



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

Name	Designation	Affiliation
<b>Steering Committee</b>		
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.
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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

**Syllabus Re-Developed by:**

S.N.	Name	Designation	Department	College
1	Prof.( Dr.) Renu Verma	Principal	Department Of Music Instrumental Sitar	Dau Dayal Girls PG College, Firozabad (U.P.)
2	Dr Nishtha Sharma	Assistant Professor	Department of Music Vocal	Mahatma Gandhi Balika Vidyalaya (PG) College, Firozabad (U.P.)





**National Education Policy-2020**  
**Dr Bhimrao Ambedkar University, Agra**  
Structure of UG, FYUP and PG Programme  
**BA Syllabus**  
**SUBJECT: Music Instrumental Tabla**

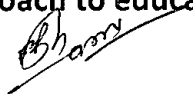
Please provide these two tables in the beginning of the syllabus in each subject.

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

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A310101T	Indian knowledge tradition and 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
2	IV	A310403R	Research Report	Report	03
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	VI	A310601T	Study of musical Epics/Books	Theory	04
3	VI	A310602P	Tabla Practical /Viva	Practical	04
3	VI	A310603P	Stage performance	Practical	02

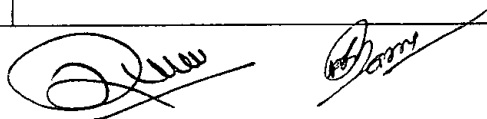
### **PROGRAMME SPECIFIC OUTCOMES (PSOs)-**

- The purpose of this course is to know about the history of music and the significance of musical instruments under the Indian knowledge tradition.
- 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.
- The course provides Indian Knowledge Tradition to promote cultural pride and identity, provide a holistic approach to education.



Programme/Class: Certificate B.A	Year: First	Semester: First
Subject: Music Instrumental Tabla		
Course Code: A310101T	Course Title: Indian knowledge tradition and 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 )		

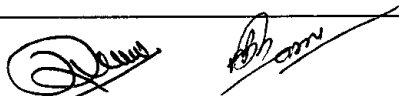
Unit	Topics	No. of Lectures
I	Indian Knowledge Tradition – Indian culture : Definition and specialty	03
II	Importance of music in Indian culture.	03
III	Definition of various technical terms with example : Naad ,Swar , Alankar ,Sam, Tali , Khali ,Vibhag ,Matra . Thekea , Avartan , laya and layakari .	05
IV	Tabla -Parts and Varnas - Parts of tabla with diagram . Varnas of tabla, Playing Techniques of Varnas	05
V	Life sketches and contribution - Pandit Vishnu Narayan bhatkhande, and Pandit Vishnu Digamber palusker	03
VI	Brief description of Bhatkhande Swar and Taal notation system , Ability to write different taal in bhatkhande Taal notation system	03
VII	Theoretical study of practical course - Introduction of Taals , Notation of Dugun Tigun Chaugun in prscribed Taal.	05
VIII	Notation of learned Bandishes ( Tabla ) , Notation of Alankars. Note - prscribed Taal - Teentaal , Jhaptaal , Chartaal and Dadrataal	03



<b>Suggested Readings</b> <b>:1Dr Anjali Mittal, Bhartiya Sabhyata, Sanskriti evam sangeet ,Kanishka Publication,New Delhi</b> <b>2 Pandit Keshav Raghunath Talegaonkar, Sulabh Tabla Vadan shastra, Bhag 1 Agra</b> <b>3 Acharya Girish Chandra Srivastava ,Tal Parichay,Bhag 1,2</b> <b>4 Shri Madhukar Ganesh Godbole Tabla Shastra Ashok prakashan mandir Allahabad</b> <b>5 Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1</b> <b>1.Suggestive digital platforms web links-</b>
<b>This course can be opted as an elective by the students of following subjects: Open for all</b> .....
<b>Suggested Continuous Evaluation Methods:</b> 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) .....
<b>Course prerequisites:</b> To study this course, a student must have had the subject .....in class/12 <sup>th</sup> / certificate/diploma. .....
<b>Suggested equivalent online courses:</b> Suggested equivalent online courses: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a> .....
<b>Further Suggestions:</b> .....

Programme/Class: Certificate B.A.	Year: First	Semester: First
Subject: Music Instrumental Tabla		
Course Code: A310102P	Course Title: Tabla Practical and Stage performance I	
<b>Course outcomes:</b> 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: 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"> <li>• TEENTAL</li> <li>• -One Saral Peshkar with four paltas &amp; Tihai,</li> <li>• Two Basic Kayadas of Tit and Tirkit with four paltas &amp; tihai.</li> <li>• Minimum two Sada Tukras &amp; one Chakkardar Tukras.</li> <li>• One Sada Paran .</li> <li>• Padhant - Theka, Dugun and Chaugun layakari .</li> </ul>	15
II	<ul style="list-style-type: none"> <li>• JHAPTAL</li> <li>• One Saral Peshkar with four paltas &amp; tihai,</li> <li>• One Basic Kayadas with four paltas &amp; tihai.</li> </ul>	10
III	<ul style="list-style-type: none"> <li>• JHAPTAL</li> <li>• Minimum two Sada Tukras &amp; one Chakkardar Tukras.</li> <li>• One Sada Paran.</li> <li>• Padant - Theka, Dugun and Chaugun layakari</li> </ul>	10
IV	<ul style="list-style-type: none"> <li>• CHAARTAL</li> <li>• Theka and Dugun</li> <li>• One sada Paran and Tihaiyan .</li> <li>• Padhant</li> </ul>	05
V	<ul style="list-style-type: none"> <li>• DADRATAAL</li> <li>• Theka, Dugun and Chugun layakari.</li> <li>• Introduction and Theka of EKTAL</li> </ul>	05
VI	<ul style="list-style-type: none"> <li>• Knowledge of SWAR</li> <li>• knowledge of any four basic ALANKAR</li> </ul>	05
VII	<ul style="list-style-type: none"> <li>• Padhant of all learned Bandish ( Tabla )</li> </ul>	05
VIII	<ul style="list-style-type: none"> <li>• Minimum 07 minutes Stage Performance of TABLA in TEENTAL/JHAPTAL.</li> </ul> <p>NOTE- prscribed Taal Teentaal, Jhaptaal, chaartaal, Dadrataal</p>	05
<p><b>Suggested Readings:</b></p> <p>1. Prof. Girish chandra Shrivastava- Taal parichay bhag 1, 2 - Sangeet Sadan Prakashan Allahabad</p> <p>2.pt. keshav talegawnkerSulabh 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><b>Suggested Continuous Evaluation Methods:</b></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/12<sup>th</sup>/ 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: <b>Principles of Taal</b>	
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"><li>• Origin of Taal,</li><li>• Definition of Taal according to deffrent scholars</li></ul>	03
II	<ul style="list-style-type: none"><li>• Development of Taal</li><li>• Importance of Taal</li></ul>	04
III	<ul style="list-style-type: none"><li>• Ten prans of Taal</li></ul>	03
IV	<ul style="list-style-type: none"><li>• Principles of Taal construction</li></ul>	04
V	<ul style="list-style-type: none"><li>• Definition of various Technical terms with example - Uthan, Peshkar, Kayada, Tukra and kism of theka</li><li>• Laya and Laykari</li></ul>	05
VI	<ul style="list-style-type: none"><li>• Life sketches and contribution of eminent tabla artist's</li><li>• Pandit kanthe Maharaj</li><li>• Ustad Habibuddin khan</li><li>• Ustad Allarakha Khan</li><li>• Ustad Zakir Hussain</li></ul>	04

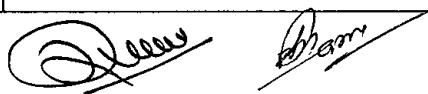
 



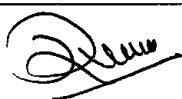
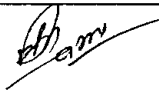
VII	<ul style="list-style-type: none"> <li>Theoretical study of practical course</li> <li>introduction of Taal</li> <li>Notation of Dugun .Tigun Chaugun in prscribed taals.</li> </ul>	04
VIII	<ul style="list-style-type: none"> <li>Ability to write in notation of talas .</li> <li>Notation of learned Bandishes (Tabla)</li> <li>Notation of Lehra /Nagma</li> <li>NOTE prscribed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal</li> </ul>	03
<b>Suggested Readings:</b> 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 gnesh godbole,Tabla Shastra,Kanishka Publication,New Delhi 5Shri Bhagwat Sharan Sharma,Tal Prakash,Sangeet Karyalaya ,Hataras 6 pt. Keshav talegawnkar Sulabh Tabla Vadan Bhag 2 Agra 5 Life sketche Dr. yogmaya shukl <a href="https://www.exoticindiaart.com/">https://www.exoticindiaart.com/</a> 6 Life sketche ustad ALLARAKHA KHAN <a href="https://en.m.wikipedia.org/">https://en.m.wikipedia.org/</a> 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 .....		
<b>Suggested Continuous Evaluation Methods:</b> 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 <sup>th</sup> / certificate/diploma. .....		
Suggested equivalent online courses: Suggested equivalent online courses: <b>SWAYAM, MOOCS.</b> <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a> .....		
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: 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"><li>• Teental</li><li>• Uthan, Peshkar, with four Paltas and tihai</li><li>• Minimum two Kayadas of Chatrastra Jati</li></ul>	08
II	<ul style="list-style-type: none"><li>• Teental</li><li>• Chakradar tukdas and Chakrdar Paran</li><li>• Padhant- Theka Dugun, Tigun and Chaugun layakari.</li></ul>	08
III	<ul style="list-style-type: none"><li>• Eaktal</li><li>• Uthan, One Saral Peshkar, One kayadas of Tit or Tirkit with four paltas and tihai</li></ul>	10
IV	<ul style="list-style-type: none"><li>• Eaktal</li><li>• Two Sada tukdras, two Sada Paran, oneChakardar Tukra and Paran in Ektaal</li><li>• Padhant – Theka , Dugun and Chaugun Layakari.</li></ul>	10
V	<ul style="list-style-type: none"><li>• Dhamar Taal</li><li>• Theka, Dugun and Chaugun layakari•</li><li>• Two sada paran , and Tihaiyan . padhant</li></ul>	07
VI	<ul style="list-style-type: none"><li>• Kaharwa Tal</li><li>• Theka , Dugun aud Chaugun</li><li>• Prakars of Theka</li><li>• Tihaiyan in kaharwa Taal</li></ul>	07
VII	<ul style="list-style-type: none"><li>• To play Lahara/ Nagma of prescribed Taals.</li><li>• Padhant of all learned Bandish ( Tabla )</li></ul>	05



VIII	<p>• Stage performance of Teental / OR Ektal minimum. 10 minutes.</p> <p>NOTE -prscribed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal</p>	05
<p><b>Suggested Readings:</b></p> <p><b>Books</b></p> <ol style="list-style-type: none"> <li>1. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi</li> <li>2 Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi</li> <li>3. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras</li> <li>4 Prof. Girish chandra Shrivastava,Tal Parichay,Bhag1,2,Sangeet Sadan Prakashan,Allahabad</li> <li>5 Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad</li> </ol>		
<p>This course can be opted as an elective by the students of following subjects: Open for all ...open for all.....</p>		
<p>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)</p> <p>.....</p>		
<p>Course prerequisites: To study this course, a student must have had the subject..... in class/12<sup>th</sup>/ certificate/diploma.</p> <p>.....</p>		
<p>Suggested equivalent online courses:</p> <p>.....: SWAYAM, MOOCS.</p> <p><a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a>.....</p>		
<p>Further Suggestions:</p> <p>.....: *practical class - two period will be count in one lecture</p> <p>.....</p>		

Programme/Class:Diploma/B.A	Year: Second	Semester: third
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Subject: Music Instrumental Tabla		
Course Code: A310301T	Course Title: <b>History of tabla</b>	
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 <b>Compulsory</b>
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"><li>• <b>Origin of Tabla-- different views of music scholars</b></li><li>• <b>Development of tabla and its relation with other percussion instruments</b></li></ul>	04
II	<ul style="list-style-type: none"><li>• <b>Importance of tabla in Indian music</b></li><li>• <b>Utility and importance of percussion instruments in Indian music</b></li></ul>	04
III	<ul style="list-style-type: none"><li>• <b>Classification of Indian instruments</b></li></ul>	03
IV	<ul style="list-style-type: none"><li>• <b>Introduction of percussion instruments with diagrams - Pakhawaj, Mradang, Dholak, and Nakkara</b></li></ul>	03
V	<ul style="list-style-type: none"><li>• <b>Brief description of Gharana and Baj--</b></li><li>• <b>Delhi gharana, Banaras gharana, Lucknow gharana</b></li></ul>	05
VI	<ul style="list-style-type: none"><li>• <b>Farrukhabad gharana, Ajrada gharana and Punjab gharana</b></li></ul>	04
VII	<ul style="list-style-type: none"><li>• <b>theoretical study of practical work</b></li><li>• <b>introduction of Taals</b></li><li>• <b>Notation of taals</b></li><li>• <b>Knowledge of technical terms in prescribed course</b></li></ul>	04
VIII	<ul style="list-style-type: none"><li>• <b>Notation of learned Bandishes (Tabla)</b></li><li>• <b>Notation of lahras/Nagma</b></li><li>• <b>NOTE : Prscribed Taal -Teentaal ,Adachartaal ,Teevrataal Dadra Taal</b></li><li>• <b>Theka - Mattaal , Tilwarataal, Khemtataal,</b></li></ul>	03

**Suggested Readings:**

1. Pt. Vijay Shankar Mishra, *Tabla Puran*, Kanishka Publication, New Delhi
2. Dr. Lal Mani Mishra, *Bhartey Sangeet Vadhya Bhartiya gyanpeedh kanatplace new delhi*
3. Poonam Mittal, *Pramukh Badhya Tabla : ek Shodhparak drishti*, Kanishka Publication, New Delhi
4. Dr. Priyanka Sharma, *Avanaddh Vadyon me Tabla ek Sarvochch Vadhya*, Kanishka Publication, New Delhi
5. Dr. Yogmaya Shukla, *Table ka Udgam Vikas aur Vadan Shailiyan hindi madhyam karanvn nideshalaya delhi university delhi*
3. Dr. Aban Mistry, *Pakhawaj or Tabla ke gharane evm pramprayen Swar Sadhna Samiti Mumbai*
4. Dr. Chitra Gupa, *Sangit me taal vadhya shastra ki upyogita radha publication Delhi*
8. Dr. Arun Kumar Sen, *Bhartiya Taalo K shastriya vivechan M.Phindi granth akadmi bhopal*
9. Sri Manohar Bhalchandra Rao Marathe, *Tal Vadhy Shashtra, M.P. Sangeet Academy*

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<sup>th</sup>/ certificate/diploma.

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

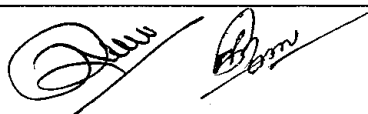
Further Suggestions: ...Ad-<https://www.udemy.com/>.

Free Tabla Tutorial - Learn to Play Tabla - The Indian drums |  
Udemy.....

Programme/Class: <b>Diploma/ B.A</b>	Year: <b>Second</b>	Semester: <b>Third</b>
Subject: Music Instrumental Tabla		
Course Code: <b>A310302P</b>	Course Title: <b>Tabla Practical and stage performance III</b>	
Course outcomes: <b>1. Skill development for Tabla stage performance with essential and specific bole material.</b> <b>2. To provide Knowledge of Khule Bol taal with essential material</b> <b>3. To provide Knowledge of defferent matras taal</b>		
Credits: 04	Core <b>Compulsory</b>	
Max. Marks: 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"> <li>TEENTAAL:</li> <li>Uthan, Peshkar, with Paltas and tihai</li> <li>One Kayada of Chatsr jati and one Tishr Jati</li> </ul>	08
II	<ul style="list-style-type: none"> <li>TEENTAAL:</li> <li>Rela, Mukhda ,Mohra ,Two Gats ( Duppli and Tippali)</li> <li>Sada chakardar tukda and Paran</li> </ul>	08
III	<ul style="list-style-type: none"> <li>AADACHARTAAL:</li> <li>Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai</li> </ul>	10
IV	<ul style="list-style-type: none"> <li>AADACHARTAAL:</li> <li>Two Sada tukdras, two Sada Paran, one Chakkardar Tukra and Paran .</li> <li>Padhant – Theka, Dugun, Tigun and Chaugun Layakari.</li> </ul>	10
V	<ul style="list-style-type: none"> <li>TEEVRAATAAL:</li> <li>Theka, Dugun Tigun and chaugun Layakari.</li> <li>•Prakars of Theka ,</li> <li>Two sada paran , chakkardar paran and Tihaiyan</li> <li>Padhant</li> </ul>	07
VI	<ul style="list-style-type: none"> <li>Dadra Taal - Prakars , Laggi and Tihaiyan</li> <li>Knowledge to play thekas of -</li> <li>Mattaal , Tilwarataal , Khemtataal</li> </ul>	07
VII	<ul style="list-style-type: none"> <li>To play Lahara/ Nagma in prescribed Tal of syllabus.</li> <li>Padhant of all learned Bandish ( Tabla)</li> </ul>	05
VIII	<ul style="list-style-type: none"> <li>Stage performance of Teental/ or Adachartaal minimum. 10 minutes</li> <li>Oral rendering of some bols during solo playing</li> <li>NOTE prscribed Taal- Teentaal , Adachartaal , Teevrataal and Dadara Taal</li> <li>Theka of Mattaal , Tilwarataal, Khemtataal,</li> </ul>	05
<b>Suggested Readings:</b> 1 Pt. Chhote Lal Mishra, Tal Prasoona, 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 4Dr. 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 .....		

<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/12<sup>th</sup>/ certificate/diploma.</p> <p>.....</p>
<p>Suggested equivalent online courses: Suggested equivalent online courses: <b>SWAYAM, MOOCS.</b>  <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>.....</p>
<p>Further Suggestions: <b>*practical class two period will be count in one lecture</b></p> <p>:</p> <p>.....</p>



<b>Programme/Class:</b> <b>Diploma/ B.A</b>	<b>Year: Second</b>	<b>Semester: Fourth</b>
Subject: Music Instrumental Tabla		
Course Code: A310401T	Course Title: <b>Study of Tal System</b>	
Course outcomes: <b>1.Detail study about North Indian and South Indian Tal System</b> <b>2. Brief description of Western Music</b> <b>3. Importance of laya and layakari</b>		
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"><li>• Definition of different Technical Terms -</li><li>• Rela Dupalli, Tipalli , Chaupalli, Gat and kinds of Gat</li></ul>	04
II	<ul style="list-style-type: none"><li>• Detail Knowledge and characteristics of North Indian and South Indian Taal system</li></ul>	05
III	<ul style="list-style-type: none"><li>• Comparative Study of North Indian and South Indian Taal system</li></ul>	04
IV	<ul style="list-style-type: none"><li>• Brief Study of Western music system</li></ul>	04
V	<ul style="list-style-type: none"><li>• Western Time Signature</li><li>• Definition of related Technical terms of western music</li></ul>	03
VI	<ul style="list-style-type: none"><li>• Laya and importance of Laya</li><li>• Laya and Laykari</li><li>• Aad, kuad, Viyad , Pongun .</li></ul>	04
VII	<ul style="list-style-type: none"><li>• Theoretical study of practical work</li><li>• Introduction of Taals</li><li>• Notation of Taals / Layakari</li><li>• Knowledge of technical terms in prescribed course</li></ul>	03
VIII	<ul style="list-style-type: none"><li>• Notation of Leared Bandishes ( Tabla)</li><li>• Notation of Lahras/Nagma</li><li>• NOTE prscribed Taal - Teentaal , Roopaktaal , Sooltaal, Keharwa Taal</li></ul>	03



	<ul style="list-style-type: none"> <li>• Theka - Panchamswaritaal, DeepchandiTaala , Gajjhampataal,</li> <li>• Jhumrataal, Basanttaal,</li> </ul>	
<b>Suggested Readings:BOOKS</b>  <b>1 Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad</b> <b>2.Dr. Maharani Sharma and Dr, Jaya Sharma Sangeet Mani,Sri Bhuvneshwari Prakashan,Allahabad</b> <b>3 Sri Manohar Lal Joshi- Tal Vigyan Tabla:</b> <b>6 Dr.. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: M.P Hindi garnth akadmi bhopal</b> <b>7 .Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan,Allahabad</b> <b>7Prof. Swatantra Sharma Pashchtya swarlipi padhatti evm bhartiya sangit Anubhav Publication Allahabad</b>		
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 <sup>th</sup> / certificate/diploma. .....		
Suggested equivalent online courses: ...: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a> .....		
Further Suggestions: .....		

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

Credits: 04		Core Compulsory
Max. Marks: 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"> <li>• TEENTAAL:</li> <li>• Uthan, Peshkar, .</li> <li>• Minimum three Kayadas of different style.</li> </ul>	08
II	<ul style="list-style-type: none"> <li>• TEENTAAL:</li> <li>• Rela, Mukhda ,Mohra , Duppli and Tippali Gat</li> <li>• Sada and Farmayshi Chakkardar Tukra and Navhakka in TeenTaal</li> </ul>	08
III	<ul style="list-style-type: none"> <li>• ROOPAKTAAL</li> <li>• Prakars of Theka ,Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai</li> </ul>	10
IV	<ul style="list-style-type: none"> <li>• ROOPAKTAAL</li> <li>• Two Sada tukdras, two Sada Paran, two Chakkardar Tukra and Paran.</li> <li>• Padhant – Theka , Dugun and Chaugun Layakari.</li> </ul>	10
V	<ul style="list-style-type: none"> <li>• SOOLTAAL:</li> <li>• Theka,Dugun and chaugun Layakari.</li> <li>• Two sada paran , chakkardar paran and Tihaiyan Padhant</li> </ul>	07
VI	<ul style="list-style-type: none"> <li>• Knowledge to play Thekas of -</li> <li>• PanchamsawariTaal , DeepchandiTaal , Gajjhampataal,</li> <li>• Jhumrataal, Basanttaal</li> </ul>	07
VII	<ul style="list-style-type: none"> <li>• Accompaniment with Prakar, Laggi and tihai in kaharwataal</li> <li>• To play Lahara/ Nagma in prescribed Tal of syllabus.</li> <li>• *Padhant of all learned Bandish ( Tabla )</li> <li>• padhant – Theka, Dugun , Tigun and chaugun Layakari in prescribed Taals</li> </ul>	05
VIII	<ul style="list-style-type: none"> <li>• Stage Performnace of Teental/</li> <li>• Or Roopaktaal minimum. 15 minutes</li> <li>• Oral rendering of some bols during solo playing</li> <li>• NOTE prescribed Taal- Teentaal , Roopaktaal , Sooltaal, Keharwa Taal</li> <li>• Thekas - Panchamswaritaal , DeepchandiTaal , Gajjhampataal , Jhumrataal , Basanttaal</li> </ul>	05

**Suggested Readings:**

1. Pt. Keshav Talegwnker & 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/12<sup>th</sup>/ certificate/diploma.

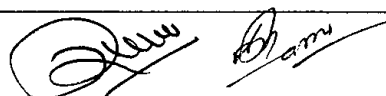
Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS. <http://heecontent.upsdc.gov.in>

Further Suggestions:

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

**Project :**

<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>	<b>Year: Second</b>	<b>Semester: Fourth</b>
<b>Subject: Music Instrumental Tabla</b>		
Course Code: 310403R	Course Title: R e s e a r c h Project 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		
<b>Course Outcome:</b> This section will impart knowledge to the students in the context of culturally famous Indian music, so that they can get information and essence of individually about the cultural heritage of Indian music.		
Unit	Title	No. of Lecture
1	R e s e a r c h Project on reputed Artist of Indian (Classical/Light/Folk) Music	45
<b>Suggested Continuous Evaluation Methods:</b> <ul style="list-style-type: none"><li>It will be evaluated by two examiners (one internal and one external) and viva voce</li></ul>		



<b>Programme/Class:</b> <b>Degree/B.A</b>	<b>Year: Third</b>	<b>Semester: Fifth</b>
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Subject: Music Instrumental Tabla theory		
Course Code: : <b>A310501T</b>	Course Title: <b>Aesthetical Aspects of Taals</b>	
Course outcomes: <b>5th semester Theory</b> <b>Outcome</b> <b>1.Imparting the Knowledge of Ras and Saundarya in reference of Indian Music</b> <b>2.Aesthetical aspects of Tabla Performance</b> <b>3.Merits and Skills of a good Tabla Player</b> <b>4.Knowledge of Tabla Tuning and Tabla accompany with Vocal, Instruments and Dance</b>		
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"><li>Aesthetics - Indian and Western Outlook</li></ul>	08
II	<ul style="list-style-type: none"><li>Art and classification of arts , Importance of music in Fine arts</li></ul>	10
III	<ul style="list-style-type: none"><li>Rasa – Rasa Nishpatti in music</li><li>Relation with swara tala and expression in music</li></ul>	08
IV	<ul style="list-style-type: none"><li>Aesthetical aspects of tabla playing - sitting, pattern of hand approach, techniques of bol nikas ,daov-gaans,</li><li>Merits and demerits of tabla player</li><li>Beauty of sam, beauty of tihai .</li></ul>	10
V	<ul style="list-style-type: none"><li>Laya, layakari</li><li>ability to write all Talas which prescribed in your course in different layakari,</li><li>Notation to any taal in any other taals .</li></ul>	05
VI	<ul style="list-style-type: none"><li>Tihai-</li><li>Method of Tihai Composition</li><li>Notation of tihai ,starting from any matras in any taals</li></ul>	06
VII	<ul style="list-style-type: none"><li>Method of tabla tuning</li><li>Principles of tabla accompaniment (Method of tabla accompany with vocal, instrumental and dance )</li><li>Brief Introduction of Khyal and Tarana Gyan Shaili .</li></ul>	08
VIII	<ul style="list-style-type: none"><li>. Theoretical study of practical work</li><li>Notation of taals and all learned bandish ( Tabla )</li><li>NOTE prscribed Taal Rupak Taal, JhapTaal, TeenTaal DadraTaal, KaharwaTaal , ChancharTaal and Chaar Taal</li><li>Theka of Ganesh taal and Rudra Taal</li></ul>	05

**Suggested Readings-**

1. Prof. Swatantra Sharma Saundarya , 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 Takneeki 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
6. Dr. 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):

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

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Suggested equivalent online courses:

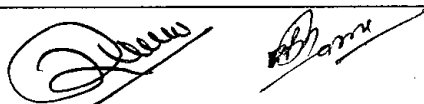
.....: SWAYAM, MOOCS. <http://heecontent.upsdc.gov.in>

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Further Suggestions:



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

<b>Programme/Class:</b> <b>Degree/B.A</b>	<b>Year: Third</b>	<b>Semester: FIFTH</b>
Subject: Music Instrumental Tabla		
Course Code: <b>A310502P</b>	Course Title: <b>Practical/Viva</b>	
Course outcomes: <b>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</b>		
Credits: 04	Core Compulsory	
Max. Marks: 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"> <li>Detailed study of Roopak Taal-</li> <li>Uthan, peshkar minimum three kayada's of various Style , Rela, sada Tukras, Sada parans</li> <li>Farmayshi and, Kamali Chakkardar Tukras and parans Minnimum two Gats of different style.Thihaiyan ect.</li> </ul>	15
II	<ul style="list-style-type: none"> <li>Detail study of Jhap Taal -</li> <li>Uthan peshkar minimum three kayada's of various Style</li> <li>Rela ,sada Tukras, Sada parans ,Farmayshi .</li> </ul>	08
III	<ul style="list-style-type: none"> <li>Detail study of Teentaal</li> <li>With advanced course.Uthan peshkar and Minimum four kayadas .</li> <li>Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar, tukra and paran.</li> <li>Gats , various Thihaiyan</li> </ul>	09
IV	<ul style="list-style-type: none"> <li>Laggi Ladi and Tihaiyan in DadraTaal, KaharwaTaal and ChancharTaal</li> </ul>	07
V	<ul style="list-style-type: none"> <li>Chaar Taal –sada and chakkardar paran , Thihaiyan</li> <li>Theaka of Ganesh Taal and Rudra Taal</li> </ul>	07
VI	<ul style="list-style-type: none"> <li>Accompaniment with any two vocal style (Gayan Shaili) with prakars of theka, Laggi Ladi and Tihaiyan .</li> </ul>	06
VII	<ul style="list-style-type: none"> <li>Padant - Theka, Dugun ,Tigun , Chaugun and</li> <li>Aad layakari in prscribed Taal</li> </ul>	04
VIII	<ul style="list-style-type: none"> <li>Padhant of all learned Bandish (Tabla)</li> <li>To play Lahara of prescribed Taals.</li> <li>NOTE prscribed Taal RupakTaal ,JhapTaal, TeenTaal Dadra Taal , KeharwaTaal and ChancharTaal , Chaar Taal</li> <li>Theka of Ganesh Taal and Rudra Taal</li> </ul>	04
<p><b>Suggested Readings:</b>1.Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,varanasi  2.Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,1 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>		
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 <sup>th</sup> / certificate/diploma. .....
Suggested equivalent online courses: Suggested equivalent online courses: <b>SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></b> .....
Further Suggestions:: <b>*practical class two period will be count in one lecture</b> .....

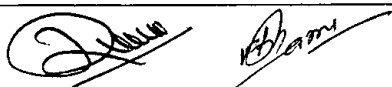
 



Programme/Class: Degree/ B.A	Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla		
Course Code: <b>A310503P</b>	Course Title: <b>Stage performance</b>	
Course outcomes: *Educate students for stage performance *Extension of the aesthetical approaching according to the the calibre of students *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: 100	Min. Passing Marks:	
Total No. of Lectures-Tutorials-Practical [ 30 ]*( 02 Lectures per week )		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"><li>Complete presentation in any Tal of interest from the given Talas.</li></ul>	05
II	<ul style="list-style-type: none"><li>Five minutes presentation of another Tala based on the interest of examiner from the given list of Talas.</li></ul>	05
III	<ul style="list-style-type: none"><li>To perform Thihai and paran in Chaar Taal</li></ul>	03
IV	<ul style="list-style-type: none"><li>Ability to perform prakars of theka and other variations in Dadra, kaherwa .</li></ul>	03
V	<ul style="list-style-type: none"><li>Ability to perform laagi Ladi in Dadra and Kaharwa</li></ul>	03
VI	<ul style="list-style-type: none"><li>Padhant of bandish according to the need</li></ul>	03
VII	<ul style="list-style-type: none"><li>Tabla Accompaniment with dhun, folk , light and classical ( any one)</li></ul>	04
VIII	<ul style="list-style-type: none"><li>Tuning of Tabla</li><li>NOTE Solo performance of tabla ( minimum 20 minutes )</li><li>prscribed Taal Rupak Taal, JhapTaal, TeenTaal Dadra Taal KaharwaTaal and ChancharTaal Chaartaal .</li></ul>	04
Suggested Readings: 1. Dr Indu Sharma, Bharteey Film Sangeet me Tal Samanvay, Kanishka Publication, New Delhi 2 S.R. Chishti, Bharteey 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: 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 <sup>th</sup> / certificate/diploma. .....
Suggested equivalent online courses: : SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a>
Further Suggestions: *practical class two period will be count in one lecture ..... .....

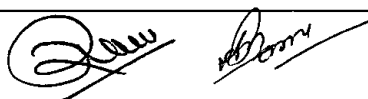
<b>Programme/Class:</b> <b>Degree/B.A</b>	<b>Year: Third</b>	<b>Semester: Six</b>
<b>Subject: Music Instrumental Tabla</b>		
<b>Course Code: : A310601T</b>	<b>Course Title: Study Of Musical Epics/Books</b>	
<b>Course outcomes:</b>		
<b>1To Introduce the History of Indian Music</b>		
<b>2This will help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



IV	<ul style="list-style-type: none"> <li>• Introduction of leading books of Tabla</li> <li>• Taal kosh – Acharya Girish Chandra Shrivastava</li> <li>• Tabla puran - Pt. Vijay Shankar Mishra</li> <li>• Pakhawaj evam Tabla ke gharane evam paramparayen</li> <li>• Dr.Aban . A Mistry</li> <li>• 5.Table ka udgam, vikas evam unki vadan shailiyan</li> <li>• Dr.Yogmaya shukl</li> </ul>	10
V	<ul style="list-style-type: none"> <li>• Varnas of Tabla and its gradually development .</li> </ul>	08
VI	<ul style="list-style-type: none"> <li>• Life sketches and contribution -</li> <li>• Pt. kishan Maharaj Pt.Anokhe lal ji , Ustad Ahmad jan Thirakva , Ustad Amir Hussain khan, Dr. Aban Mistry.</li> </ul>	08
VII	<ul style="list-style-type: none"> <li>• Laya and Layakari</li> <li>• Breef Introduction of Dhurpad and Dhmar Gyan Shaili</li> </ul>	05
VIII	<ul style="list-style-type: none"> <li>• Theoritical study of practical course-</li> <li>• Notation of learned Bandishes ( Tabla )</li> <li>• Notaion of Lahra / Nagma in priscrbed Taal</li> </ul> <p>NOTE priscrbed Taal - Ek taal , Pancham Sawari , Teen Tal ,Basant Taal</p> <p>Theka - Panjabi , Jat Tal , Tilvada and Matt Tal.</p>	05
<p><b>Suggested Readings:</b>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,Bharteey Sangeet Granth evam Sangeetagy,Kanishka Publication,New Delhi  4 Paranjpai Bhartiya sangit ka itihash  7 Umesh Joshi Bhartiya sangit ka itihash 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.</p> <p>4 Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.  5 Dr, Shradchndra shridhar Pranjpai Bhartiya Sangeet ka Itihash Chokhamba prakashan varansi  6 Ram Avtar Veer Bhartiya Sangeet ka Itihash Radha publication delhi  7 Dakur JayDev Singh Bhartiya Sangeet ka Itihash I T C Kolkatta</p> <p>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-</p> <p>This course can be opted as an elective by the students of following subjects: Open for all</p> <p>.....</p> <p><b>Suggested Continuous Evaluation Methods:</b> 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>.....</p>		

Course prerequisites: To study this course, a student must have had the subject..... in class/12 <sup>th</sup> / certificate/diploma.
Suggested equivalent online courses:
..... SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a> .....
Further Suggestions:
.....



Programme/Class: Degree/B.A	Year: Third	Semester: Sixth
Subject: Music Instrumental Tabla		
Course Code: <b>A310602P</b>	Course Title: <b>Practical/Viva</b>	
Course outcomes: : <b>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</b>		
Credits: 04		Core Compulsory
Max. Marks: 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"><li>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.</li></ul>	08
II	<ul style="list-style-type: none"><li>Detailed study of Pancham Savari Tal - Uthan peshkar minimum two kayada's Rela, sada Tukras</li></ul>	10
III	<ul style="list-style-type: none"><li>Pancham Savari - Sada parans, Farmayshi and Kamali Chakkardar, Navhakka and Gat</li></ul>	08
IV	<ul style="list-style-type: none"><li>Teen Tal- Detailed study with advanced course</li></ul>	08



V	<ul style="list-style-type: none"> <li>• Basant Tal – Parans and Tihaiyan</li> <li>• Theka of Panjabi, Jat Tal, Tilvada, and Matt Tal.</li> </ul>	07
VI	<ul style="list-style-type: none"> <li>• Harmonize your instrument and accompaniment with Vilambit and Drut Khyal.</li> </ul>	07
VII	<ul style="list-style-type: none"> <li>• Padhant of different Layakaries .</li> </ul>	06
VIII	<ul style="list-style-type: none"> <li>• Padhant of learned Bandish'</li> <li>• To play Lahra / Nagma in prscribed Taal</li> <li>• NOTE Prscribed Taal - Ek Taal , Pancham Savari, Teen Taal , Basant Taal</li> <li>• Theak - Panjabi, Jat Tal, Tilvada, and Matt Tal.</li> </ul>	06
<b>Suggested Readings:</b> 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 .....		
<b>Suggested Continuous Evaluation Methods:</b> 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).....		
<b>Course prerequisites:</b> To study this course, a student must have had the subject .....in class/12 <sup>th</sup> / certificate/diploma. .....		
<b>Suggested equivalent online courses:</b> ..... SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a> ..... .....		
<b>Further Suggestions:</b> ..... *practical class two period will be count in one lecture.....		
<b>Programme/Class:</b> <b>Degree/B.A</b>	<b>Year: Third</b>	<b>Semester: Six</b>
<b>Subject: Music Instrumental Tabla</b>		
<b>Course Code: : A310603P</b>	<b>Course Title: Stage Performance</b>	

Credits: 02		Core Compulsory
Max. Marks: 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
<b>Suggested Readings:</b> 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: 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 <sup>th</sup> / certificate/diploma. .....
Suggested equivalent online courses: .....: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a> ..... .....
Further Suggestions: ....: *practical class two period will be count in one lecture.....

**DR. BHIMRAO AMBEDKAR UNIVERSITY,  
AGRA**



**National Education Policy-2020**

**Structure of UG, FYUP and PG Programme**

**Music Vocal**



## Music Vocal Syllabus by :-

Dr.Priyadarshini Upadhyay

Associate Professor

Dept. of Music Vocal

Mahatma Gandhi Balika Vidyalaya (P.G.)College,Firozabad

*Syllabus Re-Developed by:*

S.N.	Name	Designation	Department	College
1	Prof.( Dr.) Renu Verma	Principal	Department Of Music Instrumental Sitar	Dau Dayal Girls PG College, Firozabad (U.P.)
2	Dr Nishtha Sharma	Assistant Professor	Department of Music Vocal	Mahatma Gandhi Balika Vidyalaya (PG) College, Firozabad (U.P.)



## Music Vocal

### Four years UG Degree (Honours)

Year	Sem.	Course Code	Paper Title	Theory / Practical	Credits
Four years UG degree (Honours)	Sem VII	A320701T	Analytical Study of Ragas and Talas	Theory	4
		A320702T	Historical perspective of Indian Music	Theory	4
		A320703P	Stage Performance	Practical	4
		A320704P	Study of Basic Ragas Light Folk Styles and creative music	Practical	4
		A320705P	Viva-Voce	Practical	4
	Sem VIII	A320801T	General Applied Music Theory	Theory	4
		A320802T	Sangeet Shastra ke Vividh Paksha	Theory	4
		A320803P	Stage Performance	Practical	4
		A320804P	Study of Basic Ragas Light Folk Styles and creative music	Practical	4
		A320805P	Viva-Voice	Practical	4




## Music Vocal

### Four years UG Degree (Honours with research)

Year	Sem.	Course Code	Paper Title	Theory Practical /	Credits
Four years UG degree (Honours with research)	Sem VII	A320701T	Analytical Study of Ragas and Talas	Theory	4
		A320702T	Historical perspective of Indian Music	Theory	4
		A320703P	Stage Performance	Practical	4
		A320704R	Research Project		4
		A320705P	Viva-Voce	Practical	4
	Sem VIII	A320801T	General Applied Music Theory	Theory	4
		A320802T	Sangeet Shastra ke Vividh Paksha	Theory	4
		A320803P	Stage Performance	Practical	4
		A320804R	Research Project		4
		A320805P	Viva-Voice	Practical	4




## Masters in Music Vocal

Year	Sem.	Course Code	Paper Title	Theory/ Pratical	Credits
Masters in Music	Sem IX	A320901T	Applied Music Theory & Musical Compositions	Theory	4
		A320902T	<b>Optional Papers (A,B,C)</b> <b>(A)</b> General History and Aesthetics of Music <b>(B)</b> Principles of Music (Shastra) <b>(C)</b> General study of Granthas And Theoretical survey of Indian Music	Choose any one Theory	4
		A320903T			
		A320904T			
		A320905P	Stage Performance	Practical	4
		A320906R	Research Project		4
		A320907P	Viva-Voice	Practical	4
	Sem X	A3201001T	<b>Optional Papers (A,B)</b> <b>(A)</b> History, Acoustics & Voice Culture <b>(B)</b> Theoretical Aspects of Indian Music	Choose any one Theory	4
		A3201002T			
		A3201003T	<b>Optional Papers (A,B)</b> <b>(A)</b> Understanding of Western Music <b>(B)</b> Voice culture and Philosophy of Music	Choose any one Theory	4
		A3201004T			
		A3201005P	Stage Performance	Practical	4
		A3201006R	Research Project		4
		A3201007P	Viva-Voce	Practical	4

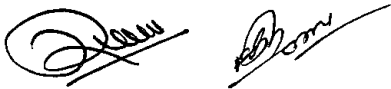



**Four Years UG - Music Vocal**  
**Honours and Honours with Research**  
**M.A. in Music Vocal**

Program Outcomes

A students who has taken admission in program of Four years UG Music Vocal (Honours and Honours with Research) 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 Carnatac, Hindustani and Western terminologies.
4. Studies about the life and contribution of the musicologists
5. To understand the various styles of Indian Music like classical, folk, light and 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.
8. Ability to understand and write a research project .



**Four Years UG - Music Vocal**  
**Honours and Honours with Research**

(Sem VII<sup>th</sup>)

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

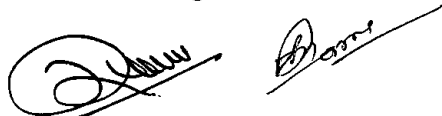
Theory :

Course Code : A320701T

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

Credit : 4

- |          |  |   |
|----------|--|---|
| Unit I   | Characteristics of the prescribed Ragas with detail and comparative study.<br><br>1. Ahir Bhairav – Nat Bhairav<br>2. Anand Kalyan- Shyam Kalyan | 4 |
| Unit II  | To write notation of given Vilambit /Drut khayals with Alap, Taan etc from the prescribed syllabus.  | 2 |
| Unit III | Knowledge of Raganga classification and intensive study of the following Ragangas :<br>Kalyan , and Bhairav                                      | 4 |
| Unit IV  | Knowledge and comparative study of the Talas with their Layakaries<br>(a) Tilwara (b) Adachar taal   | 2 |
| Unit V   | Writing notation of Dhrupad / Dhamar with their Layakaries .   | 3 |



**Four Years UG - Music Vocal**  
**Honours and Honours with Research**

**(Sem VII<sup>th</sup>)**

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

Theory :

Course Code : A320702T

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
Unit 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. Sharna Bhagwaat Sharan, Bhartiya Sangeet Ka itihaas Publisher  
Sangeet karyalaya Hathras
6. Bhatkande , Pt. V.N, Kramik Pustak Malika, Sangeet Karyalaya  
Hathras

A handwritten signature in black ink, appearing to be 'Suresh Vrat Raj', written in a cursive style.



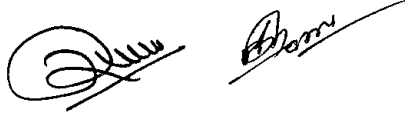
**Four Years UG - Music Vocal**  
**Honours and Honours with Research**

**Marks     100**

**(Sem VII<sup>th</sup>)**

Practical :  
Course Code : A320703P  
Credit : 4  
Title : **Stage Performance**

Unit I	Demonstration of any one Vilambit khayal of your own choice from the syllabus.	8
Unit II	Demonstration of Drut Khayal of your own choice with Alap and Taans.	8
Unit III	Dhrupad or Dhamars from the Ragas of the syllabus with layakaries.	5
Unit IV	One Dadra style singing in any Raga.	5
Unit V	Knowledge to perform Talas with all Layakaries. 1. Tilwada     2. Adachaar Taal	4



**Four Years UG - Music Vocal**

**Honours**

**Marks100**

**(Sem VII<sup>th</sup>)**

Practical :

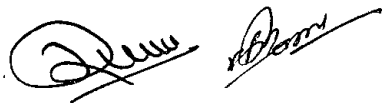
Course Code : A320704P

Credit : 4

Title : **Study of Basic Ragas,Light, Folk style and creative music**

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

Unit I	An intensive study of the following Basic Ragas with one Vilambit Khayal	10
Unit II	Study of Drut compositions in the Following Ragas.	6
Unit III	One composition each from the following styles. (i) Rabindra Sangeet (ii) Any Ragional folk song (iii) Holi	10
Unit IV	Knowledge of demonstrate Taalas (i) Tilwara (ii) Ada Chaar Taal	4



**Four Years UG + Music Vocal**  
**Honours with Reseach**

**(Sem VII<sup>th</sup>)**

**Marks100**  
**Research Project 75**  
**Research Paper 25**

Project :

Course Code : A320704R

Credit : 4

Title : **Research Project on any topic of Music**

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**Four Years UG - Music Vocal**  
**Honours and Honours with Research**  
**(Sem VII<sup>th</sup>)**

**Marks 100**

Practical :

Course Code : A320705P

Credit : 4

Title : **Viva-Voce**

Detail study of the Ragas given below :

1. Ahir Bhairav
2. Anand Kalyan

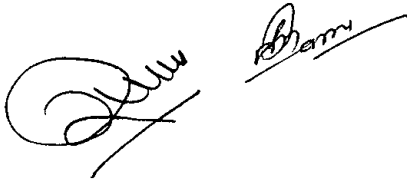
General study of the Ragas given below :

3. Nat Bhairav
4. Shyam kalyan

Talas

1. Tilwada
2. Ada Chaar Taal

Unit I	Study of one detail Raga as choice Raga covering Vilambit Khayal with Alap and Taans.	8
Unit II	Ability to perform Drut Khayal with Alap & Taans	8
Unit III	Singing of Tarana / Trivat style.	6
Unit IV	Knowledge to perform talas with all layakaries	4
Unit V	Theoretical Knowledge of the prescribed Ragas.	4



**Four Years UG - Music Vocal**  
**Honours and Honours with Research**

(Sem VIII<sup>th</sup>)

Marks 100

External 75

Internal 25

Theory :

Course Code : A320801T

Credit : 4

Paper Title : **General & Applied Music theory**

- |          |   |   |
|----------|---|---|
| Unit I   | To write notation Vilambit and Drut Khayals from the ragas of your course with Alap and Taans.                          | 2 |
| Unit II  | Write notation of Dhrupad / Dhamar with their Layakaries.   | 3 |
| Unit III | Detailed Comparative study of all the prescribed Ragas.<br>1. Nayaki Kanhada-Abhogi Kanhada<br>2. Maru Bihag- Nat Bihag | 4 |
| Unit IV  | knowledge of writing Ada, Khuda and Baida in the following talas.<br>(i) Rupak (ii) Teewara                             | 2 |
| Unit V   | Knowledge of Raganga classification and intensive study of the<br>Following raqanqas :-<br>(i) Kanhada (ii) Bihag       | 4 |



**Four Years UG - Music Vocal**  
**Honours and Honours with Research**

(Sem VIII<sup>th</sup>)

Marks 100  
External 75  
Internal 25



Theory :

Course Code : A320802T

Credit : 4

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

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. Chattur Dand Prakashika	4
Unit IV	Life sketches and contribution of the following musicians 1. Bhimsen Joshi 2. Bade Gulam Ali Khan 3. Ustad Faiyaz Khan 4. Acharya Brihaspati	3
Unit V	Gharana System of Indian Vocal Music 1. Gwalior 2. Agra 3. Kirana	4



**Books Suggested :**

1. Dr. Swatantra Bala Sharma : Bhartiya Sangeet ka Eithasik Vishleshan
2. Vasant Sangeet Visharad, Publisher Sangeet karyalay Hathras
3. Banerjee Dr, Geeta Raag Shastra I & II Publisher Sangeet Sandan Pragraj
4. Pt. V.N, Kramik Pustak Malika, Publisher Sangeet karyalaya Hathras
5. Narayan Bhatt : Humare Sangeetkar

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**Four Years UG - Music Vocal**  
**Honours and Honours with Research**

Marks      100

(Sem VIII<sup>th</sup>)

Practical      :

Course Code : A320803P

Credit      : 4

Paper Title    : **Stage Performance**

Unit I	Ability to perform one Vilambit Khayal as per your choice from the syllabus.	8
Unit II	Study of Drut Khayals with alap and taan.	8
Unit III	Demonstration of Drupad / Dhamar gayaki with layakarisees.	5
Unit IV	Knowledge of Kajari / Dhumari	5
Unit V	Ability to demonstrate Talas with all Layakarisees	
	(i)    Rupak    (ii) Teewara	4





**Four Years UG - Music Vocal**  
**Honours**

Marks 100

(Sem VIII<sup>th</sup>)

Practical :

Paper Code : A320804P

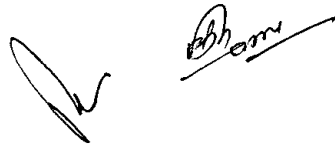
Credit : 4

Paper Title : **Study of Basic Ragas Light, Folk Style and Creative Music**

**Ragas**

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

Unit I	An Intensive study of the following Basic Ragas with one Vilambit Khayal	10
Unit II	Study of Drut composition in the following Ragas	8
Unit III	Any two composition from the following forms : Bhajan, Ghazal, Geet, Folk, song	8
Unit IV	Knowledge of Demonstrate Talas (i) Rupak (ii) Teewara	4



**Four Years UG - Music Vocal**  
**Honours with Reseach**

**(Sem VIII<sup>th</sup>)**

**Marks100**  
**Research Project 75**  
**Research Paper 25**

Project :

Course Code : A320804R

Credit : 4

Title : **Research Project on any Topic Music**



**Four Years UG - Music Vocal**  
**Honours and Honours with Research**

Marks 100

(Sem VIII<sup>th</sup>)



Project :

Course Code : A320805P

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) Aabhogi Kanhada	
		(b) Nat Bihag	8
Unit III	:	Ability to demonstrate Taals given below with Dugun Tigun and Chaugun Layakaries	
		(a) Rupak	
		(b) Teewara	4
Unit IV	:	Theoretical knowledge of prescribed Ragas.	4
Unit V	:	Ability to perform Kajri.	

## **Masters in Music**

**MUSIC (VOCAL)**

**(Sem IX<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**

Theory :

Paper code : A320901T

Credit : 04

Paper Title : **Applied Music Theory and Musical Composition**

- |          |   |   |
|----------|---|---|
| Unit I   | Write a notation of Dhrupad / Dhamar with their Layakaries.   | 3 |
| Unit II  | Write notation of any Vilambit Khayal with Alap, Taan,<br>Boltaans etc.   | 2 |
| Unit III | Comparative study of the following Ragas.<br>(a) Bilaskhani Todi – Bhupal Todi<br>(b) Raageshwari – Maalgunji         | 4 |
| Unit IV  | Comparative study of Taals with all layakaries.<br>(a) Deepchandi<br>(b) Jhoomra                                      | 2 |
| Unit V   | Knowledge of Raganga classification and intensive study<br>of the following Ragangas<br>(a) Todi Ang<br>(b) Kaafi Ang | 4 |



**M.A MUSIC (VOCAL)**  
**(Sem IX<sup>th</sup>)**

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

Theory :

Paper Code : A320902T

Credit : 04

Paper Title : **General History And Aesthetics 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 saundaryanubhuti
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



**M.A Music (Vocal)**  
**(Sem IX<sup>th</sup>)**

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

Theory

Course Code : A320903T

Credit : 4

Title : **Principles of Music (Shastra) (B)**

- |          |   |   |
|----------|---|---|
| Unit I   | Shruti – Swara Vibhajan Bharat, Sharangdev, Ahobala, Pt. Bhat Kakhande, Omkar Nath 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 prevalent Talas of Hindustani Music, knowledge of Desi and Margi talas of ancient period. Detailed study of different layakaries Dugun, 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 Natya Shastra, Matang Muni : Brihaddeshi
2. Sharang Dev Sangeet Ratnakar, 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 ki itihāsik prashthabhumī
6. Acharya K.C.D Brahaspati Bharat Ka Sangeet Sidhanta
7. K Vasudev Shastri sangeet Shastra Pt. Omkar Nath Thakur
8. Pranav Bharti O.C Ganguli Raga aur Ragini
9. Dr. S.C Pranjee Bhartiya Sangeet Ka Sidhant

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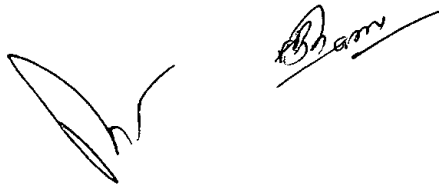
**M.A Music (Vocal)**  
**(Sem IX<sup>th</sup>)**

Theory  
Course Code : A320904T  
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, Sangeet Darpan, Sangeet Parijaat, Raga Tarangini                            | 4 |
| Unit II  | Comparative study of Hindustani and Karnatac 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 Mansingh Tomar, Raja Nawab Ali, Rabindra Nath Tagore. | 4 |
| Unit V   | (i) Study of folk music in Braj<br>(ii) The popular folk Tunes of different states Garba, Raas, Kajri, Chaiti and Jhoomar   | 2 |



### **Books Suggested**

1. Dr. Swatantra bala Sharma Bhartiya Sangeet ka itihashik Vishleshan
2. Dr. Swatantra Bala Sharma Bhartiya Sangeet Ka vaigyanik vishleshan
3. Bhagwant Kaur Paramparagat Hindustani Sidhantik Sangeet
4. Dr. Geeta Banerjee I & II
5. Dr. Subhash Rani Sangeet ke Pramukh Shastriya Sidhant



**M.A MUSIC (VOCAL)**

**Marks 100**

**(Sem IX<sup>th</sup>)**

Practical :

Paper Code : A320905P

Credit : 4

Title : **Stage Performance**

Unit I	Student is required to perform any one Vilambit khayal From the practical Viva –Voce as their choice Raga with Alap, Taan, Bol Taan etc.	8
Unit II	Ability to perform Drut Khayal of their their choice other than Teen Taal.	8
Unit III	Ability to demonstrate Dhrupad / Dhamar with layakaries.	5
Unit IV	Knowledge of Taals with Layakaries (a) Deepchandi (b) Jhoomra	4
Unit V	Ability to perform chaiti.	4



**M.A MUSIC (VOCAL)**

**Marks 100**

**(Sem IX<sup>th</sup>)**

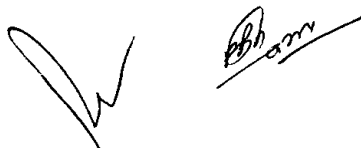
**Research Project 75**  
**Research Paper 25**

Project :

Paper Code : A320906R

Credit : 4

Title : Research Project on any topic of Music

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**M.A MUSIC (VOCAL)**  
**(Sem IX<sup>th</sup>)**

**Marks 100**

Practical :

Course Code : A320907P

Credit : 4

Title : **Viva- Voce**



Details study of the following Ragas

1. Bilaskhani Todi
2. Raageshwari

General study of the following Ragas

1. Bhupal Todi
2. Maalgunji

Unit I	Ability to perform one Vilambit khayal with Alaap, Taan and Boltaan etc.	12
Unit II	Ability to demonstrate Drut khayals with Alap, Taans etc.	12
Unit III	Ability to demonstrate and comparative study of following Taals. (a) Deepchandi (b) Jhoomra	4
Unit IV	Theoretical study of the following Ragas	2



**M.A Music (VOCAL)**

**(Sem (X<sup>th</sup>))**

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

Theory :

Course Code :A3201001T

Credit : 4

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

Unit I	Ancient classification and Historical knowledge of the following musical Instruments - Mattakokila Chitra, 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 Devalaya Sangeet.	3
Unit IV	Contribution of the following vocalist. (i) Girija Devi (ii) Pt. Jasraj (iii) Kesarbai Kerkar (iv) Narayan Rao Vyas	3



### **Book Suggested**

1. Mishra Dr, Lal Mani, Bhartiya sangeet vadya publisher M.P Hindi  
Granth Academy Bhopal
2. Vasant sangeet Visharad Publisher Sangeet Karyalaya, Hathras
3. S.K Durga : The Art of Voice Cultivation
4. Mishra Dr. Jyoti : Hindustani Sangeet mein Raganga Kanishka  
Publisher
5. Alokparnadas : Haveli sangeet
6. Dr. Maharani Sharma : Sangeet Mani
7. Lalit Kishore Singh : Dhvani Aur Sangeet by pustak.org



**M.A Music (Vocal)**  
**(Sem X<sup>th</sup>)**

Marks 100  
External 75  
Internal 25

Theory

Course Code :A3201002T

Credit : 4

Title : **Theoretical aspects of Indian Music (B)**

Unit I	Study of Margi and Desi Talas.	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 Pt. Siyaram Tiwari, Pt. Ajay Chakraborty, Vidushi Shubha Mudgal Pt. Ritwik Sanyal	4
Unit IV	Recent development in classical music	2
Unit V	Knowledge of the contents of the following Granthas (a) Swarmelakalanidhi (b) Raga Vivodh (c) Sangeet Ratnakar	3





### **Books Suggested**

1. Dr. Rama Shanker : Bharti Shastri Sangeet Mai Braj evam Avadhi Bhasha ka Mahatava
2. Dr. Geeta Banerjee: Raga Shastra I& II
3. Pt. V.N Bhatkhande: Kramik Pustak Malika
4. Dr. Bhagwant : Paramparagat Hindustani Sidhantik Sangeet

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**M.A MUSIC (VOCAL)**

**(Sem X<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**



Theory :

Course Code :A3201003T

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 -<br>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 Drut Khayal of any Raga in Staff Notation System.   | 3 |



### **Books Suggested**

1. Vasant Sangeet Vishrad : Publisher Sangeet Karyalaya Hathras
2. Sharma swatantra Bala: Pashchatya Swarlipi evam Bharti Sangeet
3. Mishra Dr. Jyoti : Hindushtani Sangeet Mai Raganga Kanishka  
Publisher



**M.A Music Vocal**  
**(Sem X<sup>th</sup>)**

Marks 100  
External 75  
Internal 25

Theory

Course Code :A3201004T

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 MUSIC (VOCAL)**  
**(Sem X<sup>th</sup>)**

**Marks 100**

Practical :

Course Code : A3201005P

Paper Title : **Stage Performance**

Credit : 4

Unit I	Student is required to prepare one Vilambit Khayal of their own Choice with Alap and Taan	8
Unit II	Demonstration of Drut Khayals.	8
Unit III	Ability to demonstrate Dhrupad / Dhamar with layakaies.	5
Unit IV	Ragamala / Chaturang may be prepared in any Ragas during State performance.	5
Unit V	Ability to demonstrate Taals with Layakaries. (a) Punjabi (b) Dhamaar Taal	4



**M.A MUSIC (VOCAL)**

**Marks 100**

**Research Project 75  
Research Paper 25**

**(Sem X<sup>th</sup>)**

Project :

Course Code :A3201006R

Credit : 4

Title : Research Project on any topic of Music



**M.A MUSIC (VOCAL)**  
**(Sem X<sup>th</sup>)**

**Marks 100**

Practical :

Course Code : A3201007P

Credit : 04

Title : **Viva-Voce**

1. Raga Hemant
2. Raga Kalavati
3. Raga Gorakh Kalyan
4. Raga Bhim

Unit I	An intensive study of any one Vilambit Khayal with Alap, Taan, Boltaan etc.	8
Unit II	Demonstration of Drut Khayals 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 Thumari / Dadra style singing in any Ragas.	6





## Department of Higher Education U.P. Government, Lucknow

**National Education Policy-2020**  
**Dr Bhimrao Ambedkar University, Agra**  
Structure of UG, FYUP and PG Programme  
**BA Syllabus**  
**SUBJECT: Instrumental Sitar**

Name	Designation	Affiliation
<b>Steering Committee</b>		
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.
<b>Supervisory Committee - Arts and Humanities Stream</b>		
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

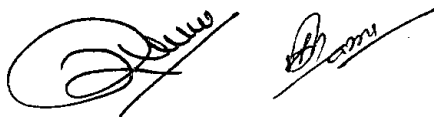
**Syllabus Developed by:**

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



**Syllabus Re-Developed by:**

S.N.	Name	Designation	Department	College
1	Prof.( Dr.) Renu Verma	Principal	Department Of Music Instrumental Sitar	Dau Dayal Girls PG College, Firozabad (U.P.)
2	Dr Nishtha Sharma	Assistant Professor	Department of Music Vocal	Mahatma Gandhi Balika Vidyalaya (PG) College, Firozabad (U.P.)

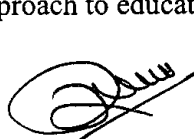


## Semester-wise Titles of the Papers in BA (Music Instrumental Sitar)

Year	Sem	Course Code	Paper Title	Theory/ Practical	Credits
1	I	A300101T	Indian knowledge tradition, 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
2	IV	A300403R	Research report	Report	03
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	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

**PROGRAMME SPECIFIC OUTCOMES****(PSOs)-**

- This program will initiate a relative beginner into the world of Hindustani Classical Music under the Indian knowledge tradition where student 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.
- The course provides Indian Knowledge Tradition to promote cultural pride and identity, provide a holistic approach to education.

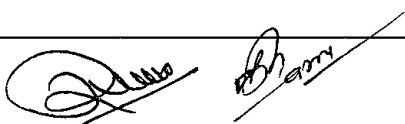



Programme/Class: Certificate/B.A.		Year: First	Semester: First
Subject: Music Instrumental Sitar			
Course Code: A300101T		Course Title: Indian knowledge tradition, Theoretical and Analytical study of Ragas, Talas and general theory of Indian Classical Music	
<b>Course outcome:</b> This course will help 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 layakarais. The student will know about the life and contributions of Hindustani musicians in the field of music.			
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	Indian Knowledge Tradition: 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 Bhatkhande.	02	
VIII	Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande and Tansen	04	
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.			

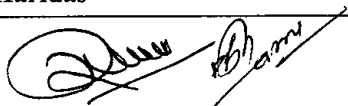
<p>4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>5. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>This course can be opted as an elective by the students of following subjects: <b><u>Open for all</u></b></p> <p><b><u>Suggested Continuous Evaluation Methods:</u></b> 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>Course prerequisites: To study this course, a student must have had the subject .....in class/12<sup>th</sup>/ certificate/diploma. <b><u>Open for all</u></b></p> <p>Suggested equivalent online courses: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>Further Suggestions:</p>
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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.	
<b>Course outcome:</b> 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 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 basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.			
Credits: 04		Core Compulsory	
Max. Marks: 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	
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka			

<p>Publishers and Distributors, New Delhi.</p> <ol style="list-style-type: none"> <li>5. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</li> <li>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</li> <li>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</li> <li>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</li> <li>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</li> <li>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</li> <li>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</li> <li>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</li> <li>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.</li> <li>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> </ol> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>	<p>This course can be opted as an elective by the students of following subjects: <b><u>Open for all</u></b></p>
<p><b><u>Suggested Continuous Evaluation Methods:</u></b> 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>Course prerequisites: To study this course, a student must have had the subject .....in class/12<sup>th</sup>/ certificate/diploma. <b><u>Open for all</u></b></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>	<p>Further Suggestions:</p>



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	
<b>Course outcome:</b> 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 taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.			
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 <sup>th</sup> 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 (Shashtra 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.
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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.

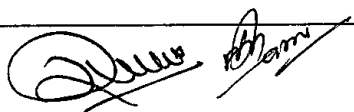
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject..... in class/12<sup>th</sup>/ 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.	
<b>Course outcome:</b> 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 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. They'll understand the concept of laya and layakari through some basic talas.			
Credits: 04		Core Compulsory	
Max. Marks: 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. 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.
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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.
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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/12<sup>th</sup>/ certificate/diploma. **Open for all**

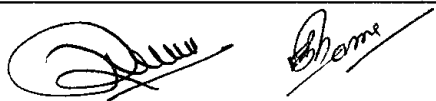
Suggested equivalent online courses: SWAYAM, MOOCS.

<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	
<b>Course outcome:</b> 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 taalas. They will be able to understand the concept of Thaata-Raga 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 taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.			
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- ChharTal & KeharwaTaal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 5 <sup>th</sup> Century A.D. to 12 <sup>th</sup> Century A.D.		02
V	Definition and explanation of the following terms: Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan and Jamjama.		03
VI	Brief history and origin of your Instrument		03
VII	Detailed knowledge of Bhatkhande Ten Thaata system of Raagas.		02
VIII	Biography and contribution in Indian Music of Ustad Alauddin Khan and Pt. Ravi Shankar.		04
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka			

<p>Publishers and Distributors, New Delhi.</p> <ol style="list-style-type: none"> <li>5. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</li> <li>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</li> <li>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</li> <li>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</li> <li>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</li> <li>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</li> <li>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</li> <li>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</li> <li>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> </ol> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>	<p>This course can be opted as an elective by the students of following subjects: <b>Open for all</b></p>
<p><b>Suggested Continuous Evaluation Methods:</b> 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>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma. <b>Open for all</b></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>	<p>Further Suggestions:</p>



Programme/Class: Diploma/ B.A.		Year: Second	Semester: Third
Subject: Music Instrumental Sitar			
Course Code:A300302P		Course Title: <b>Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.</b>	
<b>Course outcome:</b> 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. The 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.			
Credits: 04		Core Compulsory	
Max. Marks: 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 Thah, Dugun and Chaugun layakari.	08	
V	Knowledge of playing of one Swar Meend on Sitar.	06	
VI	Knowledge of playing of Jhala with some variations of 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	
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka			

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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 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/12<sup>th</sup>/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Diploma/ B.A.		Year: <b>Second</b>	Semester: <b>Fourth</b>
Subject: <b>Music Instrumental Sitar</b>			
Course Code: <b>A300401T</b>		Course Title: <b>Theoretical and Analytical study of Ragas, Talas and other aspects of Indian Classical Music</b>	
<b>Course outcome:</b> 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.			
Credits: <b>02</b>		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: <b>33</b>	
Total No. of Lectures(2 hours lecture): <b>02/week</b>			
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 & Rupak Taal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 13 <sup>th</sup> Century A.D. to 18 <sup>th</sup> Century A.D.		02
V	Elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System and comparison with Hindustani (North Indian) Music System.		03
VI	Knowledge of the following styles of music: Dhrupad, Dhamar, Tarana, 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 Etihasik 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.
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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/12<sup>th</sup>/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:



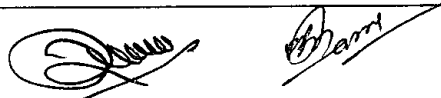
Programme/Class: Diploma/ B.A.		Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar			
Course Code: A300402P		Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<b>Course outcome:</b> They will learn the practical fundamentals of playing of instrument 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. The 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 traditionl 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.			
Credits: 04		Core Compulsory	
Max. Marks: 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	
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.			

<p>4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>5. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>
<p>This course can be opted as an elective by the students of following subjects: <b>Open for all</b></p>
<p><b>Suggested Continuous Evaluation Methods:</b> 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>Course prerequisites: To study this course, a student must have had the subject .....in class/12<sup>th</sup>/ certificate/diploma. <b>Open for all</b></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS.</p> <p><a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>
<p>Further Suggestions</p>

**Project :**

<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>	<b>Year: Second</b>	<b>Semester: Fourth</b>
Subject: Music Instrumental Sitar		
Course Code: 300403R	Course Title: Research Project 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		
<b>Course Outcome:</b> This section will impart knowledge to the students in the context of culturally famous Indian music, so that they can get information and essence of individually about the cultural heritage of Indian music.		
Unit	Title	No. of Lecture
1	Research Project on reputed Artist of Indian (Classical/Light/Folk) Music	45
<b>Suggested Continuous Evaluation Methods:</b> <ul style="list-style-type: none"><li>It will be evaluated by two examiners (one internal and one external) and viva voce</li></ul>		

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	
<b>Course outcome:</b> 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 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.			
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"><li>Theoretical description and notation writing of Taals- Sool Tal &amp; Deepchandi Taal with Thah, Dugun, Tigun and Chaugun Layakari.</li><li>Elementary knowledge of Aad Laya.</li></ul>		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"><li>Placement of Swars on Veena by Pt. Srinivas.</li><li>Concept of Harmony and melody.</li><li>Study of Sandhi prakash raag, Parmel praveshak raag, Ardhhwadarshak swar</li></ul>		14
VI	Gharana - definition and concept, its merits and demerits.		04
VII	<ul style="list-style-type: none"><li>Brief history of Indian Classical Music from 18th Century A.D. to present day.</li><li>Biography and contribution in Indian Music of Pt. Nikhil Bannerjee, Pt. Bhimsen Joshi and Ustad Bismillah Khan.</li></ul>		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.
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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.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
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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/12<sup>th</sup>/ certificate/diploma. **Open for all**

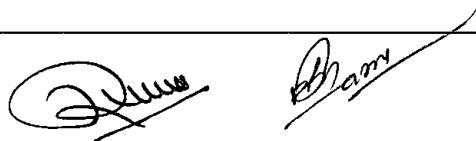
Suggested equivalent online courses: SWAYAM, MOOCS.

<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.	
<b>Course outcome:</b> 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. The 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 taalaa. 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 traditionl gats they will also be able to play some dhun or light compositions.			
Credits: 04		Core Compulsory	
Max. Marks: 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/Todaa 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	
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.			

<p>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>This course can be opted as an elective by the students of following subjects: <b>Open for all</b></p>
<p><b>Suggested Continuous Evaluation Methods:</b> 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>Course prerequisites: To study this course, a student must have had the subject..... in class/12<sup>th</sup>/ certificate/diploma. <b>Open for all</b></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS.</p> <p><a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>
<p>Further Suggestions:</p>

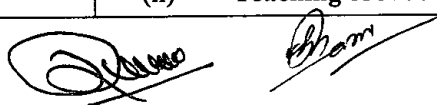




Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: A300503P		Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas 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.			
Credits: 02		Core Compulsory	
Max. Marks: 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	
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.			

<p>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>This course can be opted as an elective by the students of following subjects: <b><u>Open for all</u></b></p> <p><b><u>Suggested Continuous Evaluation Methods:</u></b> 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>Course prerequisites: To study this course, a student must have had the subject..... in class/12<sup>th</sup>/ certificate/diploma. <b><u>Open for all</u></b></p> <p>Suggested equivalent online courses: SWAYAM, MOOCS. <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>Further Suggestions:</p>
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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	
<b>Course outcome:</b> 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 layakaris 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.			
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"><li>Theoretical description and notation writing of Taals – Ada Chaar Tal &amp; Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari.</li><li>Basic concept of Ada, Kuwad and Biyaad Laya.</li></ul>	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"><li>Detailed analytical and comparative study of Raag vargikaran.</li><li>Concept of Alaap, Nibadh &amp; Anibaddh gaan, Alaptigaan and Swasthan Niyam.</li><li>Elementary knowledge of Western Staff notation</li></ul>	12	
VI	<ul style="list-style-type: none"><li>A detailed study of Graam and its types.</li><li>A detailed study of Moorchhana and its types.</li></ul>	12	
VII	Detailed knowledge of Senia gharana with its contribution in Indian Classical Music.	04	
VIII	Essays: (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. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
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17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
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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/12<sup>th</sup>/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

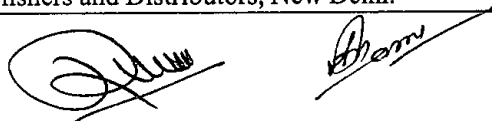
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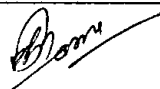
Programme/Class: Degree/ B.A.		Year: <b>Third</b>	Semester: <b>Sixth</b>
Subject: <b>Music Instrumental Sitar</b>			
Course Code: <b>A300602P</b>		Course Title: <b>Practical performance of the prescribed Raagas and Taals.</b>	
<b>Course outcome:</b> They will learn the practical fundamentals of playing 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. The 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 tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditionl gats they will also be able to play some dhun or light compositions.			
Credits: <b>04</b>		Core Compulsory	
Max. Marks: <b>100</b>		Min. Passing Marks:33	
Total No. of Practical (in hours per week): <b>04/wk</b>			
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	
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.			

<p>5. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etahasik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p>
<p>This course can be opted as an elective by the students of following subjects: <b><u>Open for all</u></b></p>
<p><b>Suggested Continuous Evaluation Methods:</b> 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>Course prerequisites: To study this course, a student must have had the subject ..... in class/12<sup>th</sup>/ certificate/diploma. <b><u>Open for all</u></b></p>
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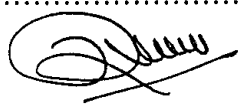
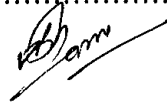

Programme/Class: Degree/ B.A.		Year: <b>Third</b>	Semester: <b>Sixth</b>
Subject: <b>Music Instrumental Sitar</b>			
Course Code: <b>A300603P</b>		Course Title: <b>Proficiency Skill of the prescribed Raagas and Taals.</b>	
<b>Course outcome:</b> They will know about the various grammatical aspects and 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: <b>02</b>		Core <b>Compulsory</b>	
Max. Marks: <b>100</b>		Min. Passing Marks: <b>33</b>	
Total No. of Practical ((2 hours lecture): ): <b>04/wk</b>			
<b>Unit</b>	<b>Topics</b>	<b>No. of Lab Lectures</b>	
<b>I</b>	<b>Theoretical and analytical study of Raagas and Taalas.</b>	<b>02</b>	
<b>II</b>	<b>One gat with Four taans/todas in any other Taal than Teental in any Raag from the syllabus.</b>	<b>08</b>	
<b>III</b>	<b>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.</b>	<b>06</b>	
<b>IV</b>	<b>Knowledge of playing of Jhala and its variations.</b>	<b>02</b>	
<b>V</b>	<b>Knowledge to play alankar and paltas.</b>	<b>02</b>	
<b>VI</b>	<b>Knowledge to play Meend on Sitar.</b>	<b>04</b>	
<b>VII</b>	<b>Knowledge of Swars and Saptak.</b>	<b>02</b>	
<b>VIII</b>	<b>Knowledge of different components and technical terms used in sitar playing.</b>	<b>04</b>	
<b>Suggested Readings:</b> 1. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, <b>Sitar and its Technique</b> , Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.			



<p>5. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>6. Nahar, Prof. Sahitya Kumar, <b>Tantri Naad Swaranjali</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, <b>Jahan-E-Sitar</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, <b>Sitar Vigyan (Shastra evam prayog)</b>, Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Visleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, <b>Sangeet Shataiyu</b>, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, <b>Sangeet Saransh</b>, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, <b>Sitar Vadan (Pravidhi evam Shaili Sangrah)</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, <b>Sangeet evam Manovigyan</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- <a href="http://heecontent.upsdc.gov.in">http://heecontent.upsdc.gov.in</a></p> <p>This course can be opted as an elective by the students of following subjects: <b><u>Open for all</u></b></p> <p><b><u>Suggested Continuous Evaluation Methods:</u></b> 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>Course prerequisites: To study this course, a student must have had the subject..... in class/12<sup>th</sup>/ certificate/diploma. <b><u>Open for all</u></b></p>
 



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



National Education Policy-2020

Dr Bhimrao Ambedkar University, Agra

Structure of UG, FYUP and PG Programme

**B.A. Music Vocal**



**National Education Policy-2020**  
**Dr Bhimrao Ambedkar University, Agra**  
 Structure of UG, FYUP and PG Programme  
**BA Syllabus**  
**SUBJECT: Music Vocal**

Name	Designation	Affiliation
<b>Steering Committee</b>		
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.
<b>Supervisory Committee - Arts and Humanities Stream</b>		
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

**Syllabus Re-Developed by:**

S.N.	Name	Designation	Department	College
1	Prof.( Dr.) Renu Verma	Principal	Department Of Music Instrumental Sitar	Dau Dayal Girls PG College, Firozabad (U.P.)
2	Dr Nishtha Sharma	Assistant Professor	Department of Music Vocal	Mahatma Gandhi Balika Vidyalaya (PG) College, Firozabad (U.P.)



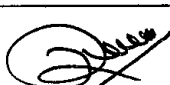



**Department of Higher Education**  
**U.P. Government, Lucknow**

**National Education Policy-2020**  
**Dr Bhimrao Ambedkar University, Agra**

**BA (Music Vocal)**

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A320101T	Indian Knowledge Tradition and 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
		A320403R	Project on reputed Artist of Indian Music	Project	3
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
	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

## **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 under the Indian Knowledge Tradition. 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 Indian knowledge tradition and 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.
5. The course provides Indian Knowledge Tradition to promote cultural pride and identity, provide a holistic approach to education.

Year	Sem.	Course Code	Paper Title	Credits	Total No. of Lecture
1	I	A320101T	Indian Knowledge Tradition and 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	A320202P	Critical study of Ragas and Taals	4	60



<b>Programme/Class:</b> <b>Certificate / BA</b>	<b>Year:</b> <b>First</b>	<b>Semester :</b> <b>First</b>
Subject: Music Vocal		
Course Code: A320101T	Indian Knowledge Tradition and 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		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Indian Knowledge Tradition: Definition of navrasa and their sthayi bhav. Name of eight Indian classical dances and their states	5
<b>II</b>	Defination of Music, Sound (Dhwani) and its origin, Naad and its quality, Shruti, Swar and its kinds and sign, Ten Thhats of Bhatkhande Ji, Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, knowledge of Taanpoora and its parts.	8
<b>III</b>	Brief knowledge of the Concept of Raga, Gram, Moorchna, Definition of Swar and Shruti, Relationship between Swar and Shruti.	6
<b>IV</b>	Writing of Taals in notation with Dugun laykari and notations of Bandish from the Ragas of course	5
<b>V</b>	Comparative study of Ragas and Taals of course, Identification of Ragas by given Swar Samooh.	6
<b>Suggested Readings (Theory and Practical):</b>		
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihashik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b> , 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. Banerjee, Dr. Geeta, **Raag Shaastra 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/12<sup>th</sup>/ certificate/diploma. **Open for all**

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

Further Suggestions:




<b>Programme/Class:</b> <b>Certificate / BA</b>	<b>Year:</b> <b>First</b>	<b>Semester :</b> <b>First</b>
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 wirth 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: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Critical study of Ragas given below: Detail- (A) Yaman, (B) malkauns	9
<b>II</b>	Brief study of Ragas given below: Non Detail- (A) Bhairav (B) Bhopali	6
<b>III</b>	Ability to demonstrate Taals onhand given below with their Theka and Dugun: (A) Teen Taal (B) Ek Taal (C) Keharva	5
<b>IV</b>	Students should able to perform a Bhajan or Geet of their choice	8
<b>V</b>	Students should able to perform 20 Alankars of their choice from above mentioned Ragas.	5
<b>VI</b>	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	9
<b>VII</b>	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	9
<b>VIII</b>	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	9
<b>Suggested Readings (Theory and Practical):</b>		
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihasik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , 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. Banerjee, Dr. Geeta, **Raag Shaastra 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>

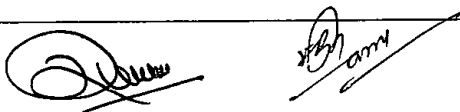
This course can be opted as an elective by the students of following subjects: **Open for all**

**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/12<sup>th</sup>/ certificate/diploma. **Open for all**

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

Further Suggestions:



<b>Programme/Class:</b> <b>Certificate / BA</b>	<b>Year:</b> <b>First</b>	<b>Semester:</b> <b>Second</b>
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 wirth 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		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Study of Ancient Music- Vedic, Ramayana, Mahabharat._	9
<b>II</b>	Brief knowledge about Medieval and Modern History of Indian music.	7
<b>III</b>	Comperative study of Ragas and identification of Raagas by given Swar Samooh.	7
<b>IV</b>	Writing notation of Bandish from the Ragas of course and Taals with Dugun and Chaugun Layakari.	7
<b>Suggested Readings (Theory and Practical):</b>		
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihasik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.		
7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b> , Publisher: MP Hindi Grantha Academy, Bhopal.		
8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b> , Publisher: Sangeet Karyalaya, Hathras.		
9. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.		
10. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b> , Publisher: Sangeet Sadan Prakashan, Allahabad.		
11. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b> , Publisher: Sangeet Sadan, Allahabad.		
12. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b> , Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.		
13. Vasant, <b>Sangeet Visharad</b> , Publisher: Sangeet Karyalaya, Hathras.		
14. Mishra, Dr. Jyoti, <b>Alankar lay Kriya samuchchaya</b> Publisher: Anubhav Prakashan, Prayagraj.		
15. Tomar, Awadhesh Pratap, <b>Sangeet Shashtr Surasari</b> Publisher: Raagi Publication, Sagar (M.P.)		
16. Banerjee, Dr. Geeta, <b>Raag Shashtra I&amp;II</b> , Publisher: Sangeet Sadan Prayagraj		
17. Bhatkhande, Pt V N, <b>Kramik Pushtak Malika</b> , 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

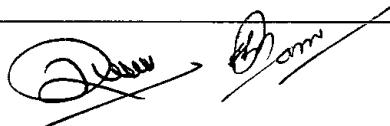
Suggested Continuous Internal Evaluation Methods (25 Marks):

- 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.

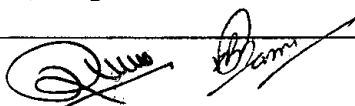
Course prerequisites: To study this course, a student must have passed 12<sup>th</sup> class

Suggested equivalent online courses: [onlinereg@northwestern.edu](mailto:onlinereg@northwestern.edu)

Further Suggestions:.



<b>Programme/Class:</b> <b>Certificate / BA</b>	<b>Year:</b> <b>First</b>	<b>Semester :</b> <b>Second</b>
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	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Critical study of Raagas given below: Detail- (A) Shudh Kalyan, (B) Chhayanaat.	9
<b>II</b>	Brief study of the following Raagas, given below: Non Detail- (A) Kamod (B)Deshkar.	6
<b>III</b>	Ability to demonstrate Taals given below onhand with their Theka and Dugun: (A) Chaar Taal (B) Dhamar (C) Dadra	5
<b>IV</b>	Students should able to perform a Bhajan or Geet of their choice.	8
<b>V</b>	Knowledge of Tarana in anyone of the above mentioned Ragas.	5
<b>VI</b>	Demonstration of Gazal.	9
<b>VII</b>	Intensive study of anyone detail Raaga as choice Raaga covering Vilambit and Drut Khyal.	9
<b>VIII</b>	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	9
<b>Suggested Readings (Theory and Practical):</b>		
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etahasik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.		
7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b> , 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>

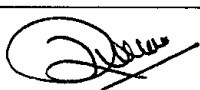
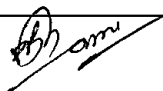
This course can be opted as an elective by the students of following subjects: **Open for all**

**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/12<sup>th</sup>/ certificate/diploma. **Open for all**

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

Further Suggestions:

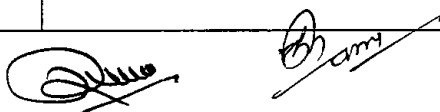
## **B.A. Second Year : Diploma in Music Vocal**

### **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
		A320403R	Project on reputed Artist of Indian Music	3	45





<b>Programme/Class:</b> <b>Diploma / BA</b>	<b>Year: Second</b>	<b>Semester: Three</b>
<b>Subject: Music Vocal</b>		
<b>Course Code: A320301T</b>	<b>Course Title: Contribution of Ancient, Medieval &amp; Modern Scholars to Indian Music</b>	
<b>Course outcomes:</b> 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.		
<b>Credits: 2</b>	<b>Core Compulsory</b>	
<b>Max. Marks: 100 (75+25)</b>	<b>Min. Passing Marks:33</b>	
<b>Total No. of Lectures-Tutorials- (in hours per week): L-T-P: 2-0-0</b>		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Brief study of contribution of Ancient and Medieval Scholars to Indian Music: Bharat, Sharang Dev, Ahobal, Lochan.	9
<b>II</b>	Contribution of Modern Scholars as Bhatkhande Ji, V.D.Paluskar, Prof Lal Mani Mishra, Pt Omkar Nath Thakur.	7
<b>III</b>	Writing of Taals in Notation with different Layakaries like Dugun and Chaugun. Notation of Bandish from the Raagas of course.	7
<b>IV</b>	Identification of Raagas by given Swar SamooH and Comparative study of Raagas and Taals of course.	7
<b>Suggested Readings (Theory and Practical):</b>		
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihashik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.		
7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b> , Publisher: MP Hindi Grantha Academy, Bhopal.		
8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b> , Publisher: Sangeet Karyalaya, Hathras.		
9. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.		
10. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b> , Publisher: Sangeet Sadan Prakashan, Allahabad.		
11. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b> , Publisher: Sangeet Sadan, Allahabad.		
12. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b> , 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

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.

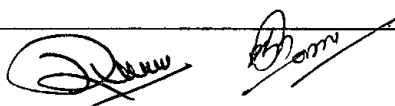
Suggested equivalent online courses:

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

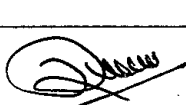

<https://www.classcentral.com/course/swayam-introduction-to-history-of-architecture-in-india-12888>

Further Suggestions:

Some historical sites visit may be organized by respective departments.



<b>Programme/Class:</b> <b>Diploma/BA</b>		<b>Year: Second</b>	<b>Semester: Three</b>
<b>Subject: Music Vocal</b>			
<b>Course Code: A320302P</b>		<b>Course Title: Critical study of Ragas and Taals</b>	
<b>Course outcomes:</b> The focus of this paper, is the student will get to 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.			
<b>Credits: 4</b>		<b>Core Compulsory</b>	
<b>Max. Marks: 100</b>		<b>Min. Passing Marks:33</b>	
<b>Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4</b>			
<b>Unit</b>	<b>Topics</b>		<b>No. of Lectures</b>
<b>I</b>	Critical study of ragas given below- Detail- (A) Bageswari (B) Miya malhar		14
<b>II</b>	Brief study of ragas given below- Non detail- (A) Puriya (B) Sohni		10
<b>III</b>	Ability to demonstrate Taals given below onhand with Dugun, Chaugun Laykari. (A)Jhaptaal (B) Sool Taal		6
<b>IV</b>	Knowledge of Tarana in any one of the above mentioned Raagas.		6
<b>V</b>	Intensive study of anyone detail Raag as choice Raag covering Vilambit and Drut Khyal with Alaap and Taan.		14
<b>VI</b>	Ability to perform Bhajan or Gazal of their choice.		10
<b>Suggested Readings (Theory and Practical):</b>			
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihashik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			

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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.
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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.)
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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.

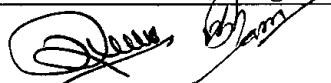
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses:  
MOOC/ SWAYAM

Further Suggestions:

Some historical sites visit may be organized by respective departments,  
For further reference visit <http://www.asiagracycircle.in/> or <http://asilucknowcircle.nic.in/>

<b>Programme/Class: Diploma / BA</b>		<b>Year: Second</b>	<b>Semester: Fourth</b>
Subject: Music- Vocal			
Course Code: A320401T		Course Title: Notation system, scales and time signature	
Course outcomes: On the succesfull completion of this paper student will get a brief idea about Dhamar gayan shaili. They will 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			
<b>Unit</b>	<b>Topics</b>		<b>No. of Lectures</b>
<b>I</b>	Brief study of notation system: Bhatkhande Notation and Vishnu Digambar Notation.		9
<b>II</b>	Brief study of Staff Notation and Harmony Melody.		7
<b>III</b>	Comparative study of raags and taals and identification of ragas by given Swar Samooh.		7
<b>IV</b>	Notation of bandish from the ragas of course, Writing of taals with Dugun, Tigun and Chaugun layakari.		7
<b>Suggested Readings (Theory and Practical):</b>			
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihask Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
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6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.			
7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b> , Publisher: MP Hindi Grantha Academy, Bhopal.			
8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b> , Publisher: Sangeet Karyalaya, Hathras.			
9. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.			
10. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b> , Publisher: Sangeet Sadan Prakashan, Allahabad.			
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14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
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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

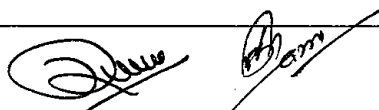
Suggested Continuous Internal Evaluation Methods (25 Marks):

- 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.

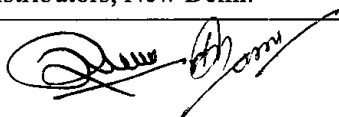
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses:  
MOOC/SWAYAM

Further Suggestions:



<b>Programme/Class:</b> <b>Diploma / BA</b>		<b>Year: Second</b>	<b>Semester: Fourth</b>
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 be able to understand time signature and how to write Hindustani taal in staff notation.			
Credits: 4		Core Compulsory	
Max. Marks: 100		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) Darbari Kanhada (B) Vrindavani Sarang		12
II	Brief study of the following Raagas: Non Detail- (A) Adana (B) Todi.		9
III	Ability to demonstrate Taals given below onhand with their Theka and Dugun, Tigun and Cahugun: (A) Roopak (B) Teevra.		5
IV	Students should be able to perform Bhajan or Gazal of their choice.		8
V	Knowledge of Lakshan geet or Tarana in any one 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.		12
<b>Suggested Readings (Theory and Practical):</b>			
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etahasik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.			



5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
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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):

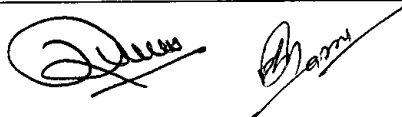
- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:  
MOOC/SWAYAM Course

Further Suggestions:

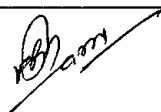
Some historical sites visit may be organized by respective departments,  
For further reference visit <http://www.asiagracycircle.in/> or <http://asilucknowcircle.nic.in/>





**Project :**

<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>	<b>Year: Second</b>	<b>Semester: Fourth</b>
Subject: Music-Vocal		
Course Code: A320403R	Course Title: Research Project 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		
<b>Course Outcome:</b> This section will impart knowledge to the students in the context of culturally famous Indian music, so that they can get information and essence of individually about the cultural heritage of Indian music.		
Unit	Title	No. of Lecture
1	Project on any Reputed Artist of Indian (Classical/Light/Folk) Music	45
<b>Suggested Continuous Evaluation Methods:</b> <ul style="list-style-type: none"><li>It will be evaluated by two examiners (one internal and one external) and viva voce</li></ul>		



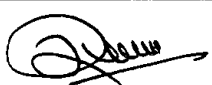
## **B.A. Third Year : Bachelor Degree in Music-Vocal**

### **Program Specific Outcomes (PSOs):**

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

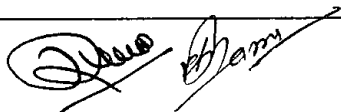
1. Learn about the western music and styles of Vocal music.
2. Built knowledge about regional music Rabindra music and South Indian music.
3. Students will be able to get acquainted with various new Ragas, Taals and styles. They will be able to perform classical music as well as semi-classical, Light 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	VI	A320601T	Study of Gharana, Rabindra sangeet and Carnatic music	4	60
3	VI	A320602P	Critical study of Ragas and Taals	4	60
3	VI	A320603P	Stage Performance of prescribed Ragas and Taals	2	30



<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>		<b>Year: Third</b>	<b>Semester: Fifth</b>
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	Western musical Scales		9
II	Brief study of classical music styles like Khyal, Dhrupad, Dhamar, Tarana.		10
III	Brief study of Semi-classical music styles like Dadra and Hori		10
IV	Ability to write an essay on: (A) Contribution of Science of music (B) Music and employment		8
V	Writing of Taals in notation with different Layakaries like Dugun, Tigun and Chaugun.		9
VI	Notation of Bandish from the Ragas of course. Identification of Ragas by given Swar Samooh.		6

<b>VIII</b>	Comperative study of Ragas and Taals of course.	8
<b>Suggested Readings (Theory and Practical):</b> <ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihashik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Sharma, Dr. Swatatra Bala, <b>Pashchatya Swar lipi evam Bhartiya Sangeet</b>, Anubhav Publication, Prayagraj.</li> <li>4. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>5. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>6. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>7. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>8. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</li> <li>9. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>10. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>11. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</li> <li>12. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</li> <li>13. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>14. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>15. Mishra, Dr. Jyoti, <b>Alankar lay Kriya samuchchaya</b> Publisher: Anubhav Prakashan, Prayagraj.</li> <li>16. Tomar, Awadhesh Pratap, <b>Sangeet Shashtr Surasari</b> Publisher: Raagi Publication, Sagar (M.P.)</li> <li>17. Mishra, Dr. Jyoti, <b>Madhyayugeen Sangeet Samagra</b> Publisher: Anubhav Prakashan, Prayagraj.</li> <li>18. Varma, Amit Kumar, <b>Research Methodology in Indian Music</b>, Aayu Publication.</li> <li>19. Ahmad, Nazma Parveen, <b>Research Mothods in Indian music</b>, Manohar Publishers and Distibutors.</li> <li>20. Mishra, Dr. Jyoti, <b>Hindustani Sangeet me Ragang</b>, Kanishka Publishers.</li> <li>21. Mallick, Dr. Prem Kumar, <b>Darbhangha Gharana evam Bandishen</b>, Kashyap Publication.</li> <li>22. Chaubey, Dr. Shusheel Kumar, <b>Sangeet ke Gharano ki charcha</b>, U. P. Hindi Sansthan.</li> <li>23. Shanker, Dr Ram, <b>Bhartiya Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatv</b>, Publisher: Sanjay Prakashan, New Delhi.</li> </ol> <p>1. Suggestive digital platforms web links- IGNOU &amp; Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad</p> <p>This course can be opted as an elective by the students of following subjects: <b>Open for all</b>  .....</p> <p><b>Suggested Continuous Internal Evaluation Methods (25 Marks)</b></p> <ul style="list-style-type: none"> <li>• Seminar/Assignment on any topic of the above syllabus.</li> <li>• Test with multiple choice questions / short and long answer questions.</li> <li>• Practical Orientation of the student with the help of district/state archaeology department.</li> <li>• Organize the departmental Quizzes.</li> </ul>		



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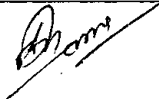
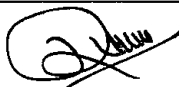
Suggested equivalent online courses:

<https://www.futurelearn.com/courses/archaeology>

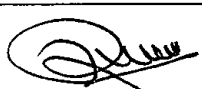
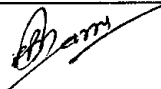
<https://www.classcentral.com/course/archaeology-6112>

Further Suggestions:

Practical Session can be organized by respective departments.



<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>		<b>Year: Third</b>	<b>Semester: Fifth</b>
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		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
<b>Unit</b>	<b>Topics</b>		<b>No. of Lectures</b>
<b>I</b>	Critical study of Ragas given below: Detail- (A) Ramkali (B) Bihag		12
<b>II</b>	Brief study of the following Raagas: Non Detail- (A) Bheempalashi (B) Vibhas		9
<b>III</b>	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A)Ada chautaal (B) Dhamar		5
<b>IV</b>	Students should able to perform Hori or Dadra of their choice.		8
<b>V</b>	Knowledge of Trivat or Chaturang		5
<b>VI</b>	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.		9
<b>VII</b>	Intensive study of anyone detail Raagas as choice Raagas covering Vilambit and Drut Khyal with Alaap and Taan.		12
<b>Suggested Readings (Theory and Practical):</b> 1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihashik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj. 3. Sharma, Dr. Swatatra Bala, <b>Pashchatya Swar lipi evam Bhartiy Sangeet</b> , Anubhav Publication, Prayagraj. 4. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , 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.
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14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
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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.
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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.

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**

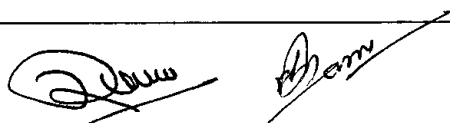
Suggested Continuous Internal Evaluation Methods (25 Marks):

- 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:



<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>		<b>Year: Third</b>	<b>Semester: Fifth</b>
<b>Subject: Music-Vocal</b>			
<b>Course Code: A320503P</b>		<b>Course Title: Stage Performance of Prescribed Raagas and Taals</b>	
<b>Course outcomes:</b> 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.			
<b>Credits: 2</b>		<b>Core Compulsory</b>	
<b>Max. Marks: 100</b>		<b>Min. Passing Marks:33</b>	
<b>Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2</b>			
<b>Unit</b>	<b>Topics</b>		<b>No. of Lectures/Lab</b>
<b>I</b>	Performance of any deatail raag of choice		10
<b>II</b>	Performance of Semi Classical Music or Light Music		10
<b>III</b>	Comparative discussion of Raagas in prescribed syllabus		08
<b>IV</b>	Knowledge of prescribed Taal with laykaari.		02
<b>Suggested Readings (Theory and Practical):</b>			
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihasik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
3. Sharma, Dr. Swatatra Bala, <b>Pashchatya Swar lipi evam Bhartiy Sangeet</b> , Anubhav Publication, Prayagraj.			
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14. Vasant, <b>Sangeet Visharad</b> , Publisher: Sangeet Karyalaya, Hathras.			
15. Mishra, Dr. Jyoti, <b>Alankar lay Kriya samuchchaya</b> Publisher: Anubhav Prakashan, Prayagraj.			
16. Tomar, Awadhesh Pratap, <b>Sangeet Shashtr Surasari</b> Publisher: Raagi Publication, Sagar (M.P.)			
17. Mishra, Dr. Jyoti, <b>Madhyayugeen Sangeet Samagra</b> Publisher: Anubhav Prakashan, Prayagraj.			
18. Varma, Amit Kumar, <b>Research Methodology in Indian Music</b> , Aayu Publication.			



19. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and Distributors.
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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.

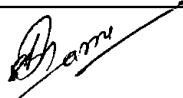
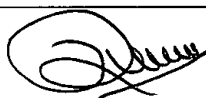
Suggested Continuous Internal Evaluation Methods):

- 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.



<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>	<b>Year: Third</b>	<b>Semester: Six</b>
Subject: Music-Vocal		
Course Code: A320601T	Course Title: Study of gharana and Carnatic Music	
Course Outcomes: The paper focus on the Gharana tradition of Indian music and Carnatic music. The purpose of this paper to give knowledge to understand 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		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Defination of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Jaipur, etc	8
<b>II</b>	Study of Carnatic music and Difference between Hindustani and Carnatics swar.	8
<b>III</b>	Brief study of Thaata-Raag classification.	4
<b>IV</b>	Life scetch of following eminent Vocalists: Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Khan, Vidushi Kishori Amonkar, Vidushi Girija Devi	8
<b>V</b>	Ability to write an essay on: (A) Importance of Taal in music (B) Importance of Indian music in Human life.	8
<b>VI</b>	Writing of Taals in notation with different Layakaries like Dugun, Tigun, Chaugun.	8
<b>VII</b>	Notation of Bandish from the Ragas of course, identification of Raagas by given Swar Samooh.	8
<b>VIII</b>	Comperative study of Raagas and Taals of course.	8
<b>Suggested Readings (Theory and Practical):</b>		
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihashik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.		
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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 is Compulsory Subject

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.

<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>		<b>Year: Third</b>	<b>Semester: Sixth</b>
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		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
<b>Unit</b>	<b>Topics</b>		<b>No. of Lectures</b>
<b>I</b>	Critical study of Raagas given below: Detail- (A) Chandrakauns (B) Jaunpuri.		9
<b>II</b>	Brief study of the following Raagas: Non Detail- (A) Poorvee (B) Puriya dhanshri		6
<b>III</b>	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A) Panjabi (B) Tilwada		5
<b>IV</b>	Students should able to perform Hori or Dadra of their choice.		8
<b>V</b>	Knowledge of Trivat or Chaturang.		5
<b>VI</b>	Demonstration of one Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.		9
<b>VII</b>	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.		9
<b>VIII</b>	Knowledge of Kajri and Chaiti of their choice.		9
<b>Suggested Readings (Theory and Practical):</b>			
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihasik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
3. Sharma, Dr. Swatatra Bala, <b>Pashchatya Swar lipi evam Bhartiy Sangeet</b> , 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 Aalimi 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. 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 opted as compulsory Subject

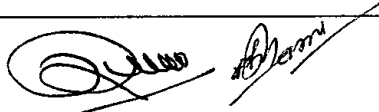
Suggested Continuous Internal Evaluation Methods (25 Marks):

- 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.

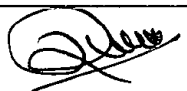
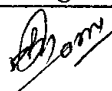
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses:

Further Suggestions:



<b>Programme/Class:</b> <b>Bachelor Degree / BA</b>		<b>Year: Third</b>	<b>Semester: Sixth</b>
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		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
<b>Suggested Readings (Theory and Practical):</b>			
1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihasik Visleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj.			
3. Sharma, Dr. Swatatra Bala, <b>Pashchatya Swar lipi evam Bhartiy Sangeet</b> , Anubhav Publication, Prayagraj.			
4. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar.			
5. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.			
6. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, New Delhi.			
7. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.			
8. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b> , Publisher: MP Hindi Grantha Academy, Bhopal.			
9. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b> , Publisher: Sangeet Karyalaya, Hathras.			
10. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b> , Publisher: Bhartiya Gyanpeeth, New Delhi.			
11. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b> , Publisher: Sangeet Sadan Prakashan, Allahabad.			
12. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b> , 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**

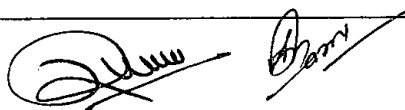
Suggested Continuous Internal Evaluation Methods (25 Marks):

- 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.

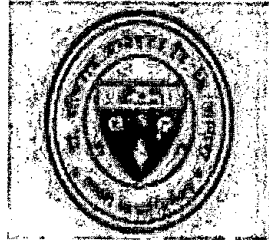
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses:  
MOOC/ Swayam

Further Suggestions:



DR. BHIMRAO AMBEDKAR UNIVERSITY, AGRA



National Education Policy-2020

Structure of UG, FYUP and PG Programme

Music Instrumental Sitar

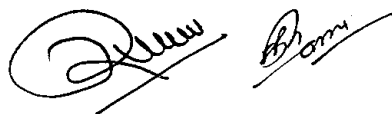


## MUSIC SITAR SYLLBUS BY:-

Prof. Renu Verma  
Department of Music (Sitar)  
Principal  
Dau Dayal Mahila (P.G.) College , Firozabad

*Syllabus Re-Developed by:*

S.N.	Name	Designation	Department	College
1	Prof.( Dr.) Renu Verma	Principal	Department Of Music Instrumental Sitar	Dau Dayal Girls PG College, Firozabad (U.P.)
2	Dr Nishtha Sharma	Assistant Professor	Department of Music Vocal	Mahatma Gandhi Balika Vidyalaya (PG) College, Firozabad (U.P.)



# DR. BHIMRAO AMBEDKAR UNIVERSITY, AGRA

## Four years UG Degree (Honours)

Year	Sem.	Course Code	Paper Title	Theory Practical /	Credits
Four years UG degree (Honours)	Sem VII	A300701T	Analytical Study of Ragas and Talas	Theory	4
		A300702T	Historical perspective of Indian Music	Theory	4
		A300703P	Stage Performance	Practical	4
		A300704P	Study of Basic Ragas	Practical	4
		A300705P	Viva-Voce	Practical	4
	Sem VIII	A300801T	General Applied Music Theory	Theory	4
		A300802T	Sangeet Shastra ke Vividh Paksha	Theory	4
		A300803P	Stage Performance	Practical	4
		A300804P	Study of Basic Ragas	Practical	4
		A300805P	Viva-Voice	Practical	4



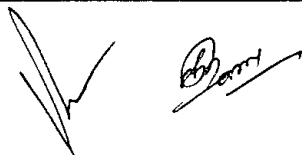
### Four years UG Degree (Honours with Research)

Year	Sem.	Course Code	Paper Title	Theory Practical /	Credits
Four years UG degree (Honours with Research)	<b>Sem VII</b>	A300701T	Analytical Study of Ragas and Talas	Theory	4
		A300702T	Historical perspective of Indian Music	Theory	4
		A300703P	Stage Performance	Practical	4
		A300704R	Research Project	Practical	4
		A300705P	Viva-Voce	Practical	4
	<b>Sem VIII</b>	A300801T	General Applied Music Theory	Theory	4
		A300802T	Sangeet Shastra ke Vividh Paksha	Theory	4
		A300803P	Stage Performance	Practical	4
		A300804R	Research Project	Practical	4
		A300805P	Viva-Voice	Practical	4




## Masters in Music Instrumental Sitar

Year	Sem.	Course Code	Paper Title	Theory/ Pratical	Credits
Masters in Music	Sem IX	A300901T	Applied Music Theory & Musical Compositions	Theory	4
		A300902T	<b>(A) Optional Papers (A,B,C)</b> <b>(A)</b> General History and Aesthetics of Music <b>(B)</b> Principles of Music (Shastra) <b>(C)</b> General study of Granthas And Theoretical survey of Indian Music	Choose any one Theory	4
		A300903T			
		A300904T			
		A300905P	Stage Performance	Practical	4
		A300906R	Research Project	Practical	4
		A300907P	Viva-Voice	Practical	4
	Sem X	A301001T	<b>Optional Papers (A,B)</b> <b>(A)</b> History, Acoustics & Voice Culture <b>(A) (B)</b> Theoretical Aspects of Indian Music	Choose any one Theory	4
		A301002T			
		A301003T	<b>Optional Papers (A,B)</b> <b>(A)</b> Understanding of Western Music <b>(B)</b> Voice culture and Philosophy of Music	Choose any one Theory	4
		A301004T			
		A301005P	Stage Performance	Practical	4
		A301006R	Research Project	Practical	4
		A301007P	Viva-Voce	Practical	4



**Four Years UG – Music Sitar**  
**Honours and Honours with research**  
**M.A in Music Sitar**

Program Outcomes

A student who has taken admission in Program 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 Western terminologies.
4. Studied about the life and contribution of the musicologists
5. To understand the various styles of Indian Music like classical, folk Dhun and creative music
6. Attain Knowledge in Voice Culture and ability to present stage performance.
7. Expertise in rendering various musical compositions and become a professional.
8. Ability to understand and write a research project.



**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**Marks 100**

**(Sem VII<sup>th</sup>)**

**External 75  
Internal 25**

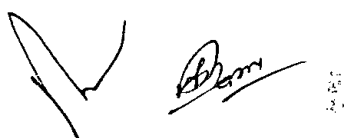
Theory : Paper 1<sup>st</sup>

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. Ahir Bhairav – Nat Bhairav 2. Anand Kalyan- Shyam Kalyan	4
Unit II	To write notation of given Razakhani Gat or Maseetkhani Gat with Alap, Taan etc from 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) Adachar taal	2
Unit V	Writing notation of Dhun of any Rag.	3



**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**Marks 100**

**(Sem VII<sup>th</sup>)**

**External 75**

**Internal 25**

Theory : II<sup>nd</sup>

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
Unit 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 Pragyand : History of Indian Music
3. S.M Tagore : History of Music
4. G.H Ranade : Hindustani Music



5. Sharna Bhagwaat Sharan, Bhartiya Sangeet Ka itihaas Publisher Sangeet karyalaya Hathras
6. Bhatkande , Pt. V.N, Kramik Pustak Malika, Sangeet Karyalaya Hathras
7. Dr.Verma Renu : Sangeet Prakash Raj, part 1 , sanjay prakashan agra

Two handwritten signatures are present. The first signature on the left is a stylized, cursive mark. The second signature on the right is more legible, appearing to read 'Renu' followed by a flourish.



**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**Marks 100**

**(Sem VII<sup>th</sup>)**

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. Adachaar Taal	4



**Four Years UG - Music Instrumental Sitar**

**Honours**

**Marks 100**

**(Sem VII<sup>th</sup>)**

Practical :

Course Code : A300704P

Credit : 4

Title : **Study of Basic Ragas.**

1. Bhupali
2. Chhayana
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. (i) Rag Desh (ii) Rag Bhairvi	10
Unit IV	Knowledge of demonstrate Taalas (i) Tilwara (ii) Ada Chaar Taal	4



**Four Years UG - Music Instrumental Sitar**

**Honours with Research**

**Marks 100**

**(Sem VII<sup>th</sup>)**

**Research project 75**

**Research Paper 25**

Project :

Course Code : A300704R

Credit : 4

Title : **Research Project on any kind of Topic of Music**



**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**Marks 100**

**(Sem VII<sup>th</sup>)**

Practical :

Course Code : A300705P

Credit : 4

Title : **Viva-Voce**

Detail study of the Ragas given below :

1. Ahir Bhairav
2. Anand Kalyan

General study of the Ragas given below :

3. Nat Bhairav
4. Shyam kalyan

Talas

1. Tilwada
2. Ada Chaar Taal

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 Rag	6
Unit IV	Knowledge to perform talas with all layakaries	4
Unit V	Theoretical Knowledge of the prescribed Ragas.	4



**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**Marks 100**

**(Sem VIII<sup>th</sup>)**

**External 75  
Internal 25**

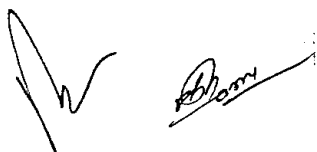
Theory : Paper Theory III

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



**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**(Sem VIII<sup>th</sup>)**

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

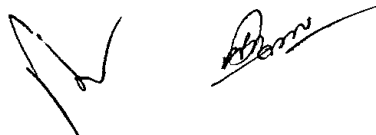
Theory : Paper

Course Code : A300802T

Credit : 4

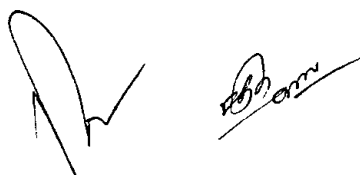
Paper Title : **Sangeet Shastra ke Vividh Paksha ka Aadhyah**

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. Chattur Dand Prakashika	4
Unit IV	Life sketches and contribution of the following musicians 1. Pt. Ravi Shankar 2. Ustaad Liyaqat khan 3. Sujat Khan 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. Vasant Sangeet Visharad, Publisher Sangeet karyalay Hathras
3. Banerjee Dr, Geeta Raag Shastra I & II Publisher Sangeet Sandan Pragraj
4. Pt. V.N, Kramik Pustak Malika, Publisher Sangeet karyalaya Hathras
5. Narayan Bhatt : Humare Sangeetkar
6. Dr.Verma Renu : Sangeet Prakash Raj part 2, Sanjay prakashan agra



**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**Marks 100**

**(Sem VIII<sup>th</sup>)**

Practical :

Course Code : A300803P

Credit : 4

Paper Title : **Stage Performance**

Unit I	Ability to perform one Maseetkhani Gat as per your choice from 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





**Four Years UG - Music Instrumental Sitar**

**Honours**

**Marks 100**

**(Sem VIII<sup>th</sup>)**

Practical :

Paper Code : A300804P

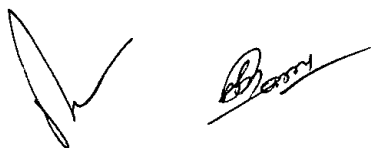
Credit : 4

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 Maseetkhani Gat .	10
Unit II	Study of Razakhani Gat 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



**Four Years UG - Music Instrumental Sitar**

**Honours with Research**

**Marks 100**

**(Sem VIII<sup>th</sup>)**

**Research project 75**

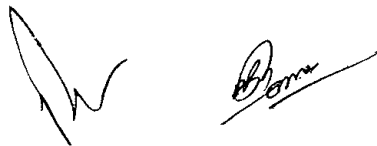
**Research Paper 25**

Project :

Course Code : A300804R

Credit : 4

Title : **Research Project on any Topic of Music**

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**Four Years UG - Music Instrumental Sitar**

**Honours and Honours with Research**

**Marks 100**

**(Sem VIII<sup>th</sup>)**

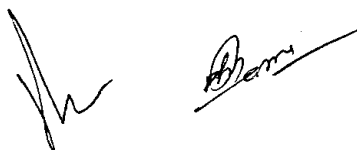
Practical :

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) Aabhogi Kanhada	
		(b) Nat Bihag	8
Unit III	:	Ability to demonstrate Taals given below with Dugun Tigun and Chaugun Layakaries	
		(a) Rupak	
		(b) Teewara	4
Unit IV	:	Theoretical knowledge of prescribed Ragas.	4
Unit V	:	Ability to perform Dhun .	



## **Masters in Music**

**MUSIC (SITAR)**

**(Sem IX<sup>th</sup>)**

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

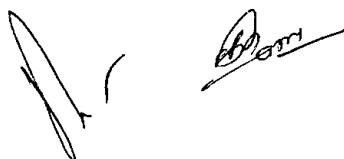
Theory : Paper I<sup>st</sup>

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



## **Masters in Music**

**MUSIC (SITAR)**

**(Sem IX<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**

Theory : Paper II<sup>nd</sup>

Paper Code : A300902T

Credit : 04

Paper Title : **General History And Aesthetics 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 saundaryanubhuti
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



## **Masters in Music**

**MUSIC (SITAR)**

**(Sem IX<sup>th</sup>)**

**Marks 100  
External 75  
Internal 25**

Theory

Course Code : A300903T

Credit : 4

Title : **Principal of Music (Shastra) (B)**

- |          |   |   |
|----------|---|---|
| Unit I   | Shruti – Swara Vibhajan Bharat, Sharangdev, Ahobala, Pt. Bhat Kakhande, Omkar Nath 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 prevalent Talas of Hindustani Music, knowledge of Desi and Margi talas of ancient period. Detailed study of different layakaries Dugun, 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 Natya Shastra, Matang Muni : Brihaddeshi
2. Sharang Dev Sangeet Ratnakar, 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 ki itihāsik prashthabhumī
6. Acharya K.C.D Brahaspati Bharat Ka Sangeet Sidhanta
7. K Vasudev Shastri sangeet Shastra Pt. Omkar Nath Thakur
8. Pranav Bharti O.C Ganguli Raga aur Ragini
9. Dr. S.C Pranjee Bhartiya Sangeet Ka Sidhant





**MUSIC (SITAR)**

**(Sem IX<sup>th</sup>)**

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


Theory

Course Code : A300904T

Credit : 4

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, Sangeet Darpan, Sangeet Parijaat, 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 Mansingh Tomar, Raja Nawab Ali, Rabindra Nath Tagore. | 4 |
| Unit V   | (i) Study of folk music in Braj<br>(ii) The popular folk of different states Garba, Raas, Kajri, Chaiti and Jhoomar   | 2 |



### **Books Suggested**

1. Dr. Swatantra bala Sharma Bhartiya Sangeet ka itihāsik Vishleshan
2. Dr. Swatantra Bala Sharma Bhartiya Sangeet Ka vaigyanik vishleshan
3. Bhagwant Kaur Paramparagat Hindustani Sidhantik Sangeet
4. Dr. Geeta Banerjee I & II
5. Dr. Subhash Rani Sangeet ke Pramukh Shastriya Sidhant



## MUSIC (SITAR)

Marks 100

(Sem IX<sup>th</sup>)

Practical :

Paper Code : A300905P

Credit : 4

Title : **Stage Performance**

Unit I	Student is required to perform any one Maseetkhani Gat From the practical Viva –Voce as their choice Raga , Alap,with Tode, of diff. laykaries etc.	8
Unit II	Ability to perform Razakhani Gat 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



**MUSIC (SITAR)**  
**(Sem IX<sup>th</sup>)**

**Marks 100**  
**Research Project 75**  
**Research Paper 25**

Project :

Paper Code : A300906R

Credit : 4

Title : Research Project on any topic of Music



**MUSIC (SITAR)  
MAJOR COURSE  
(Sem IX<sup>th</sup>)**

**Marks 100**

Practical :

Course Code : A300907P

Credit : 4

Title : **Viva- Voce**

Details study of the following Ragas

1. Bilaskhani Todi
2. Raageshwari

General study of the following Ragas

1. Bhupal Todi
2. Maalgunji

Unit I Ability to perform one Maseetkhani Gat with Alaap, Tode.  
12

Unit II Ability to demonstrate Razakhani Gat with Alap, Tode and Jhala .  
12

Unit III Ability to demonstrate and comparative study of following Taals.  
(a) Deepchandi  
(b) Jhoomra 4

Unit IV Theoretical study of the following Ragas 2



**MUSIC (SITAR)**

**(Sem (X<sup>th</sup>))**

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

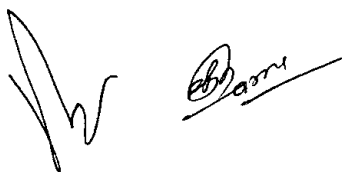
Theory :

Course Code : A301001T

Credit : 4

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

Unit I	Ancient classification and Historical knowledge of the following musical Instruments - Mattakokila Chitra, 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 Devalaya Sangeet.	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, Bhartiya sangeet vadya publisher M.P Hindi Granth Academy Bhopal
2. Vasant sangeet Visharad Publisher Sangeet Karyalaya, Hathras
3. S.K Durga : The Art of Voice Cultivation
4. Mishra Dr. Jyoti : Hindustani Sangeet mein Raganga Kanishka Publisher
5. Alokparnadas : Haveli sangeet
6. Dr. Maharani Sharma : Sangeet Mani
7. Lalit Kishore Singh : Dhvani Aur Sangeet by pustak.org



**Music Sitar  
(Sem X<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 Desi Talas.	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 Indraneel Bhattachar, 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) Sangeet Ratnakar	3





### **Books Suggested**

1. Dr. Rama Shanker : Bharti Shastri Sangeet Mai Braj evam Avadhi Bhasha ka Mahatava
2. Dr. Geeta Banerjee: Raga Shastra I& II
3. Pt. V.N Bhatkhande: Kramik Pustak Malika
4. Dr. Bhagwant : Paramparagat Hindustani Sidhantik Sangeet



**MUSIC (SITAR)**  
**(Sem X<sup>th</sup>)**

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

Theory :

Course Code : A301003T

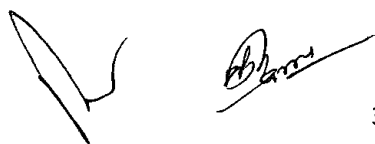
Paper Title : **Understanding of Western Music (A)**

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 Razakhani Gat of any Raga in Staff Notation System.	3

**Books Suggested**

1. Vasant Sangeet Vishrad : Publisher Sangeet Karyalaya Hathras
2. Sharma swatantra Bala: Pashchatya Swarlipi evam Bharti Sangeet
3. Mishra Dr. Jyoti : Hindushtani Sangeet Mai Raganga Kanishka Publisher



**Music Sitar  
(Sem X<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

## MUSIC (SITAR)

Marks 100

(Sem X<sup>th</sup>)

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 Jhala with layakaies.	5
Unit IV	Jod Alap may be prepared in any Ragas during Stage performance.	5
Unit V	Ability to demonstrate Taals with Layakaries. (a) Punjabi (b) Dhamaar Taal	4



**MUSIC (SITAR)**

**(Sem X<sup>th</sup>)**

**Marks 100**

**Research Project 75**

**Research Paper 25**

Project :

Course Code : A301006R

Credit : 4

Title : **Research Project on any topic of Music**



## MUSIC (SITAR)

Marks 100

(Sem X<sup>th</sup>)

Practical :

Course Code : A301007P

Credit : 04

Title : **Viva-Voce**

1. Raga Hemant
2. Raga Kalavati
3. Raga Gorakh Kalyan
4. Raga Bhim

Unit I	An intensive study of any one Maseetkhani Gat with Alap, Tode,	8
Unit II	Demonstration of Razakhani 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 Dhun in any Ragas.	6



**DR. BHIMRAO AMBEDKAR UNIVERSITY  
AGRA**



**National Education Policy 2020**

**Structure of UG, FYUP and PG Programme  
Music Tabla**

## Music Tabla Syllabus by :-

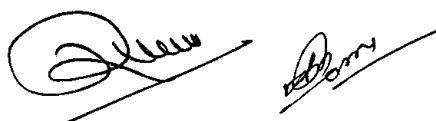
**Prof. Meera Agarwal**

HOD, Music Department

Smt. B.D. Jain Girls Degree College, Agra

## Syllabus Re-Developed by :

SNo.	Name	Designation	Department	College
1.	Prof.(Dr.) Renu Verma	Principal	Department of Music Instrumental Sitar	Dau Dayal Girls PG College, Firozabad (U.P.)
2.	Dr. Nishtha Sharma	Assistant Professor	Department of Music Vocal	Mahatma Gandhi Balika Vidyalaya (PG) College, Firozabad (U.P.)





**Music Tabla**  
**Four Years UG Degree (Honours)**

Semester	Title of Paper	Credits	Code No.
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
	Viva-Voice	4	A310705P
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
	Viva-Voice	4	A310805P




**Music Tabla**  
**Four Years UG Degree (Honours with Research)**

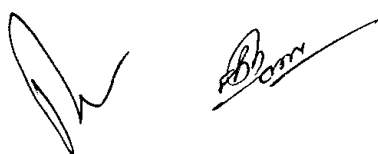
Semester	Title of Paper	Credits	Code No.
VII	History of Indian Music and Taal System	4	A310701T
	Theoretical Study of Practical Course	4	A310702T
	Stage Performance	4	A310703P
	Research Project	4	A310704R
	Viva-Voice	4	A310705P
VIII	Aesthetics and Fine Arts	4	A310801T
	Theoretical Study of Practical Course	4	A310802T
	Stage Performance	4	A310803P
	Research Project	4	A310804R
	Viva-Voice	4	A310805P



## Music Tabla

### Master of Arts in Tabla

Semester	Title of Paper	Credits	Code No.
IX	Understanding of Western Music	4	A310901T
	Study of Gharana System	4	A310902T
	Stage Performance	4	A310903P
	Research Project	4	A310904R
	Viva-voice	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
	Research Project	4	A311004R
	Viva-voice	4	A311005P

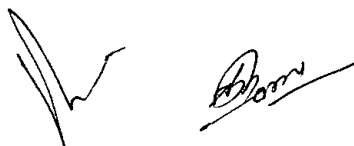


**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**  
**Masters in Music Tabla**

**Program Outcomes**

A student who has taken admission in programme of four years UG Music Tabla (Honours and Honours with Research) is expected to achieve following outcomes :-

- To Know about Indian percussion instruments and their importance.
- Get to know the demonstrative aspects of taals and their differentiation.
- To Know the history of music and taal system.
- To know about aesthetic aspects in the context of music.
- Studies about the life and contribution of Indian Musicians.
- Study to gain practical knowledge of music.
- Ability to understand and write a research project.



**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**

**VII SEMESTER**

**COURSE CODE : A310701T (THEORY)**

**TITLE : HISTORY OF INDIAN MUSIC AND TAAL SYSTEM**

		<b>External</b>	<b>Internal</b>
		<b>4 Credit (100 Marks)</b>	<b>75 25</b>
<b>UNIT-1</b>	<b>Detail History of Indian Music</b>		
	<b>1. Vedic, Medeival and Modern Period</b>		<b>3</b>
<b>UNIT-2</b>	<b>a) Detail study of Hindustani Tal System</b>		<b>3</b>
	<b>b) Karnatak Tal system in detail.</b>		
<b>UNIT-3</b>	<b>Comparative study of Karnatak and Hindustani Music with special reference to Swara, Ragas and Taals.</b>		<b>3</b>
<b>UNIT-4</b>	<b>Describe the construction of Indian Percussion Instrument like Tabla and Mridang</b>		<b>3</b>
<b>UNIT-5</b>	<b>a) Importance of Taal Vadya (Percussion)</b>		
	<b>b) Comparative study of Indian Classical Music with Western Music</b>		<b>3</b>





**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**

**VII SEMESTER**

**COURSE CODE : A310702T (THEORY)**

**TITLE : THEORETICAL STUDY OF PRACTICAL COURSE**

		External	Internal
		4 Credit (100 Marks)	75 25
UNIT-1	1. Definition and development of Taal System. 2. Definition of Laya and Layakari 3. Brief study of Dashpranas of Taal		3
UNIT-2	1. Definition and writing of Aad, Kuad and Biada Layakaries & given Talas 2. Ability to write the term with example Uthan, Peshkar, Kayda 3. Rela, Tukra, Mohra		3
UNIT-3	1. Description of the following terms Kamali Paran, Farmaishi paran and Nevhakka paran 2. Definition of Tall according different Scholars		3
UNIT-4	1. Conception of Rhythm and Tempo with reference to their evolution and development. 2. Knowledge of Vishnu Digamber Tall Padhatti aAnd ability to write the Taals in it. 3. Notation of Lehra/Nagma in Teen Taal and Rupak Taal.		3
UNIT-5	1. Knowledge of all the Taals and capacity to Write them in different layakaries e.g. 2 in 3, 3 in 4, 4 in 5, 2 in 4. 2. Definition of different Technical Terms. Dupalli, Tipalli, Chaupalli, Gat and kinds of Gat.		3

**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**

**VII SEMESTER**

**COURSE CODE : A310703P (PRACTICAL)**

**TITLE : STAGE PERFORMANCE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Solo demonstration in any one of the following Taals at least for 30 minutes. Teentaal, Rupak Taal</b>	<b>10</b>
<b>UNIT-2</b>	<b>Candidate is required to give a Solo Performance in any other Taal at least for 10 minutes.</b>	<b>10</b>
<b>UNIT-3</b>	<b>Uthan, Peshkar with Paltas and Tihai Minimum two Kayadas one Aad, Kayada, Rela, Gat Saada Tukra and Paran, Kamali, Farmaishi Tukra, Navhakka etc. in such Taal.</b>	<b>10</b>



**Four Years – UG - Music Tabla  
Honours**


**VII SEMESTER**

**COURSE CODE : A310704P (PRACTICAL)**

**TITLE : CREATIVE PERFORMANCE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Stage performance minimum of 10 minutes On any prescribed Taal</b>	<b>10</b>
<b>UNIT-2</b>	<b>Ability to Play Lehra in any two Taal</b>	<b>5</b>
<b>UNIT-3</b>	<b>Ability to accompaniment with following Gazal, Bhajan, Khayal</b>	<b>10</b>
<b>UNIT-4</b>	<b>Comparative study and demonstration of bols of any two Gharanas. a) Delhi b) Ajarada</b>	<b>5</b>





**Four Years – UG - Music Tabla  
Honours with Research**

**VII SEMESTER**

**COURSE CODE : A310704R (PROJECT)**

**TITLE : RESEARCH PROJECT**

	<b>R.Project</b>	<b>R.Paper</b>
<b>4 Credit (100 Marks)</b>	<b>75</b>	<b>25</b>

**RESEARCH PROJECT ON ANY TOPIC OF MUSIC**



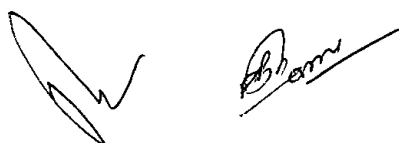
**Four Years – UG - Music Tabla  
Honours and Honours with Research**

**VII SEMESTER**

**COURSE CODE : A310705P**

**TITLE : VIVA-VOICE**

		<b>External</b>	<b>Internal</b>
	<b>4 Credit (100 Marks)</b>	<b>100</b>	<b>-</b>
<b>UNIT-1</b>	<b>Detail study of each Taal with its techniques Teentaal, Roopaktaal, Chartaal, Shikhar Taal, Deepchandi Taal</b>		<b>10</b>
<b>UNIT-2</b>	<b>To demonstrate the especially of Kamali Paran, Farmasishi Paran and Tukra or Navhakka</b>		<b>10</b>
<b>UNIT-3</b>	<b>Padhant-Theka, Dugun, Tigun, Aad and Chougun Layakari of all learnt Bandish (Tabla)</b>		<b>10</b>



**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**

**VIII SEMESTER**

**COURSE CODE : A310801T (THEORY)**

**TITLE : AESTHETICS AND FINE ARTS**

		<b>External</b>	<b>Internal</b>
		<b>4 Credit (100 Marks)</b>	
<b>UNIT-1</b>	<b>Definition and basic Principles of Aesthetics</b>		<b>3</b>
<b>UNIT-2</b>	<b>Relation of Rasa with Swara-Taal in Music</b>		<b>3</b>
<b>UNIT-3</b>	<b>Aesthetical aspects of Tabla Playing-Sitting/ Pattern of hand approach, Techniques of Bol nikas, Dev Gaans.</b>		<b>3</b>
<b>UNIT-4</b>	<b>Art and Classification of Arts</b>		<b>3</b>
<b>UNIT-5</b>	<b>Importance of music in Fine Arts.</b>		<b>3</b>



**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**

**VIII SEMESTER**

**COURSE CODE : A310802T**

**TITLE : THEORETICAL STUDY OF PRACTICAL COURSE**

		<b>External</b>	<b>Internal</b>
		<b>4 Credit (100 Marks)</b>	
<b>UNIT-1</b>	<b>Tihai in Tabla Vadan, Types of Tihai and Importance of Tihai</b>		<b>3</b>
<b>UNIT-2</b>	<b>Composition Process of Tihai, Tihai Creation. 6 Matras – 16 Matras.</b>		<b>3</b>
<b>UNIT-3</b>	<b>Study of following Layakaries and ability to write in notation. The layakaries in any Taal prescribed in the course.</b>		<b>3</b>
<b>UNIT-4</b>	<b>Definition of Gat and Knowledge of Various kinds of Gat</b>		<b>3</b>
<b>UNIT-5</b>	<b>Describe the Lehra Vadan and its Importance as per syllabus.</b>		<b>3</b>
	<b>1. Independent Playing and Accompaniment</b>		
	<b>2. Method of Tuning Tabla.</b>		



**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**



**VIII SEMESTER**

**COURSE CODE : A310803P**

**TITLE : STAGE PERFORMANCE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Solo demonstration of any one Taal Selected by the student for atleast 30 minutes : a) Ek Taal                      b) Rudra Taal</b>	<b>10</b>
<b>UNIT-2</b>	<b>Uthan, peshkar and minimum three Kayada's of various style.</b>	<b>5</b>
<b>UNIT-3</b>	<b>Rela, Tukras, Parans, Farmaishi and Kamali Chakkardar minimum two Gats of different Style Tihaies etc.</b>	<b>5</b>
<b>UNIT-4</b>	<b>Solo demonstration of Taals as per examiner choice</b>	<b>5</b>
<b>UNIT-5</b>	<b>Candidates should be able to tune their instruments.</b>	<b>5</b>

**Four Years – UG - Music Tabla  
Honours**

**VIII SEMESTER**

**COURSE CODE : A310804P (Practical)**

**TITLE : BASIC KNOWLEDGE OF TAAL AND TECHNIQUES**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Detailed study of such Taals and their Techniques Teentaal, Rupak Taal, chartaal, Shikhar Taal, Matt Taal, Deepchandi Taal.</b>	<b>10</b>
<b>UNIT-2</b>	<b>Demonstrate the especially of Kamali Paran Farmaishi Paran and Navhakka</b>	<b>5</b>
<b>UNIT-3</b>	<b>Tunning of the particulars percussion Instruments.</b>	<b>5</b>
<b>UNIT-4</b>	<b>Ability to accompany Tabla or Pakhawaj effectively with vocal and instrument.</b>	



**Four Years – UG - Music Tabla  
Honours with Research**

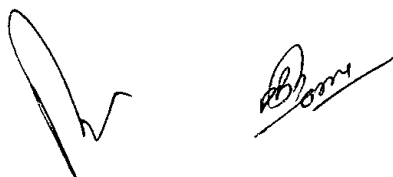
**VIII SEMESTER**

**COURSE CODE : A310804R (PROJECT)**

**TITLE : RESEARCH PROJECT**

	<b>R.Project</b>	<b>R.Paper</b>
<b>4 Credit (100 Marks)</b>	<b>75</b>	<b>25</b>

**RESEARCH PROJECT ON ANY TOPIC OF MUSIC**

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**Four Years – UG - Music Tabla**  
**Honours and Honours with Research**

**VIII SEMESTER**

**COURSE CODE : A3108705P**

**TITLE : VIVA-VOICE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Knowledge of systematic of performance of Taal</b>	<b>10</b>
<b>UNIT-2</b>	<b>Ability to recite bols (Padhant) showing Khali Bhari</b>	<b>10</b>
<b>UNIT-3</b>	<b>Ability to recite Layakaries on hands.</b>	<b>5</b>
<b>UNIT-4</b>	<b>Ability to Tune their Instrument.</b>	<b>5</b>





# **MASTER IN MUSIC TABLA**

## **IX SEMESTER**

**COURSE CODE : A310901T (Theory)**

**TITLE : UNDERSTANDING OF WESTERN MUSIC**

		<b>External</b>	<b>Internal</b>
		<b>4 Credit (100 Marks)</b>	<b>75 25</b>
<b>UNIT-1</b>	<b>Brief study of Western music system</b>		<b>3</b>
<b>UNIT-2</b>	<b>1. Definition of related technical terms of Western music...</b>		<b>4</b>
	<b>2. Classification and description of Instruments and their structure and playing techniques: Guitar, Violin, Kettle Drum, Snare Drum, Bass Drum.</b>		
<b>UNIT-3</b>	<b>General knowledge of Staff Notation system.</b>		<b>4</b>
<b>UNIT-4</b>	<b>Forms of Music : Study of some important vocal and instrumental Forms of western classical music-sonates, Symphony Etude, Prelude, Opera, Ballet, Concerto, Canon, Fugue, Suite.</b>		<b>4</b>



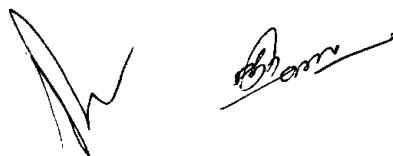
# MASTER IN MUSIC TABLA

## IX SEMESTER

COURSE CODE : A310902T (Theory)

TITLE : STUDY OF GHARANA SYSTEM

		External	Internal
		4 Credit (100 Marks)	75 25
UNIT-1	Origin and development of Gharana system		3
UNIT-2	Study of Various Gharanas and Baaj. a) Delhi Gharana b) Farrukhabad Gharana c) Ajrada Gharana d) Banaras Gharana e) Lucknow Gharana f) Punjab Gharana		3
UNIT-3	Define playing Techniques/Baaj of various Gharanas		3
UNIT-4	Comparison between ancient Gurukul systems With modern Institutional education system.		3
UNIT-5	Life sketches and contribution of the following : a) Ahmed Jaan Thirakwa b) Allah Rakhakham c) Gudai Maharaj d) Zakir Hussain		3



# **MASTER IN MUSIC TABLA**

## **IX SEMESTER**

**COURSE CODE : A310903P (Practical)**

**TITLE : STAGE PERFORMANCE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Candidate is required to give a solo performance for at least 30 to 40 minutes in two Taals of their choice. Ada Char Taal (14 Maatra), Pancham Sawari Taal (15 Maatas)</b>	<b>10</b>
<b>UNIT-2</b>	<b>Ability to tune their instrument.</b>	<b>5</b>
<b>UNIT-3</b>	<b>Ability to play Lehra on Harmonium with different Taals.</b>	<b>10</b>
<b>UNIT-4</b>	<b>Candidate is required to play simple Alankars on Harmonium.</b>	<b>5</b>



# **MASTER IN MUSIC TABLA**

## **IX SEMESTER**

**COURSE CODE : A310904R (PROJECT)**

**TITLE : RESEARCH PROJECT**

	<b>R.Project</b>	<b>R.Paper</b>
<b>4 Credit (100 Marks)</b>	<b>75</b>	<b>25</b>

**RESEARCH PROJECT ON ANY TOPIC OF MUSIC**



# **MASTER IN MUSIC TABLA**

## **IX SEMESTER**

**COURSE CODE : A310905P**

**TITLE : VIVA-VOICE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Detail study of each Taal with its Techniques. Adachar Taa, Pancham Sawari Taal, Teen Taal.</b>	<b>5</b>
<b>UNIT-2</b>	<b>To Perform Saada Paran, Farmayshi and Kamali Chakkardar, Navhakka and Gat</b>	<b>5</b>
<b>UNIT-3</b>	<b>Detail and advance knowledge in Teel Taal</b>	<b>5</b>
<b>UNIT-4</b>	<b>a) To perform Basant Taal with Paran and Tihals. b) Thekas of Punjabi Taal, Jat Taal and Tilwada Taal.</b>	<b>10</b>
<b>UNIT-5</b>	<b>Padhant and different Layakaries.</b>	<b>5</b>



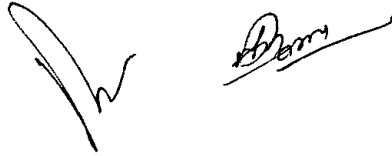
# MASTER IN MUSIC TABLA

## X SEMESTER

COURSE CODE : A311001T (Theory)

TITLE : STUDY OF MUSICAL EPICS/BOOKS

4 Credit (100 Marks)		External 75	Internal 25
UNIT-1	(1) Knowledge of Natya Shastra by Bharatamuni- Introduction Talaadhyay and Vadyadhay (2) Sangeet Ratnakar written by Sharangdev Introduction Taladhyay and Vadyadheya.		3
UNIT-2	Brief study of Granthas Geet Govind, Ragtarangini, Swarmel Kalanidhi, Sangeet Darpan.		3
UNIT-3	Study of Indian Musicologists Matana, Pt. Ahobal, Lochan, Ramamatya		3
UNIT-4	Theoretical study of practical course. Notation of learned Bandishes (Tabla)		3
UNIT-5	Notation of Lehra/Nagma in Prescribed Taal Adachar Taal, Pancham Sawari, Teen Taal, Basant Taal.		3



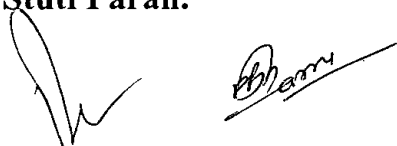
# MASTER IN MUSIC TABLA

## X SEMESTER

COURSE CODE : A311002T (Theory)

TITLE : LIFE SKETCHES OF INDIAN MUSICIANS  
AND ESSAY RELATED TO MUSIC

		External	Internal
		4 Credit (100 Marks)	75 25
UNIT-1	Life sketches and contribution – Ameer Khusro, Pt. Kishan Maharaj, Pt. Anokhe, Lal ji, Ustad Fakir, Pt. Ghanshyam Pakhawaji.		3
UNIT-2	Short essay on the following topics 1. Religious aspect of music 2. Social aspect of music 3. Music and mythology 4. Music as a therapy		4
UNIT-3	Ability to write notation of all prescribed Taals.		4
UNIT-4	Definition and explanation of the following terms. 1. Choupali Gat 2. Farmayashi Gat 3. Jod ke Bol 4. Tal Vadhya Kachahari 5. Chakradar Paran 6. Stuti Paran.		4



# **MASTER IN MUSIC TABLA**

## **X SEMESTER**

**COURSE CODE : A311003P (Practical)**

**TITLE : STAGE PERFORMANCE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>A candidate is required to give a solo performance for 30 minutes, 20 minutes of prachalit Taal and 10 minutes Aprachlit Talas with Padhant. Jhaptala, Farodast Taal.</b>	<b>8</b>
<b>UNIT-2</b>	<b>Knowledge of Uthan, Peshikar, Kayada, Rela, Mukhara, Tukra, Chakradar, Gats and Paran, Tihai.</b>	<b>8</b>
<b>UNIT-3</b>	<b>Practical knowledge of different types of Gats.</b>	<b>7</b>
<b>UNIT-4</b>	<b>Ability to play Lehra on Harmonium with Different Taals.</b>	<b>7</b>





# **MASTER IN MUSIC TABLA**

**X SEMESTER**

**COURSE CODE : A311004R (Research)**

**TITLE : RESEARCH PROJECT**

	<b>R.Project</b>	<b>R.Paper</b>
<b>4 Credit (100 Marks)</b>	<b>75</b>	<b>25</b>

**RESEARCH PROJECT ON ANY TOPIC OF MUSIC**

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# **MASTER IN MUSIC TABLA**

## **X SEMESTER**

**COURSE CODE : A311005P**

**TITLE : VIVA-VOICE**

**4 Credit (100 Marks)**

<b>UNIT-1</b>	<b>Presentation of Tabla/Pakhawaj solo of 10 minutes in Taal-Teentaal, Jhap Taal, Ek Taal, Rupak Taal.</b>	<b>6</b>
<b>UNIT-2</b>	<b>Ability to make Tihais of different matras in Teen Taal.</b>	<b>6</b>
<b>UNIT-3</b>	<b>Padhant with Tali-Khali in prescribed Taal. Thah Dedhgun, Dugun, Tigun and Chaugun.</b>	<b>6</b>
<b>UNIT-4</b>	<b>Knowledge to accompany with light music.</b>	<b>6</b>
<b>UNIT-5</b>	<b>To perform Sool Taal, Char Taal, Tivra Taal in paran's and Tihaiyan.</b>	<b>6</b>

