stage beautifully.			
Credits: 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-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) Puriya dhanshri (B) Jaunpuri.		9
II	Brief study of the following Raagas: Non Detail- (A) Poorvee (B) Hindol		6
III	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A) Panjabi (B) Tilwada		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 Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.		9
VIII	Ability to perform Kajri or Chaiti of their choice.		9
Suggested Readings (Theory and Practical):			
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasisik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiya Sangeet, Anubhav Publication, Prayagraj. 			

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24. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
25. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
26. Srivastav Dr Deepika, **Raveendra Sangeet me Sangitik Tatv**, Pulisher: Sanjay Prakashan, New Delhi

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

This course can opted as compulsory Subject

open for all

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:

Further Suggestions:

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Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Vocal		
Course Code: A320603P	Course Title: Stage performance of prescribed Ragas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with coparativ study of Ragas and Taals.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2		
Unit	Topics	No. of Lectures
I	Performance of any deatail raag of choice	10
II	Performance of Semi Classical Music or Light Music	10
III	Comparative discussion of Raagas in prescribed syllabus	08
IV	Knowledge of prescribed Taal with laykaari.	02
Suggested Readings (Theory and Practical):		
<ol style="list-style-type: none"> 1. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etihask Visleshan</i>, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Anubhav Prakashan, Prayagraj. 3. Sharma, Dr. Swatatra Bala, <i>Pashchatya Swar lipi evam Bhartiya Sangeet</i>, Anubhav Publication, Prayagraj. 4. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 5. Chandhary, Dr. Snbash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 8. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. 9. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. 10. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 11. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad. 12. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i>, Publisher: Sangeet Sadan, Allahabad. 		

13. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
15. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
16. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
17. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
18. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
19. Ahmad, Nazma Parveen, **Research Mothods in Indian music**, Manohar Publishers and Distibutors.
20. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
21. Mallick, Dr. Prem Kumar, **Darbhangha Gharana evam Bandishen**, Kashyap Publication.
22. Chaubey, Dr. Shusheel Kumar, **Sangeet ke Gharano ki charcha**, U. P. Hindi Sansthan.
23. Shankar, Dr. Ram, **Bhartiy Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva**, Publisher: Sanjay Prakashan, New Delhi
24. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
25. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
26. Srivastav Dr Deepika, **Raveendra Sangeet me Sangitik Tatv**, Pulisher: Sanjay Prakashan, New Delhi

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

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Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
 - Test with multiple choice questions / short and long answer questions.
 - Research Orientation of the student.
 - Quiz.
-

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

Suggested equivalent online courses:
MOOC/ Swayam

Further Suggestions:

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Project :

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Vocal		
Course Code: A320604R	Course Title: Report writing on reputed Artist of Indian Music	
Credit: 3	Core compulsory	
Max. marks: 100 (75 Project Report + 25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3		
Course Outcome: This section will helpful for student to know how to perform on stage. From the music festival visit, students know the methods of collection, documentation, display technique, conservation technique etc.		
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
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none">• It will be evaluated by two examiners (one internal and one external) and viva voce		

open for all
VH



National Education Policy-2020
Common Minimum Syllabus for all U.P. State Universities
BA Syllabus
SUBJECT: MUSIC TABLA

Name	Designation	Affiliation
Steering Committee		
Mrs. Monika S. Garg, (I.A.S.), Chairperson Steering Committee	Additional Chief Secretary	Dept. of Higher Education U.P., Lucknow
Prof. Poonam Tandan	Professor, Dept. of Physics	Lucknow University, U.P.
Prof. Hare Krishna	Professor, Dept. of Statistics	CCS University Meerut, U.P.
Dr. Dinesh C. Sharma	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Supervisory Committee - Arts and Humanities Stream		
Prof. Divya Nath	Principal	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Prof. Ajay Pratap Singh	Dean, Faculty of Arts	Ram Manohar Lohiya University, Ayodhya
Dr. Nitu Singh	Associate Professor	HNB Govt P.G College Prayagraj
Dr. Kishor Kumar	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Dr. Shweta Pandey	Assistant Professor	Bundelkhand University, Jhansi

Syllabus Developed by:

S.N.	Name	Designation	Department	College
1	Prof.(Dr.)Neelu Sharma	Professor	Department Of Music	Dayalbagh Educational Institute (Deemed University), Dayalbagh , Agra
2	Dr. Indu Sharma	Associate Professor	Music and performing Arts	Allahabad Degree College Prayagraj
3	Dr .Venu Vanita	Assistant professor	Department Of Music	Kanohar Lal Postgraduate Girls College, Meerut



National Education Policy-2020
Common Minimum Syllabus for all U.P. State Universities
Please provide these two tables in the beginning of the syllabus in each subject.

Semester-wise Titles of the Papers in BA (Music Instrumental Tabla)

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A310101T	Basic Fundamental of Tabla	Theory	02
1	I	A310102P	Tabla Practical and stage performance I	Practical	04
1	II	A310201T	Principles of Taal	Theory	02
1	II	A310202P	Tabla Practical and stage performance II	Practical	04
2	III	A310301T	History of Tabla	Theory	02
2	III	A310302P	Tabla Practical and stage performance III	Practical	04
2	IV	A310401T	Study of Taal system	Theory	02
2	IV	A310402P	Tabla Practical and stage performance IV	Practical	04
3	V	A310501T	Aesthetical aspects of Tabla	Theory	04
3	V	A310502P	Tabla Practical /Viva	Practical	04
3	V	A310503P	Stage performance	Practical	02
3	V	A310504R	Project Report –1	Project	03
3	VI	A310601T	Study of musical Epics/Books	Theory	04
3	VI	A310602P	Tabla Practical /Viva	Practical	04
3	VI	A310603P	Stage performance	Practical	02
3	VI	A310604R	Project Report –2	Project	03

PROGRAMME SPECIFIC OUTCOMES (PSOs)-

The purpose of this course is to think about the history of music and the usefulness of instruments.

To familiarize students with Indian traditional music by imparting knowledge of Indian musical heritage.

This course aims to introduce students to the basic knowledge of tabla.

Putting more emphasis on the practical side, the objective of the experimental side is to make the student an artist and tabla player.

Tabla playing is an art, the aim of this course is to enable the student by analyzing and understanding its beauty.

The objective of this course is to provide an understanding of the usefulness of tabla playing in Indian classical music.

Providing knowledge of various Gharana and their playing style is also the aim of this course.

The purpose of this course is to prepare for the stage performance.

The aim of this course is to prepare for easy tabla accompaniment with semi-classical music, sugam sangeet, folk music, etc

Programme/Class: Certificate B.A	Year: First	Semester: First
Subject: Music Instrumental Tabla		
Course Code: A310101T	Course Title: Basic Fundamental of Tabla	
Course outcomes: 1 To introduce the Heritage and rich cultural wisdom of Indian music 2 To develop the skill of fundamental knowledge and language of tabla .		
Credits: 02	Core Compulsory	
Max. Marks: 25+75 =100	Min. Passing Marks: 33	
Total No. of Lectures Theory 30 (02 Lectures per week)		

Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> Indian Culture - Definition and speciality 	03
II	<ul style="list-style-type: none"> Importance of music in Indian culture 	03
III	<ul style="list-style-type: none"> Definition of various technical terms with example : Naad ,Swar , Alankar ,Sam, Tali , Khali ,Vibhag ,Matra Thekea , Avartan , laya and layakari . 	05
IV	<p>Tabla -Parts and Varnas -</p> <ul style="list-style-type: none"> Parts of tabla with diagram . Varnas of tabla, Playing Techniques of Varnas 	05
V	<ul style="list-style-type: none"> Life sketches and contribution - Pandit Vishnu Narayan bhatkhande, and Pandit Vishnu Digamber palusker 	03
VI	<ul style="list-style-type: none"> Brief description of Bhatkhande Swar and Taal notation system , Ability to write different taal in bhatkhande Taal notation system 	03
VII	<ul style="list-style-type: none"> Theoretical study of practical course - Introduction of Taals , Notation of Dugun Tigun Chaugun in prescribed Taal. 	05
VIII	<ul style="list-style-type: none"> Notation of learned Bandishes (Tabla) , Notation of Alankars. Note - prescribed Taal - Teentaal, Jhaptaal ,Chartaal and Dadrataal 	03

Suggested Readings
 :1Dr Anjali Mittal, Bhartiya Sabhyata, Sanskriti evam sangeet ,Kanishka Publication,New Delhi
 2 Pandit Keshav Raghunath Talegaonkar, Sulabh Tabla Vadan shastra, Bhag 1 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 Parichiya Bhag 1
 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, Behaviour, Discipline and Participation in Different Activities)

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

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

Further Suggestions:

Programme/Class: Certificate B.A.	Year: First	Semester: First
Subject: Music Instrumental Tabla		
Course Code: A310102P	Course Title: Tabla Practical and Stage performance I	
Course outcomes: 1.To learn the Pattern of hand approach on Tabla and playing saral boles 2. Tabla performance with simple bole material 3.Padhant of different saral Layakari and boles , exercise of Alankars		
Credits: 04	Core Compulsory	
Max. Marks: 25+75=100	Min. Passing Marks:33	
Total No. of Lectures Practical { 60} * (04 Lectures per week)		

Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • TEENTAL • -One Saral Peshkar with four paltas & Tihai, • Two Basic Kayadas of Tit and Tirkit with four paltas & tihai. • Minimum two Sada Tukras & one Chakkardar Tukras. • One Sada Paran . • Padhant - Theka, Dugun and Chaugun layakari . 	15
II	<ul style="list-style-type: none"> • JHAPTAL • One Saral Peshkar with four paltas & tihai, • One Basic Kayadas with four paltas & tihai. 	10
III	<ul style="list-style-type: none"> • JHAPTAL • Minimum two Sada Tukras & one Chakkardar Tukras. • One Sada Paran. • Padant - Theka, Dugun and Chaugun layakari 	10
IV	<ul style="list-style-type: none"> • CHAARTAAL • Theka and Dugun • One sada Paran and Tihaiyan . • Padhant 	05
V	<ul style="list-style-type: none"> • DADRATAAL • Theka, Dugun and Chugun layakari. • Introduction and Theka of EKTAL 	05
VI	<ul style="list-style-type: none"> • Knowledge of SWAR • knowledge of any four basic ALANKAR 	05
VII	<ul style="list-style-type: none"> • Padhant of all learned Bandish (Tabla) 	05
VIII	<ul style="list-style-type: none"> • Minimum 07 minutes Stage Performance of TABLA in TEENTAL/JHAPTAL. <p>NOTE- prscribed Taal Teentaal, Jhaptaal, chaartaal, Dadrataal</p>	05
<p>Suggested Readings:</p> <p>1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad</p> <p>2.pt. keshav talegawankerSulabh Tabla vadan – Sulab sangit prakashan Agra</p> <p>3 shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras</p> <p>4Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad</p>		
<p>This course can be opted as an elective by the students of following subjects: Open for all</p>		
<p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>		

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

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

Further Suggestion: *practical class two period will be count in one lecture

Programme/Class: Certificate B.A	Year: First	Semester: Second
Subject: Music Instrumental Tabla		
Course Code: A310201T	Course Title: Principles of Taal	
Course outcomes: 1 To introduce about the Principles of Taal 2 Origin of Taal and different views of music scholars 3To Provide the Playing techniques of Tabla players		
Credits: 02		Core Compulsory
Max. Marks: 25+75 100		Min. Passing Marks: 33
Total No. of Lectures-Theory [30] (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • Origin of Taal, • Definition of Taal according to deffrent scholars 	03
II	<ul style="list-style-type: none"> • Development of Taal • Importance of Taal 	04
III	<ul style="list-style-type: none"> • Ten prans of Taal 	03
IV	<ul style="list-style-type: none"> • Principles of Taal construction 	04
V	<ul style="list-style-type: none"> • Definition of various Technical terms with example - • Uthan, Peshkar, Kayada, Tukra and kism of theka • Laya and Laykari 	05
VI	<ul style="list-style-type: none"> • Life sketches and contribution of eminent tabla arfist's • Pandit kanthe Maharaj • Ustad Habibuddin khan • Ustad Allarakha Khan • Ustad Zakir Hussain 	04

VII	<ul style="list-style-type: none"> Theoretical study of practical course introduction of Taal Notation of Dugun .Tigun Chaugun in prscribed taals. 	04
VIII	<ul style="list-style-type: none"> Ability to write in notation of talas . Notation of learned Bandishes (Tabla) Notation of Lehra /Nagma NOTE prscribed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal 	03

Suggested Readings:

1. Pt. Vijay Shankar Mishra,Tabla Puran,Kanishka Publication,New Delhi
- 2 Achary Prof. Girish Chandra Srivastav,Tal Kosh,Roobi Prakashan,Allahabad
- 3 AcaryaGirish Chandra Srivastav,Tal Parichay,Bhag 2,3Sangeet Sadan Prakashan,Allahabad
- 4Madhukar gneshe godbole,Tabla Shastra,Kanishka Publication,New Delhi
- 5Shri Bhagwat Sharan Sharma,Tal Prakash,Sangeet Karyalaya ,Hataras
- 6 pt. Keshav talegawankar Sulabh Tabla Vadan Bhag 2 Agra
- 5 Life sketche Dr. yogmaya shukl <https://www.exoticindiaart.com/>
- 6 Life sketche ustad ALLARAKHA KHAN
<https://en.m.wikipedia.org/><https://en.m.wikipedia.org/>
- 7 Tabla Ank sangit ptrika sagit krayalaya hatras

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, Behaviour, Discipline and Participation in Different

Activities).....

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

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

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

Further Suggestions:



Programme/Class: Certificate B.A	Year: First	Semester: Second
Subject: Music Instrumental Tabla		

Course Code: A310202P		Course Title: Tabla Practical and stage performance II
Course outcomes: 1. Tabla stage performance with essential bole material in Teental Or Ektaal 2. knowledge about khule bole ki Taal as Dhamar Taal 3. Basic Sangat in Kaharwa Taal 4. Skill development of Lahara playing ,padhant and sangat also		
Credits: 04		Core Compulsory
Max. Marks: 25+75= 100		Min. Passing Marks:33
Total No. of Lectures-Practical { 60}* (04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • Teental • Uthan, Peshkar, with four Paltas and tihai • Minimum two Kayadas of Chatrastra Jati 	08
II	<ul style="list-style-type: none"> • Teental • Chakradar tukdas and Chakrdar Paran • Padhant- Theka Dugun, Tigun and Chaugun layakari. 	08
III	<ul style="list-style-type: none"> • Eaktal • Uthan, One Saral Peshkar, One kayadas of Tit or Tirkit with four paltas and tihai 	10
IV	<ul style="list-style-type: none"> • Eaktal • Two Sada tukdras, two Sada Paran, one Chakardar Tukra and Paran in Ektaal • Padhant – Theka , Dugun and Chaugun Layakari. 	10
V	<ul style="list-style-type: none"> • Dhamar Taal • Theka, Dugun and Chaugun layakari• • Two sada paran , and Tihaiyan . padhant 	07
VI	<ul style="list-style-type: none"> • Kaharwa Tal • Theka , Dugun and Chaugun • Prakars of Theka • Tihaiyan in kaharwa Taal 	07
VII	<ul style="list-style-type: none"> • To play Lahara/ Nagma of prescribed Taals. • Padhant of all learned Bandish (Tabla) 	05
VIII	<ul style="list-style-type: none"> • Stage performnace of Teental / OR Ektal minimum. 10 minutes. <p>NOTE -priseribed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal</p>	05

Suggested Readings:**Books**

1. Pt. Chhote Lal Mishra, Tal Praseon, 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 Shrivastava, Tal Parichay, Bhag 1, 2, Sangeet Sadan Prakashan, Allahabad
5. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad

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

...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, Behaviour,

Discipline and Participation in Different Activities)

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

Suggested equivalent online courses:

.....: SWAYAM, MOOCS.

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

Further Suggestions:

.....: *practical class - two period will be count in one lecture

Programme/Class: Diploma/B.A	Year: Second	Semester: third
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Subject: Music Instrumental Tabla	
Course Code: A310301T	Course Title: History of tabla
Course outcomes: 1. To introduce about the history of origin and development of Tabla. 2. Place and importance of Tabla in Indian Music. 3. Study of Indian Percussion instruments . 4. Brief summary of different Tabla Gharana	
Credits: 02	Core Compulsory

Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures--theory [30] (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • Origin of Tabla-- different views of music scholars • Development of tabla and its relation with other percussion instruments 	04
II	<ul style="list-style-type: none"> • Importance of tabla in Indian music • Utility and importance of percussion instruments in Indian music 	04
III	<ul style="list-style-type: none"> • Classification of Indian instruments 	03
IV	<ul style="list-style-type: none"> • Introduction of percussion instruments with diagrams - Pakhawaj, Mradang, Dholak, and Nakkara 	03
V	<ul style="list-style-type: none"> • Brief description of Gharana and Baj-- • Delhi gharana, Banaras gharana, Lucknow gharana 	05
VI	<ul style="list-style-type: none"> • Farrukhabad gharana, Ajrada gharana and Punjab gharana 	04
VII	<ul style="list-style-type: none"> • theoretical study of practical work • introduction of Taals • Notation of taals • Knowledge of technical terms in prescribed course 	04
VIII	<ul style="list-style-type: none"> • Notation of learned Bandishes (Tabla) • Notation of lahras/Nagma • NOTE : Prscribed Taal -Teentaal ,Adachartaal ,Teevrataal Dadra Taal • Theka - Mattaal , Tilwarataal, Khemtataal, 	03
<p>Suggested Readings:</p> <p>1.Pt. Vijay Shankar Mishra, Tabla Puran,Kanishka Publication,New Delhi</p> <p>2.Dr. Lal Mani Mishra,Bharteey Sangeet Vadhya Bhartiya gyanpeedh kanatplace new delhi</p> <p>3 Poonam Mittal.Pramukh Badhya Tabla : ek Shodhparak drishti,Kanishka Publication,New Delhi</p> <p>4Dr.Priyanka SharmaAvanaddh Vadyon me Tabla ek Sarvochch Vadhya,Kanishka Publication,New Delhi</p> <p>5Dr. Yogmaya Shukla,Table ka Udgam Vikas aur Vadan Shailiyan hindi madhyam karanv nideshalaya delhi university delhi</p> <p>3 Dr. Aban Mistry Pakhawaj or Tabla ke gharane evm pramprayen Swar Sadhna Samiti Mumbai</p> <p>4 Dr. Chitra Gupa Sangit me taal vadhya shastra ki upyogita radha publication Delhi</p> <p>8 Dr. Arun Kumar Sen Bhartiya Taalo K shastriya vivechan M.Phindi granth akadmi bhopal</p> <p>9 Sri Manohar Bhalchandra Rao Marathe ,Tal Vadhy Shashtra,M.P.Sangeet Academy</p>		
<p>This course can be opted as an elective by the students of following subjects: <u>Open for all</u></p> <p>.....</p>		

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject in class/12 th / certificate/diploma.
Suggested equivalent online courses Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in :
Further Suggestions: ...Ad- https://www.udemy.com/ Free Tabla Tutorial - Learn to Play Tabla - The Indian drums Udemy.....

Programme/Class: Diploma/ B.A	Year: Second	Semester: Third
Subject: Music Instrumental Tabla		
Course Code: A310302P	Course Title: Tabla Practical and stage performance III	
Course outcomes: 1. Skill development for Tabla stage performance with essential and specific bole material. 2. To provide Knowledge of Khule Bol taal with essential material 3. To provide Knowledge of defferent matras taal		
Credits: 04		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks33:
Total No. of Lectures-Practical { 60} *(04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • TEENTAAL: • Uthan, Peshkar, with Paltas and tihai • One Kayada of Chatsr jati and one Tishr Jati 	08
II	<ul style="list-style-type: none"> • TEENTAAL: • Rela, Mukhda ,Mohra ,Two Gats (Duppli and Tippali) • Sada chakardar tukda and Paran 	08
III	<ul style="list-style-type: none"> • AADACHARTAAL: • Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai 	10

IV	<ul style="list-style-type: none"> • AADACHARTAAL: • Two Sada tukdras, two Sada Paran, one Chakkardar Tukra and Paran . • Padhant – Theka, Dugun, Tigun and Chaugun Layakari. 	10
V	<ul style="list-style-type: none"> • TEEVRATAAL: • Theka, Dugun Tigun and chaugun Layakari. • •Prakars of Theka , • Two sada paran , chakkardar paran and Tihaiyan • Padhant 	07
VI	<ul style="list-style-type: none"> • Dadra Taal - Prakars , Laggi and Tihaiyan • Knowledge to play thekas of - • Mattaal , Tilwarataal , Khemtataal 	07
VII	<ul style="list-style-type: none"> • To play Lahara/ Nagma in prescribed Tal of syllabus. • Padhant of all learned Bandish (Tabla) 	05
VIII	<ul style="list-style-type: none"> • Stage performance of Teental/ or Adachartaal minimum. 10 minutes • Oral rendering of some bols during solo playing • NOTE prscribed Taal- Teentaal , Adachartaal , Teevrataal and Dadara Taal • Theka of Mattaal , 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
- 5 Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, Sangeet Sadan Prakashan, Allahabad
- 4 Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur

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, Behaviour, Discipline and Participation in Different Activities)

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

Suggested equivalent online courses: Suggested equivalent online courses: **SWAYAM, MOOCS.**
<http://beecontent.upsdc.gov.in>

Further Suggestions: *practical class two period will be count in one lecture

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Programme/Class: Diploma/ B.A	Year: Second	Semester: Fourth
Subject: Music Instrumental Tabla		
Course Code: A310401T	Course Title: Study of Tal System	
Course outcomes: 1.Detail study about North Indian and South Indian Tal System 2. Brief description of Western Music 3. Importance of laya and layakari		
Credits: 02	Core Compulsory	
Max. Marks: 25+75=100	Min. Passing Marks:33	
Total No. of Lectures--theory [30] (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • Definition of different Technical Terms - • Rela Dupalli, Tipalli, Chaupalli, Gat and kinds of Gat 	04
II	<ul style="list-style-type: none"> • Detail Knowledge and characteristics of North Indian and South Indian Taal system 	05
III	<ul style="list-style-type: none"> • Comparative Study of North Indian and South Indian Taal system 	04
IV	<ul style="list-style-type: none"> • Brief Study of Western music system 	04
V	<ul style="list-style-type: none"> • Western Time Signature • Definition of related Technical terms of western music 	03
VI	<ul style="list-style-type: none"> • Laya and importance of Laya • Laya and Laykari Aad, kuad, Viyad ,Poungun . 	04
VII	<ul style="list-style-type: none"> • Theoretical study of practical work Introduction of Taals • Notation of Taals / Layakari • Knowledge of technical terms in prescribed course 	03
VIII	<ul style="list-style-type: none"> • Notation of Leared Bandishes (Tabla) • Notation of Lahras/Nagma • NOTE prscribed Taal - Teentaal , Roopaktaal , Sooltaal, Keharwa Taal 	03

	<ul style="list-style-type: none"> • Theka - Panchamswaritaal, Deepchandi Taal , Gajjhampataal, • Jhumrataal, Basanttaal, 	
Suggested Readings: BOOKS		
<p>1 Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad</p> <p>2. Dr. Maharani Sharma and Dr, Jaya Sharma Sangeet Mani, Sri Bhuvneshwari Prakashan, Allahabad</p> <p>3 Sri Manohar Lal Joshi- Tal Vigyan Tabla:</p> <p>6 Dr.. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: M.P Hindi garnth akadmi bhopal</p> <p>7 .Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan, Allahabad</p> <p>7 Prof. Swatantra Sharma Pashchtya swarlipi padhatti evm bhartiya sangit Anubhav Publication Allahabad</p>		
<p>This course can be opted as an elective by the students of following subjects: <u>Open for all</u></p> <p>.....</p>		
<p>Suggested Continuous Evaluation Methods: Assignment / Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> <p>.....</p>		
<p>Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma.</p> <p>.....</p>		
<p>Suggested equivalent online courses:</p> <p>...: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p> <p>.....</p>		
<p>Further Suggestions:</p> <p>.....</p>		

Programme/Class: Diploma/B.A	Year: Second	Semester: Fourth
Subject: Music Instrumental Tabla		
Course Code: A310402P	Course Title: Tabla Practical and stage performance IV	
<p>Course outcomes:</p> <p>1 To provide the knowledge and utility of Tabla Instrument</p> <p>2 To Provide the knowledge of Tabla accompaniment with classical, semi classical, folk music and Filmmusic</p> <p>3 Characteristics and Skills of a good Tabla Player</p>		

Credits: 04		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures-Practical { 60}* (04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • TEENTAAL: • Uthan, Peshkar, . • Minimum three Kayadas of different style. 	08
II	<ul style="list-style-type: none"> • TEENTAAL: • Rela, Mukhda ,Mohra , Duppali and Tippali Gat • Sada and Farmayshi Chakkardar Tukra and Navhakka in TeenTaal 	08
III	<ul style="list-style-type: none"> • ROOPAKTAAL • Prakars of Theka ,Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai 	10
IV	<ul style="list-style-type: none"> • ROOPAKTAAL • Two Sada tukdras, two Sada Paran, two Chakkardar Tukra and Paran. • Padhant – Theka , Dugun and Chaugun Layakari. 	10
V	<ul style="list-style-type: none"> • SOOLTAAL: • Theka,Dugun and chaugun Layakari. • Two sada paran , chakkardar paran and Tihaiyan Padhant 	07
VI	<ul style="list-style-type: none"> • Knowledge to play Thekas of - • PanchamsawariTaal , DeepchandiTaal , Gajjhampataal, • Jhumrataal, Basanttaal 	07
VII	<ul style="list-style-type: none"> • Accompanment with Prakar, Laggi and tihai in kaharwataal • To play Lahara/ Nagma in prescribed Tal of syllabus. • *Padhant of all learned Bandidh (Tabla) • padhant – Theka, Dugun , Tigun and chaugun Layakari in prescribed Taals 	05
VIII	<ul style="list-style-type: none"> • Stage Performance of Teental/ • Or Roopaktaal minimum. 15 minutes • Oral rendering of some bols during solo playing • NOTE prescribed Taal- Teental , Roopaktaal , Sooltaal, Keharwa Taal • Thekas - Panchamswaritaal , DeepchandiTaal , Gajjhampataal , Jhumrataal , Basanttaal 	05

Suggested Readings:

- 1.Pt.Keshav Talegwanker & Dr. Dipti Mathker - shulabh table vadan bhag 2-,Agra
- 2.Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan,Allahabad
- 8 Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi
- 9 Shri Ram Naresh Roy Taal Dhrshan Manjri prakashan mandir samstipur bhiar
- 5.Prof. Girish Chandra Shrivastav- Tal prabhakar prashnotri Sangeet Sadan Prakashan,Allahabad
- 6 Shri Bhagwat saran Sharma Taal Prakash sangit krayalaya Hatras

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, Behaviour, Discipline and Participation in Different Activities).....

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

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

Further Suggestions:

.....: *practical class two period will be count in one lecture

Programme/Class: Degree/B.A	Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla theory		
Course Code: : A310501T	Course Title: Aesthetical Aspects of Taals	
Course outcomes: 5th semester Theory Outcome 1.Imparting the Knowledge of Ras and Saundarya in reference of Indian Music 2.Aesthetical aspects of Tabla Performance 3.Merits and Skills of a good Tabla Player 4.Knowledge of Tabla Tunning and Tabla accompany with Vocal, Instruments and Dance		
Credits: 04	Core Compulsory	
Max. Marks: 25+75=100	Min. Passing Marks: 33	
Total No. of Lectures-theory[60] (04 Lectures per week)		



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 ,daav-gaans, • Merits and demerits of tabla player Beauty of sam, beauty of tihai .	10
V	• Laya, layakari • ability to write all Talas which prescribed in your course in different layakari, • Notation to any taal in any other taals .	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 accompany with vocal, Instrumental and dance) • Brief Introduction of Khyal and Tarana Gyan Shaili .	08
VIII	• . Theoretical study of practical work • Notation of taals and all learned bandish (Tabla) • NOTE prscribed Taal Rupak Taal, JhapTaal, TeenTaal DadraTaal, KaharwaTaal , ChancharTaal and Chaar Taal • Theka of Ganesh taal and Rudra Taal	05

Suggested Readings-

- 1.Prof. Swatantra SharmaSaundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad
- 2.Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi
3. Suneeta Shrivastava- Tabla Vadan Kala ki Taknceki evam Saundarya paksh - Kanishk publication New Delhi
- 4.Shri Sudhir Mainkar- Tabla Vadan Kala aur Shastra -
5. Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk publication new delhi
- 6Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi

11.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, Behaviour, Discipline and Participation in Different Activities):

Vandh

Course prerequisites: To study this course, a student must have had the subject in class/12 th / certificate/diploma.
Suggested equivalent online courses:: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions:*practical class two period will be count in one lecture.....

Programme/Class: Degree/B.A	Year: Third	Semester: FIFTH
Subject: Music Instrumental Tabla		
Course Code: A310502P	Course Title: Practical/Viva	
Course outcomes: 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. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good Idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prescribed Taals. They'll also understand the concept of laya and layakari through some talas		
Credits: 04	Core Compulsory	
Max. Marks: 25+75=100	Min. Passing Marks:33	
Total No. of Lectures--Practical { 60}* (04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • Detailed study of Roopak Taal- • Uthan, peshkar minimum three kayada's of various Style , Rela, sada Tukras, Sada parans • Farmayshi and, Kamali Chakkardar Tukras and parans Minimum two Gats of different style. Thihaiyan ect. 	15
II	<ul style="list-style-type: none"> • Detail study of Jhap Taal - • Uthan peshkar minimum three kayada's of various Style • Rela ,sada Tukras, Sada parans ,Farmayshi . 	08
III	<ul style="list-style-type: none"> • Detail study of Teentaal • With advanced course. Uthan peshkar and Minimum four kayadas . • Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar, tukra and paran. • Gats, various Thihaiyan 	09

IV	<ul style="list-style-type: none"> Laggi Ladi and Tihaiyan in DadraTaal, KaharwaTaal and ChancharTaal 	07
V	<ul style="list-style-type: none"> Chaar Taal –sada and chakkardar paran , Thihaiyan Theaka of Ganesh Taal and Rudra Taal 	07
VI	<ul style="list-style-type: none"> Accompanymt with any two vocal style (Gayan Shaili) with prakars of theka, Laggi Ladi and Tihaiyan . 	06
VII	<ul style="list-style-type: none"> Padant - Theka, Dugun ,Tigun , Chaugun and Aad layakari in prscribed Taal 	04
VIII	<ul style="list-style-type: none"> Padhant of all learned Bandish (Tabla) To play Lahara of prescribed Taals. NOTE prscribed Taal RupakTaal ,JhapTaal, TeenTaal Dadra Taal , KeharwaTaal and ChancharTaal , Chaar Taal Theka of Ganesh Taal and Rudra Taal 	04
<p>Suggested Readings:1.Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,varanasi 2.Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,I and 2,Kala Prakashan,Varanasi 3 PROF. Girish Chandra srivastavs Sangit sadan prakashan allhabad 4 Dr,ABAN a. Mistry Tablai ki bandishai . 5 Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.6.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any. 7.Suggestive digital platforms web links-</p>		
<p>This course can be opted as an elective by the students of following subjects: <u>Open for all</u></p> <p>.....</p>		
<p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....</p>		
<p>Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma.</p> <p>.....</p>		
<p>Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p> <p>.....</p>		
<p>Further Suggestions: : *practical class two period will be count in one lecture</p> <p>.....</p>		

V →

Programme/Class: Degree/ B.A	Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla		
Course Code: A310503P	Course Title: Stage performance	
Course outcomes: *Educate students for stage performance *Extension of the aesthetical approaching according to the the calibre of students *Introduction of aesthetical approaching tabla to the students *Introduction of different layakari of tabla to the students *Introduction of technical knowledge of practical aspects		
Credits: 02	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks:	
Total No. of Lectures-Tutorials-Practical [30]* (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	• Complete presentation in any Tal of 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 Thihai and paran in Chaar Taal	03
IV	• Ability to perform prakars of theka and other variations in Dadra, kaherwa .	03
V	• Ability to perform laagi Ladi in Dadra and Kaharwa	03
VI	• Padhant of bandish according to the need	03
VII	• Tabla Accompaniment with dhun, folk , light and classical (any one)	04
VIII	• Tuning of Tabla • NOTE Solo performance of tabla (minimum 20 minutes) • prscribed Taal Rupak Taal, JhapTaal, TeenTaal Dadra Taal KaharwaTaal and ChancharTaal Chaartaal .	04
Suggested Readings: 1. Dr Indu Sharma, Bhartey Film Sangeet me Tal Samanvay, Kanishka Publication, New Delhi 2 S.R. Chishti, Bhartey Talon Me Theke Ke vibhinn Swaroop, Kanishka Publication, New Delhi 3 Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi 8. Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any. 9. Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any. 10. Suggestive digital platforms web links-		

This course can be opted as an elective by the students of following subjects: <u>Open for all</u>
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....
Course prerequisites: To study this course, a student must have had the subject in class/12 th / certificate/diploma.
Suggested equivalent online courses: : SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions: *practical class two period will be count in one lecture

Programme/Class: Degree/B.A	Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla		
Course Code: A310504R	Course Title: Project report-1	
Course outcomes: : 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 students 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 *		
Credits: 03	Core Compulsory	
Max. Marks: 25+75=100	Min. Passing Marks 33:	
Total No. of Lectures-03 hours per week		
Unit	Topics	No. of Lectures
	Work on any topic of Music (Area- historical, scientific , Aesthetical etc.)	45
Suggested Readings: 01 .Dr. Amit k. Verma, Collection of Research Titles in Indian Music - NotNul Publication (e Book 2 Dr. Venu Vanita Tabla Granth Manjusha Kaniska Publication Delhi 3 Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI 4 Dr shreya shrivastava Sangit nikunj K. R Pub new delhi 5 Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga 6 Dr. Madhu Shukla ANAHAD Allahabad		

11.)Attend Liabrary and read books from related topic for collect contents.

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

Suggested Continuous Evaluation Methods:

Prepared invention plan on any one of the above mention arias
collection of data (Related Area) ,report of the implemented plan and impact / experience of
invention.....

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

Suggested equivalent online courses:

..... : SWAYAM, MOOCS. <http://heecontent.upsdc.gov.in>

Further Suggestions: : ePG-Pathshala, infibnet, National Digital Library, IGNOU online study material,
Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Programme/Class: Degree/B.A	Year: Third	Semester: Six
Subject: Music Instrumental Tabla		
Course Code: : A310601T	Course Title: Study Of Musical Epics/Books	
Course outcomes:		
1To Introduce the History of Indian Music 2This will help in knowing about the history of music from Vedic times to the present world. 3.Study of Natyashastr and Sangeet Ratnakar in reference of Tal 3.Introduction of important books of Tabla		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 =100	Min. Passing Marks: 33	
Total No. of Lectures--theory (60).(04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • History of Indian music: Ancient period, Medeval period and • Modern period 	08

II	• Natya Shastra written by Bharatamuni- Introduction ,Talaadhyay and Vadyadhyay.	08
III	• Sangeet Ratnakar written by Sharangdev Introduction- Talaadhyay and Vadyadhva	08
IV	• Introduction of leading books of Tabla • Taal kosh – Acharya Girish Chandra Shrivastava • Tabla puran - Pt. Vijay Shankar Mishra • Pakhawaj evam Tabla ke gharane evam paramparayen • Dr.Aban . A Mistry • 5.Table ka udgam, vikas evam unki vadan shailiyan • Dr.Yogmaya shukl	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 • Breef Introduction of Dhurpad and Dhmar Gyan Shaili	05
VIII	• Theoretical study of practical course- • Notation of learned Bandishes (Tabla) • Notaion of Lahra / Nagma in prscribed 'taal NOTE prscribed Taal - Ek taal , Pancham Sawari , Teen Tal ,Basant Taal Theka - Panjabi , Jat Tal , Tilvada and Matt Tal.	05


Suggested Readings:1 Dr. Venu Vanita,Tabla Granth Manjoosha,Kanishka Publication,New Delhi
2.Ichcha Nayar,Natyashastra;Tal Tha Talvadhya Shatayu,Anubhav Publication,Allahabad
3. Dr.Shraddha Malviya,Bhartey Sangeet Granth evam Sangeetagy,Kanishka Publication,New Delhi
4 Paranjpai Bhartiya sangit ka itihis
7 Umesh Joshi Bhartiya sangit ka itihis MANSAROVER Prakashan firojabad
8 Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi
7 Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.

- 4 Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihisik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.
- 5 Dr, Shradchndra shridhar Pranjpai Bhartiya Sangeet ka Itihis Chokhamba prakashan varansi
- 6 Ram Avtar Veer Bhartiya Sangeet ka Itihis Radha publication delhi
- 7 Dakur JayDev Singh Bhartiya Sangeet ka Itihis I T C Kolkatta

19.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.20.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any.

21.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, Behaviour, Discipline and Participation in Different Activities)
.....
Course prerequisites: To study this course, a student must have had the subject in class/12 th / certificate/diploma.
.....
Suggested equivalent online courses:: SWAYAM, MOOCS. http://heecontent.upsc.gov.in
Further Suggestions:

Programme/Class: Degree/B.A	Year: Third	Semester: Sixth
Subject: Music Instrumental Tabla		
Course Code: A310602P	Course Title: Practical/Viva	
Course outcomes: : 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. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals.They'll also understand the concept of laya and layakari through some talas		
Credits: 04	Core Compulsory	
Max. Marks: 25+75=100	Min. Passing Marks:33	
Total No. of Lectures-Practical : { 60} * (04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> Detailed study of Ektal - Mukhada, Mohra, Uthan, Peshkar at least three Kayada, Rela, Gat, Farmaayashi and kamali chakradar tukade, Gat ,Paran, Sada tukada, Chakradar tukda, Tihaai. 	08
II	<ul style="list-style-type: none"> Detailed study of Paancham Savari Tal - Uthan peshkar minimum two kayada's Rela, sada Tukras 	10

III	<ul style="list-style-type: none"> Pancham Savari - Sada parans, Farmayshi and Kamali Chakkardar, Navhakka and Gat 	08
IV	<ul style="list-style-type: none"> Teen Tal- Detailed study with advanced course 	08
V	<ul style="list-style-type: none"> Basant Tal – Parans and Tihaiyan Theka of Panjabi, Jat Tal, Tilvada, and Matt Tal. 	07
VI	<ul style="list-style-type: none"> Harmonize your instrument and accompaniment with Vilambit and Drut Khyal. 	07
VII	<ul style="list-style-type: none"> Padhant of different Layakaries . 	06
VIII	<ul style="list-style-type: none"> Padhant of learned Bandish' To play Lahra / Nagma in prscribed Taal NOTE Prscribed Taal - Ek Taal , Pancham Savari, Teen Taal , Basant Taal Theak - Panjabi, Jat Tal, Tilvada, and Matt Tal. 	06

Suggested Readings:

1. Pt.Chhote Lal Mishra,Tabla Prabhandh,Kanishka Publication,New Delhi
- 2Dr.Pravin Uddhav,Tabla Kavya Ke Roop Aur Rang,Kala Prakashan,Varanasi
- 3Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi
- 4Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur
- 5Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai
- 6 Prof.Jamuna Prasad patel Taal VadhyaParichy
- 7Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad
- 313.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.
- 14.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any.
- 15.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, Behaviour, Discipline and Participation in Different Activities).....

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

Suggested equivalent online courses:

.....: SWAYAM, MOOCS.

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

Further Suggestions:

.....: *practical class two period will be count in one lecture.....

Programme/Class: Degree/B.A	Year: Third	Semester: Six
Subject: Music Instrumental Tabla		
Course Code: : A310603P	Course Title: Stage Performance	
Credits: 02	Core Compulsory	
Max. Marks: 25+75 =100	Min. Passing Marks: 33	
Total No. of Lectures--Practical [30]* (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	• Complete presentation in any Tal of interest from the given Talas.	05
II	• 5 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 Basant Tala .	05
IV	• To Perform of Bandishs' with Padhant as needed .	05
V	• Accompaniment with Villambit khyal	02
VI	• Accompaniment with Drut Khyal	03
VII	• Accompaniment with light music based on the interest of students .	03
VIII	• Tuning of Tabla • NOTE- Solo performance of tabla (minimum 20 minutes) Prscribed Taal - Ek Taal , Pancham Savari ,Teen Tal Basant Taal.	02
Suggested Readings: 1Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur 2 Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai 3 Prof.Jamuna Prasad patel Taal VadhyaParichy 8 Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad 9 DR.S. R. Chishti Unique Tabla Gats Kanishika Publication Delhi 16.Author Sir name, Initials, "Book Title", Publisher name, City/country of publica tion, Year of publication. Edition No. if any.17.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any. 18.Suggestive digital platforms web links-		
This course can be opted as an elective by the students of following subjects: <u>Open for all</u>		

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....
Course prerequisites: To study this course, a student must have had the subject in class/12 th / certificate/diploma.
Suggested equivalent online courses:: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions: ...: *practical class two period will be count in one lecture.....

Open for all
[Signature]

Programme/Class: Degrec/B.A	Year: Third	Semester: six
Subject: Music Instrumental Tabla Theory		
Course Code: : A310604R	Course Title: Project report-2	

Course outcomes: :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 students 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		
Credits:03	Core Compulsory	
Max. Marks: 25+75 =100	Min. Passing Marks: 33	
Total No. of Lectures--03 hours per week		
Unit	Topics	No. of Lectures
	Work on any topic of Music (Area- historical, scientific , Aesthetical etc.)	45

Suggested Readings: Books Attend Library and read books from related topic for collect contents.

1. Prof. Swatantra Sharma Bharteey Sangeet ka itihāsik Vishleshan- Anubhav Prakashan Allahabad

2. Dr. Sharatchandra Shridhar Paranjpe- Bharteey Sangeet ka itihās - Madhya Pradesh Sangeet Academy

3. Dr. Venu Vanita Tabla Granth Manjoosha-, Kanishka Publication New Delhi

4. Shradha Malviya- Bharteey Sangeetagy evam Sangeet Granth- Kanishka Publication New Delhi

5. Dr. Shobha Kodeshoya- Prachin Taal ke Pariprekshy me vartman Tabla vadan - Kanishka Publication New Delhi

6. Dr. Amit K. Verma, Collection of Research Titles in Indian Music - Not Nul Publication (e Book

9. Dr. Ruchi Mishra Sangit Parisheelan ANANG PRAKASHAN DELHI

10. Dr. Shreya Shrivastava Sangit nikunj K. R. Pub new Delhi

11. Dr. Pushpam Narayan BHAIKVI SANGIT SHODH PATRIKA Darbhanga

22. Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication.

Edition No. if any. 23. Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.

24. 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:

... Prepared invention plan on any one of the above mentioned areas

collection of data (Related Area), report of the implemented plan and impact / experience of invention.....

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

Suggested equivalent online courses: ePG-Pathshala, infolibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E-Journal

Further Suggestions:

