

**NATIONAL EDUCATION POLICY-2020**  
**Dr. B.R. AMBEDKAR UNIVERSITY, AGRA**  
**PAPER CODING AND CREDIT DISTRIBUTION**

**M.A. (SITAR)**

S.No.	Name of Degree	SEMESTER	TITLE OF PAPER		CREDITS	CODE NUMBER		
1	Bachelor (Research) of Arts in Sitar	VII	Analytical Study of Ragas And Talas		4	A300701T		
			Historical Perspective of Indian Music		4	A300702T		
			Stage Performance		4	A300703P		
			Study of Basic Ragas		4	A300704P		
			<b>PRACTICAL (VIVA-VOCE)</b>		4	A300705P		
			General Study of Indian Ragas (Minor for OTHER FACULTY)		4	A300706P		
2		Bachelor (Research) of Arts in Sitar	VIII	General Applied Music Theory		4	A300801T	
				SangeetaShastraKeVividhPaksha		4	A300802T	
				Stage Performance		4	A300803P	
				Study of Basic Ragas		4	A300804P	
				<b>PRACTICAL (VIVA-VOCE)</b>		4	A300805P	
				Research Project		8	A300806R	
3	Master of Arts in Sitar		IX	Applied Music Theory & Musical Compositions		4	A300901T	
				General History and Aesthetics of Music		Choose ANY ONE	4	A300902T
				Principles Of Music(Shastra)			4	A300903T
				General Study Of Granthas and Theoretical Survey of Indian Music		4	A300904T	
				Stage Performance		4	A300905P	
				Study of basic Ragas		4	A300906P	
		<b>PRACTICAL (VIVA-VOCE)</b>		4	A300907P			
4		Master of Arts in Sitar	X	History, Acoustics &Voice Culture		Choose ANY ONE	4	A301001T
				Theoretical Aspects of Indian Music			4	A301002T
				Understanding of Western Music		Choose ANY ONE	4	A301003T
				Voice Culture and Philosophy of Music			4	A301004T
				Stage Performance		4	A301005P	
				Study of Basic Ragas		4	A301006P	
				<b>PRACTICAL (VIVA-VOCE)</b>		4	A301007P	
Research Project			8	A301008R				

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**NATIONAL EDUCATION POLICY-2020**  
**Dr. B.R. AMBEDKAR UNIVERSITY, AGRA**  
**PAPER CODING AND CREDIT DISTRIBUTION**  
**M.A. (TABLA)**

S.No.	Name of Degree	SEMESTER	TITLE OF PAPER	CREDITS	CODE NUMBER			
1	Bachelor (Research) of Arts in Tabla	VII	History of Indian Music and Taal System	4	A310701T			
			Theoretical Study of Practical Course	4	A310702T			
			Stage Performance	4	A310703P			
			Creative Performance	4	A310704P			
			<b>PRACTICAL (VIVA-VOCE)</b>	4	A310705P			
			Basic of Indian Music (Minor for OTHER FACULTY)	4	A310706P			
		VIII	Aesthetics And Fine Arts	4	A310801T			
			Theoretical Study of Practical Course	4	A310802T			
			Stage performance	4	A310803P			
			Basic Knowledge of Talas and Techniques Tabla/Pakhawaj	4	A310804P			
			<b>PRACTICAL (VIVA-VOCE)</b>	4	A310805P			
			Research Project	8	A310806R			
			2	Master of Arts in Tabla	IX	Understanding of Western Music	4	A310901T
						Study of Gharana System	4	A310902T
Stage Performance	4	A310903P						
Lecture Demonstration	4	A310904P						
<b>PRACTICAL (VIVA-VOCE)</b>	4	A310905P						
X	Study of Musical Epics/Books	4			A311001T			
	Life Sketches of Indian Musicians and Essay Related To Music	4			A311002T			
	Stage Performance	4			A311003P			
Revision of Basic Talas	4	A311004P						
<b>PRACTICAL (VIVA-VOCE)</b>	4	A311005P						
Research Project	8	A311006R						

# DR. BHIMRAO AMBEDKAR UNIVERSITY, AGRA



National Education Policy – 2020

M.A. (MUSIC SITAR)

CBCS and Semester System 2022 Onwards

Proposed plan for credit Distribution for courses with Practical Subject

B.A IV<sup>th</sup> year Bachelor Research In Music

## M.A (Prev.)

Sem VII	Theory Paper	: 02	
	Practical	: 03	24 Credits
	Minor (Practical)		

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Sem VIII	Theory Paper	: 02	
	Practical	: 03	28 Credits
	Research Project		

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## Masters in Music

## M.A (Final)

Sem IX	Theory Paper	: 02	
	Practical	: 03	20 Credits

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Sem X	Theory Paper	: 02	
	Practical	: 03	28 Credits
	Research Project		

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## M.A in Music Sitar

### Program Outcomes

A students who has taken admission inProgram of M.A with music is expected to achieve following outcomes

1. Get to know the demonstrative aspects of ragas and their Differentiation.
2. Gains the detailed theoretical and practical aspects of the prescribed ragas.
3. Gains the understanding of the Karnatak, Hindustani and Westernterminologies.
4. Studied about the life and contribution of the musicologists
5. To understand the various styles of Indian Music like classical, folkDhunand creative music
6. Attain Knowledge in Voice Culture and ability to present stage performance.
7. Expertise in rendering various musical compositions and become an professional.



**Bachelor Research In Music IV<sup>th</sup> Year**

**M.A Prev.(MUSIC SITAR)  
MAJOR COURSE  
(SemVII<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**

Theory : Paper 1<sup>st</sup>

Course Code : A300701T

Paper Title : **Analytical study of Ragas & Talas**

Credit : 4

Unit-I Characteristics of the prescribed Ragas with detail and comparative study.

1. AhirBhairav – Nat Bhairav
2. AnandKalyan- ShyamKalyan

4

Unit-II To write notation of given Razakhani Gat or Maseetkhani Gat With Alap, Taanetcfrom the prescribed syllabus.

2

Unit-III Knowledge of Raganga classification and intensive study of the following Ragangas : Kalyan , and Bhairav

4

Unit-IV Knowledge and comparative study of the Talas with their Layakaries

- (a)Tilwara (b)Adachartaal

2

Unit-V Writing notation of Dhun of any Rag.

3



**M.A Prev. MUSIC (SITAR)  
MAJOR COURSE  
(SemVII<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**

Theory :

Course Code : A300702T

Credit : 4

Paper Title : **Historical Perspective of Indian Music**

Unit-I	Origin and development of Indian Music	1
Unit-II	Vedic Period :Ramayan, Mahabharat, Puranas	3
Unit-III	Music of Jains , Buddhist, Mauraya and Gupta age.	3
Uniy-IV	Music of Yavan Period	2
Unit-V	Music of Mughal Period	4
Unit-VI	Modern Period of Indian Music	2



## Books Suggested

1. Suresh Vrat Raj : History of Music
2. Swami Pragyanand : History of Indian Music
3. S.M Tagore : History of Music
4. G.H Ranade : Hindustani Music
5. SharnaBhagwaatSharan, Bhartiya Sangeet Ka itihaas Publisher  
Sangeet karyalaya Hathras
6. Bhatkande, Pt. V.N, KramikPustakMalika, SangeetKaryalayaHathras
7. Dr.VermaRenu : SangeetPrakash Raj, part 1 , sanjayprakashanagra



M.A Prev. MUSIC (SITAR)  
MAJOR COURSE  
(SemVII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical :

Course Code : A300703P

Credit : 4

Title : Stage Performance

Unit I	Demonstration of any one Maseetkhani Gat of your own choice from the syllabus.	8
Unit II	Demonstration of Razakhani Gat of your own choice with Alap and Tode.	8
Unit III	Dhun from any Rag.	5
Unit IV	One Dhun playing in Kafi Raga.	5
Unit V	Knowledge to perform Talas with all Layakaries. 1. Tilwada 2. AdachaarTaal	4



M.A Prev.MUSIC (SITAR)  
MAJOR COURSE  
(SemVII<sup>th</sup>)

Marks100  
External 75  
Internal 25

Practical :  
Course Code : A300704P  
Credit : 4  
Title : Study of Basic Ragas.

1. Bhupali
2. Chhayanat
3. Bhimpalasi
4. Multani

Unit I	An intensive study of the following Basic Ragas with one Maseetkhani Gat with Alap	10
Unit II	Study of Razakhani Gat with Jhala in the Following Ragas.	6
Unit III	One Dhun composition each from the following styles. 10 (i) Rag Desh (ii) Rag Bhairvi	
Unit IV	Knowledge of demonstrate Taalas (i) Tilwara (ii) Ada ChaarTaal	4



M.A Prev.MUSIC (SITAR)  
MINOR COURSE External 75  
(SemVII<sup>th</sup>)

Marks 100

Practical :

Course Code : A300706P

Credit : 4

Title : General study of Indian Ragas and Taals

Unit I	Knowledge of Alankaras in different Talas.	6
Unit II	knowledge of Ragas in Razakhani Gat. (i) Yaman (ii) Bilaval	10
Unit III	Ability to demonstrate Taal with their Theka and Dugun. (i) Dadra (ii) Keharwa (iii) Teen Taal	6
Unit IV	Student should able to perform Dhun of their choice.	5
Unit V	Basic knowledge of the Instrument ( Sitar )	3

M.A Prev. MUSIC (SITAR)  
MAJOR COURSE  
(SemVII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical :

Course Code : A300705P

Credit : 4

Title : Viva-Voce

Detail study of the Ragas given below :

1. AhirBhairav
2. AnandKalyan

General study of the Ragas given below :

3. Nat Bhairav
4. Shyamkalyan

Talas

1. Tilwada
2. Ada CharTaal

Unit I	Study of one detail Raga as choice Raga covering Maseetkhani Gat with Alap and Tode.	8
Unit II	Ability to perform Razakhani Gat with Alap, Taans & Jhala.	8
Unit III	Playing of Dhun in any Raga	6
Unit IV	Knowledge to perform talas with all layakaries	4
Unit V	Theoretical Knowledge of the prescribed Ragas.	4

M.A Prev.MUSIC(SITAR)  
MAJOR COURSE  
(SemVIII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory :

Course Code : A300801T

Credit : 4

Paper Title : General & Applied Music theory

- Unit I To write notation Maseetkhani Gat and Rzakhani Gat from the ragas of your course with Alap and Tode. 2
- Unit II Write notation of Dhun with Jhala. 3
- Unit III Detailed Comparative study of all the prescribed Ragas.  
1. Nayaki Kanhada-Abhogi Kanhada  
2. Maru Bihag- Nat Bihag 4
- Unit IV knowledge of writing Ada, Khuda and Baida in the following talas.  
(i) Rupak (ii) Teewara 2
- Unit V Knowledge of Raganga classification and intensive study of the Following raqanqas :-  
(i) Kanhada (ii) Bihag 4

**M.A Prev. MUSIC (SITAR)**  
**MAJOR COURSE**  
**(SemVIII<sup>th</sup>)**

**Marks 100**  
**External 75**  
**Internal 25**

Theory : Paper

Course Code : A300802T

Credit : 4

Paper Title : **Sangeet Shastra ke Vividh Paksha ka Aadhyan**

Unit I	Knowledge of Swar- Shruti vibhajan about ancient, medieval and modern age of Indian Music	2
Unit II	Contribution of ancient scholar : Bharat, Matang and Sharangdev	2
Unit III	Study of given following Shastra 1. Sangeet Parijaat 2. Raga Tarangiri 3. Swarmela Kalanidhi 4. ChatturDandPrakashika	4
Unit IV	Life sketches and contribution of the following musicians 1. Pt. Ravi Shankar 2. UstaadLiyaqat khan 3. SujatKhan 4. Uma Shankar Mishra	3
Unit V	Gharana System of Indian Vocal Music 1. Saniya 2. Babu khan	4



**Books Suggested :**

1. Dr. Swatantra Bala Sharma : Bhartiya Sangeet ka Eithasik Vishleshan
2. VasantSangeetVisharad, Publisher Sangeet karyalay Hathras
3. Banerjee Dr GeetaRaagShastra I & II Publisher sangeetSandanPragraj
4. Pt. V.N, KramikPustakMalika, Publisher SangeetkaryalayaHathras
5. Narayan Bhatt : HumareSangeetkar
6. Dr.VermaRenu : SangeetPrakash Raj part 2, Sanjay prakashanagra



**M.A MUSIC (SITAR)  
MAJOR COURSE  
(SemVIII<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**

Practical :

Course Code : A300803P

Credit : 4

Paper Title : **Stage Performance**

Unit I from	Ability to perform one MaseetkhaniGat as per your choice the syllabus.	8
Unit II	Study of Dhun with alap .	8
Unit III	Demonstration of Razakhani Gat with Jhala.	5
Unit IV	Knowledge of Jod Alap.	5
Unit V	Ability to demonstrate Talas with all Layakaries (i) Rupak (ii) Teewara	4

M.A MUSIC Prev.(SITAR)  
MAJOR COURSE  
(SemVIII<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical :  
Paper Code : A300804P  
Credit : 4  
Paper Title : Study of Basic Ragas .

Ragas

1. Bhairav
2. Malkosh
3. Bihag
4. Todi

Unit I	An Intensive study of the following Basic Ragas with one MaseetkhaniGat .	10
Unit II	Study of RazakhaniGat in the following Ragas	8
Unit III	Any two Dhun composition from the following forms : Bhajan,Folk,	8
Unit IV	Knowledge of Demonstrate Talas (i) Rupak (ii) Teewara	4



M.A Prev. MUSIC (SITAR)  
MAJOR COURSE  
(SemVIII<sup>th</sup>)

Marks 100  
External 75

Practical :

Course Code : A300805P

Credit : 4

Paper Title : **Viva-Voce**

Unit I	: Critical Study of Ragas	8
	(a)Nayaki Kanhada	
	(b)Maru Bihag	
Unit II	: Brief study of the following Ragas	
	(a) AabhogiKanhada	
	(b) Nat Bihag	8
Unit III	: Ability to demonstrate Taals given below with Dugun Tigun and ChaugunLayakarries	
	(a)Rupak	
	(b)Teewara	4
Unit IV	: Theoretical knowledge of prescribed Ragas.	4
Unit V	: Ability to perform Dhun.	

Research Project

COURSE CODE : A300806R

Marks : 100

Credit :8

# Masters in Music

M.A.Final MUSIC (SITAR) Marks 100  
MAJOR COURSE  
(SemIX<sup>th</sup>)

External 75  
Internal 25

Theory

Paper code : A300901T

Credit : 04

Paper Title : Applied Music Theory and Musical Composition

Unit I	Write a notation of Maseetkhani Gat with alap.	3
Unit II	Write notation of any Razakhani Gat with Tode,	2
Unit III	Comparative study of the following Ragas. (a) Bilaskhani Todi – Bhupal Todi (b) Raageshwari – Maalgunji	4
Unit IV	Comparative study of Taals with all layakaries. (a) Deepchandi (b) Jhoomra	2
Unit V	Knowledge of Raganga classification and intensive study of the following Ragangas (a) Todi Ang (b) Kaafi Ang	4

M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemIX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory

Paper Code : A300902T

Credit : 04

Paper Title : **General History AndAesthetics of Music(A)**

Unit I	Study of Notation system of Pt. Bhatkande and Pt. Vishnu Digambar.	2
Unit II	General idea of Aesthetics Indian and Western outlook.	2
Unit III	Study of the following in detail (a) Art and its classification (b) Aesthetics in Indian Music	3
Unit IV	General study of various types of folk music by defining it : Kajri, Barahmasa, Bhatiyali, Nautanki, Chaiti, Jhoomar and Maand	4
Unit V	(a) Definition of Rasa and relationship of music with Rasa Sangeet, Swar-Rasa and Taal -Rasa (b) Definition of Rasa and its varieties according to Bharat and Abhinav Gupta	2 2

## Books Suggested

1. Dr. Manjula Saxena : Aesthetics Kala aur Saundarya ka Darshnik  
Vivechan
2. Madulata Bhatnagar : Bhartiya Sangeet ka Saundarya Vidhan
3. Prof. Swatantra Bala Sharma : Sandauraya , Rasa evam Sangeet
4. Dr. Kiran Sharma : Sangeet kala evam saundary anubhuti
5. Swarnalata Rao : Acoustical Perspective on Raga- Ras theory
6. Dr. Laxmi Narayan garg : Lok Sangeet Ank
7. Krishna Dev Upadhyay : Hindi Pradesh ke Lok GeeT
8. Dr. Verma Renu : Sangeet Prakash Raj, Sanjay Publication



# (SemIX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory  
Course Code : A300903T

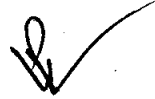
Credit : 4

Title : Principles of Music (Shastra)(B)

- |          |   |   |
|----------|---|---|
| Unit I   | Shruti – SwaraVibhajan Bharat, Sharangdev, Ahobala, Pt. BhatKakhande, OmkarNath Thakur.   | 4 |
| Unit II  | General Ideas of the forms of Vedic music General ideas of Geeti and Vani. Study of the technique involved in the different schools of Gharanas of Vocal.                                     | 4 |
| Unit III | Detailed knowledge of prevelentTalas of Hindustani Music, knowledge of Desi and Margi talas of ancient period. Detailed study of different layakariesDugun, Tigun, Chaugun, Aad, kuad, Biaad. | 2 |
| Unit IV  | (a) knowledge of Harmonic and Melodic Music<br>(b) Basic Principles of Raga Mishran   | 3 |
| Unit V   | Study of the main forms of Indian Classical dances. Kathak, Bharatnatyam, kathakali, Manipuri, Oddisi.  | 2 |

## Books Suggested

1. Bharat Muni NatyaShastra, Matang Muni : Brihaddeshi
2. SharangDevSangeetRatnakar, Lochan Raga Tarangini
3. Fox Strangways The Music of Hindustan
4. Sir William Johans Music and Musical modes of Hindustan
5. G.N Goswami Raga That kiitihasiKprashthabumi
6. Acharya K.C.D Brahaspati Bharat KaSangeetSidhanta
7. K VasudevShastrisangeetShastra Pt. OmkarNath Thakur
8. PranavBharti O.C Ganguli Raga aurRagini
9. Dr. S.C PranjeeBhartiyaSangeetKaSidhant



## (SemIX<sup>th</sup>)

Theory  
Course Code : A300904T  
Credit : 4

Marks 100  
External 75  
Internal 25

Title : General study of Granthas and Theoretical Survey of Indian Music(C)

- |          |   |   |
|----------|---|---|
| Unit I   | Evolution and development of Indian music with special reference to the work of Rasa Kaumudi, SangeetDarpan, SangeetParijaat, Raga Tarangini                            | 4 |
| Unit II  | Comparative study of Hindustani and Karnatak Music.   | 3 |
| Unit III | Merits and Demerits of Vocalist and instrumentalist.  | 2 |
| Unit IV  | The contribution of the following Musicians / Musicologists<br>S.M Tagore, Dr. Laxmi Mishra, Kumar Ghandharva, Raja MansinghTomar, Raja Nawab Ali, RabindraNath Tagore. | 4 |
| Unit V   | (i) Study of folk music in Braj<br>(ii)The popular folk of different statesGarba, Raas, Kajri, Chaiti and Jhoomar   | 2 |

## Books Suggested

1. Dr. Swatantrabala Sharma BhartiyaSangeetkaiitihasiK Vishleshan
2. Dr. SwatantraBala Sharma BhartiyaSangeetKavaigyanikvishleshan
3. BhagwantKaurParamparagat Hindustani SidhantikSangeet
4. Dr. Geeta Banerjee I & II
5. Dr. Subhash Rani SangeetkePramukhShastriyaSidhant





M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemIX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical :

Paper Code : A300905P

Credit : 4

Title : Stage Performance

Unit I	Student is required to perform any one MaseetkhaniGat From the practical Viva-Voce as their choice Raga ,Alap,withTode, of diff. laykaries etc.	8
Unit II	Ability to perform RazakhaniGat of their their choice other than Teen Taal.	8
Unit III	Ability to demonstrate Dhun.	5
Unit IV	Knowledge of Taals with Layakaries (a)Deepchandi (b)Jhoomra	4
Unit V	Ability to perform Jhala of any raag.	4

M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemIX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical :

Paper Code : A300906P

Credit : 4

Title : Study of Basic Ragas .

Unit I An Intensive study of the following Ragas with one Maseetkhani  
and Razakhani Gat with Alap and Tode. 10

1. ShudhKalyan
2. Gaur Sarang
3. MiyaMalhar
4. Pooriya

Unit II Study of Razakhani Gat with tode from the following Ragas.  
10

Unit III Ability to perform following Dhun 6

1. Bhatiyali
2. Kirvani

Unit IV Demonstration of following Taals 4

- (a) Deepchandi
- (b) Jhoomra

M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemIX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical :

Course Code : A300907P

Credit : 4

Title : Viva- Voce

Details study of the following Ragas

1. BilaskhaniTodi
2. Raageshwari

General study of the following Ragas

1. BhupalTodi
2. Maalgunji

Unit I Ability to perform one MaseetkhaniGat withAlaap, Tode. 12

Unit II Ability to demonstrate RazakhaniGat withAlap, Tode and Jhala. 12

Unit III Ability to demonstrate and comparative study of following Taals.

- (a)Deepchandi 4
- (b)Jhoomra

Unit IV Theoretical study of the following Ragas 2

M.A Final MUSIC (SiTAR)  
MAJOR COURSE  
(Sem(X<sup>th</sup>))

Marks 100  
External 75  
Internal 25

Theory :

Course Code : A301001T

Credit : 4

Paper Title : History ,Acoustics& Voice Culture(A)

Unit I	Ancient classification and Historical knowledge of the following musical Instruments - MattakokilaChitra, Bipanchi, Ghosha,Ektantari, Kinnari, Tritantari, Mridang, Patah, Huddaka,Vanshi and Ghanta	4
Unit II	General Principals of Voice Culture and Accoustics	5
Unit III	History of Haveli Sangeet and DevalayaSangeet.	3
Unit IV	Contribution of the following vocalist. (i) Annapurna Devi (ii) Nikhil Bannerjee (iii) Rais Khan	3

## Book Suggested

1. Mishra Dr, Lal Mani, Bhartiyasangeetvadya publisher M.P Hindi Granth Academy Bhopal
2. VasantsangeetVisharad Publisher SangeetKaryalaya, Hathras
3. S.K Durga : The Art of Voice Cultivation
4. Mishra Dr. Jyoti : Hindustani SangeetmeinRagangaKanishka Publisher
5. Alokparnadas : Haveli sangeet
6. Dr. Maharani Sharma :Sangeet Mani
7. Lalit Kishore Singh :DhwaniAurSangeet by pustak.org



(SemX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory

Course Code : A301002T

Credit : 4

Title : Theoretical aspects of Indian Music(B)

Unit I	Study of Margi and DesiTalas.	3
Unit II	(a) Origin and development of folk music Classifications of folk music	3
Unit III	Life sketches and contribution to music of the following IndraneelBhattachar, Veena Chandra , Pt. Ravi Shankar	4
Unit IV	Recent development in classical Instrumental SITAR	2
Unit V	Knowledge of the contents of the following Granthas (a)Swarmelakalanidhi (b) Raga Vivodh (c)SangeetRatnakar	3

## Books Suggested

1. Dr. Rama Shanker :BhartiShastriSangeet Mai  
BrajevamAvadhiBhashakaMahatava
2. Dr. Geeta Banerjee: Raga Shastra I& II
3. Pt. V.N Bhatkhande:KramikPustakMalika
4. Dr. Bhagwant :Paramparagat Hindustani SidhantikSangeet



**M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemX<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**

Theory

Course Code : A301003T

Paper Title : **Understanding of Western Music(A)**

Credit : 4

Unit I:	General knowledge of Staff Notation System.	2
Unit II :	Study of some important vocal and instrumental forms of Western classical music - Sonata ,Symphony, Prelude, Opera, Ballet, Suite, Chords	2
Unit III :	Definition of scale, Major Scale, Minor Scale, Chromatic Scales, Equally Tempered Scale and other scales.	3
Unit IV :	General study of Harmony and Melody.	2
Unit V:	Intervals – Major, Minor, Semitone, Augmented, Diminished	3
Unit VI:	To write RazaKhaniGat of any Raga in Staff Notation System.	3

**Books Suggested**

1. VasantSangeetVishrad : Publisher SangeetKaryalayaHathras
2. Sharma swatantraBala:PashchatyaSwarlipievamBhartiSangeet
3. Mishra Dr. Jyoti :HindushtaniSangeet Mai RagangaKanishka Publisher





# (SemX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Theory

Course Code : A301004T

Credit : 4

Title : **Voice Culture & Philosophy of Music(B)**

Unit I	(a) Anatomy and physiology of Human Throat and Ear (b) Human Voice and its technique (c) Elementary theory of sound its production.	3
Unit II	(a) Place of Music in Fine Art (b) Music and Religion	3
Unit III	Applications of general principles of Aesthetics	3
Unit IV	(a) Role of music in Indian Philosophy (b) Concept of music in the Western World.	3
Unit V	(a) Relationship between Raag & Rasa (b) Relations of Music and Aesthetics	3



M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

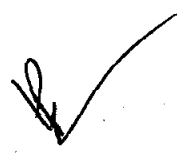
Practical

Course Code : A301005P

Paper Title : Stage Performance

Credit : 4

Unit I	Student is required to prepare one Maseetkhani Gat of their own Choice with Alap and Tode	8
Unit II	Demonstration of Razakhani Gat.	8
Unit III	Ability to demonstrate Jhalawith layakaies.	5
Unit IV	JodAlapmay be prepared in any Ragas during Stage performance.	5
Unit V	Ability to demonstrate Taals with Layakaries. (a) Punjabi (b) DhamaarTaal	4



M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemX<sup>th</sup>)

Marks 100  
External 75  
Internal 25

Practical

Course Code : A301006P

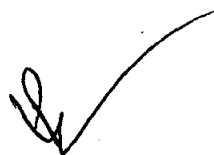
Credit : 4

Title : Study of Basic Ragas.

Ragas: Detailed and General Study of Ragas

1. Durga
2. Kamod
3. Deshkar
4. Gaur Malhar

Unit I	An intensive study of any one MaseetkhaniGat withAalap and Tode etc.	10
Unit II	General study and demonstration of Razakhani Gat.	10
Unit III	Demonstration of Jhala .	6
Unit IV	Comparative study of any same matraTaal.	4



M.A Final MUSIC (SITAR)  
MAJOR COURSE  
(SemX<sup>th</sup>)

Marks 100  
(External)

Practical

Course Code : A301007P

Credit : 04

Title : Viva-Voce

1. Raga Hemant
2. Raga Kalavati
3. Raga GorakhKalyan
4. Raga Bhim


Unit I	An intensive study of any one MaseetkhaniGat withAlap, Tode,	8
Unit II	Demonstration ofRazakhani Gat other than Teentaal.	8
Unit III	Theoretical Knowledge of Ragas	4
Unit IV	Knowledge of Taals with their layakaries (a) Punjabi (b) Dhamaar	4
Unit V	Demonstration of Dhunin any Ragas.	6

Research Project

Course Code : A301008R

Marks : 100

Credit : 08

  
Dr. Priyadarshini  
Upadhyay