

MAA VINDHYAVASINI UNIVERSITY

MIRZAPUR (U.P.)



SYLLABUS

for

B.A. Music Vocal

Four Year Under Graduate Programme

with

Minor Paper (II & IV Semester)

&

Skill Development Course

(NEP – 2020 Based Curriculum)

Session 2026-27 onwards

**Department of Music Vocal
Faculty of Humanities**

Dr. Anshu
Faculty of Humanities
Maa Vindhyavasini University, Mirzapur

Anshu



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

B.A. (Music Vocal)

Music Vocal Syllabus by

Prof. Namrata Mishra
(Convenor, Board of Studies)
Professor Deptt. of Music Vocal
K.B.P.G. College, Mirzapur


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Maa Vindhyavasini University, Mirzapur



B.A. in Music Vocal

Program Outcomes (POs) :

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

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


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Department of Higher Education
U.P. Government, Lucknow

National Education Policy-2020

Common Minimum Syllabus for all U.P. State Universities

BA (Music Vocal)

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A320101T	Introduction to Indian Music	Theory	2
		A320102P	Critical study of Ragas and Taals	Practical	4
	II	A320201T	History of Indian Music	Theory	2
		A320202P	Critical study of Ragas and Taals	Practical	4
2	III	A320301T	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	2
		A320302P	Critical study of Ragas and Taals	Practical	4
	IV	A320401T	Notation System, Scales and Time Signature	Theory	2
		A320402P	Critical study of Ragas and Taals	Practical	4
		A320403R	Research Project	-	3
3	V	A320501T	Study of Western Music and Style of Indian Music	Theory	3
		A320502T	Study of Regional Folk Music and Report Writing	Theory	2
		A320503P	Critical Study of Ragas and Taals	Practical	3
		A320504P	Stage Performance of prescribed Ragas and Taals.	Practical	2
	VI	A320601T	Study of Gharana, Ravindra Sangeet and Carnatic Music	Theory	3
		A320602T	Report Writing on Reputed Artist of Indian Classical Music	Theory	2
		A320603P	Critical Study of Ragas and Taals	Practical	3
		A320604P	Stage Performance of prescribed Ragas and Taals.	Practical	2

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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	Rasa Siddhant	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

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	Rasa Siddhant	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	Dissertation		4
		A320805P	Viva-Voice	Practical	4


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B.A. First Year : Certificate in Music Vocal

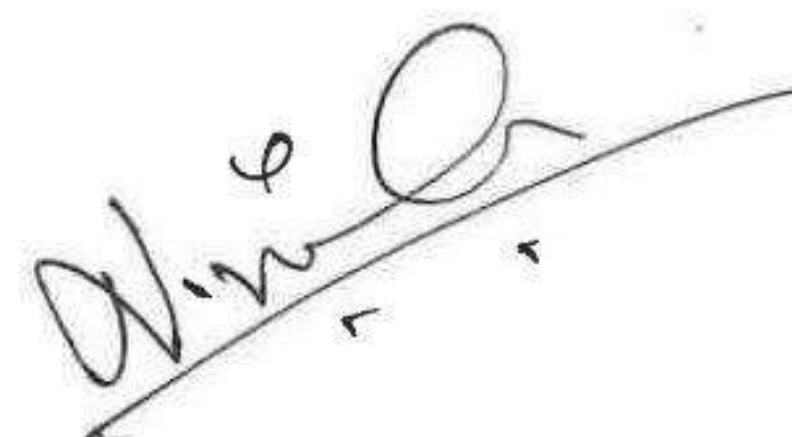
Program Specific Outcomes (PSOs):

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

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

Year	Sem.	Course Code	Paper Title	Credits	Total No. of Lecture
1	I	A320101T	Introduction to Indian Music	2	30
	I	A320102P	Critical study of Ragas and Taals	4	60
	II	A320201T	History of Indian Music	2	30
	II	A320202 P	Critical study of Ragas and Taals	4	60


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Programme/Class: Certificate / BA	Year: First	Semester : First
Subject: Music Vocal		
Course Code: A320101T	Course Title: Introduction to Indian Music	
Course outcomes: On the successful completion of Introduction to Indian Music students will develop a strong foundation on the basic understanding of the Indian Music.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0		
Unit	Topics	No. of Lectures
I	Defination of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar and its kinds and sign, Vibration and Frequency, Sahayak Naad, 10 Thhats of Bhatkhande Ji, Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, knowledge of Taanpoora and its parts.	9
II	Brief knowledge of the Concept of Raga, Gram, Moorchna, Definition of Swar and Shruti, Relationship between Swar and Shruti.	7
III	Writing of Taals in notation with Dugun laykari and notations of Bandish from the Ragas of course	7
IV	Comparative study of Ragas and Taals of course, Identification of Ragas by given Swar Samooh.	7
Suggested Readings (Theory and Practical):		
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya , Publisher: Bhartiya Gyanpeeth, New Delhi.		


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

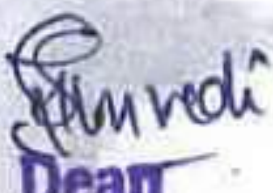
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:


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Programme/Class: Certificate / BA	Year: First	Semester : First
Subject: Music Vocal		
Course Code: A320102P	Course Title: Critical study of Ragas and Taals	
Course outcomes: This paper focuses on the practical fundamentals of perform a Raag on stage 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 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Yaman, (B) malkauns	9
II	Brief study of Ragas given below: Non Detail- (A) Bhairav (B) Bilawal	6
III	Ability to demonstrate Taals onhand given below with their Theka and Dugun: (A) Teen Taal (B) Ek Taal (C) Keharva	5
IV	Students should able to perform a Bhajan or Geet of their choice	8
V	Students should able to perform 20 Alankars of their choice from above mentioned Ragas.	5
VI	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	9
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	9
Suggested Readings (Theory and Practical):		
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		

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

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

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

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

Suggested equivalent online courses: SWAYAM, MOOCS.

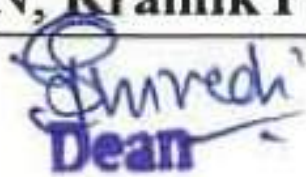
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Further Suggestions:


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Programme/Class: Certificate / BA	Year: First	Semester: Second
Subject: Music Vocal		
Course Code: A320201T	Course Title: History of Indian Music	
Course outcomes: This paper focuses on the practical fundamentals of perform a Raag on stage 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		
Unit	Topics	No. of Lectures
I	Study of Ancient Music- Vedic, Ramayana, Mahabharat._	9
II	Brief knowledge about Medieval and Modern History of Indian music.	7
III	Comperative study of Ragas and identification of Raagas by given Swar Samooh.	7
IV	Writing notation of Bandish from the Ragas of course and Taals with Dugun and Chaugun Layakari.	7
Suggested Readings (Theory and Practical):		
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya , Publisher: Bhartiya Gyanpeeth, New Delhi.		
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh , Publisher: MP Hindi Grantha Academy, Bhopal.		
8. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas , Publisher: Sangeet Karyalaya, Hathras.		
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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.		


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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 12th class

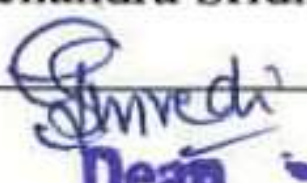
Suggested equivalent online courses: onlinereg@northwestern.edu

Further Suggestions:.


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Programme/Class: Certificate / BA	Year: First	Semester : Second
Subject: Music Vocal		
Course Code: A320202P	Course Title: Critical study of Raagas and Taals	
Course outcomes: The focus of this paper is the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic age.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	Critical study of Raagas given below: Detail- (A) Shudh Kalyan, (B) Chhayanat.	9
II	Brief study of the following Raagas, given below: Non Detail- (A) Kamod (B)Deshkar.	6
III	Ability to demonstrate Taals given below onhand with their Theka and Dugun: (A) Chaar Taal (B) Dhamar (C) Dadra	5
IV	Students should able to perform a Bhajan or Geet of their choice.	8
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	5
VI	Demonstration of Gazal.	9
VII	Intensive study of anyone detail Raaga as choice Raaga covering Vilambit and Drut Khyal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	9
Suggested Readings (Theory and Practical):		
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2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , 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.		


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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.
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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.)
16. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
17. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.

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

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

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:


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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

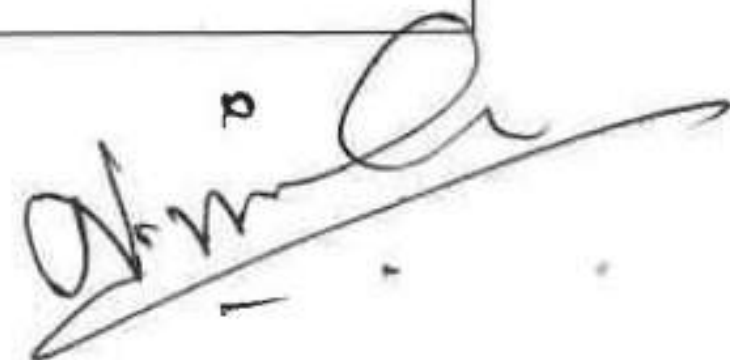
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Vishwajayanti University, Mirzapur

Shruti

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


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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.)
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.



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Faculty of Humanities
Vidhyavasini University, Mirzapur



Programme/Class: Diploma/BA		Year: Second	Semester: Three
Subject: Music Vocal			
Course Code: A320302P		Course Title: Critical study of Ragas and Taals	
Course outcomes: The focus of this paper, is the student will get know how to perform raagmala with alap and taan, They will get an idea to perform a raag more beautifully with different alap-taan. They also will have acquainted with semi classical style dadra.			
Credits: 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
Unit	Topics		No. of Lectures
I	Critical study of ragas given bellow- Detail- (A) Bageswari (B) Miya malhar		9
II	Brief study of ragas given bellow- Non detail- (A) Puriya (B) Sohni		6
III	Ability to demonstrate Taals given bellow onhand with Dugun, Chaugun Laykari. (A)Jhaptaal (B) Teevara.		5
IV	Students should able to perform Dadra of their choice.		8
V	Knowledge of Tarana in any one of the above mentioned Raagas.		5
VI	Demonstration of Kajri.		9
VII	Intensive study of anyone detail Raag as choice Raag covering Vilambit and Drut Khyal with Alaap and Taan.		9
VIII	Ability to perform Bhajan or Gazal of their choice.		9
Suggested Readings (Theory and Practical):			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			


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

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

Suggested Continuous Internal Evaluation Methods (25 Marks):

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

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

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/>

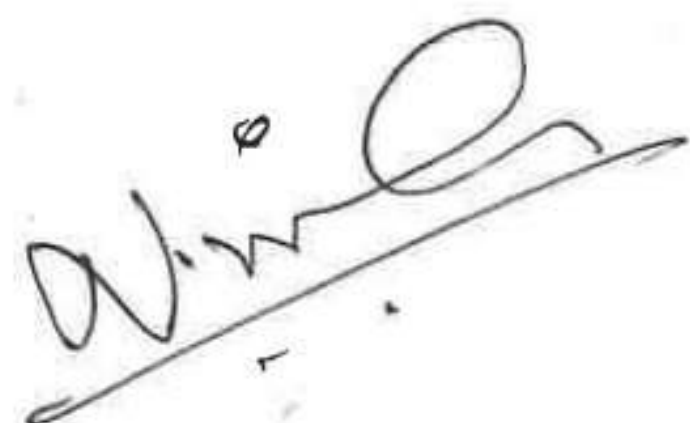
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Maa Vindhyavasin University, Mirzapur

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Programme/Class: Diploma / BA		Year: Second	Semester: Fourth
Subject: Music- Vocal			
Course Code: A320401T		Course Title: Notation system, scales and time signature	
Course outcomes: On the 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			
Unit	Topics		No. of Lectures
I	Brief study of notation system: Bhatkhande Notation and Vishnu Digambar Notation.		9
II	Brief study of Western Notation and Harmony Melody.		7
III	Comparative study of raags and taals and identification of ragas by given Swar Samooh.		7
IV	Notation of bandish from the ragas of course, Writing of taals with Dugun, Tigun and Chaugun layakari.		7
Suggested Readings (Theory and Practical):			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.			
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.			
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya , Publisher: Bhartiya Gyanpeeth, New Delhi.			
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh , Publisher: MP Hindi Grantha Academy, Bhopal.			
8. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas , Publisher: Sangeet Karyalaya, Hathras.			
9. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet , Publisher: Bhartiya Gyanpeeth, New Delhi.			
10. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2 , Publisher: Sangeet Sadan Prakashan, Allahabad.			
11. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4 , Publisher: Sangeet Sadan, Allahabad.			


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

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

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

Suggested Continuous Internal Evaluation Methods (25 Marks):

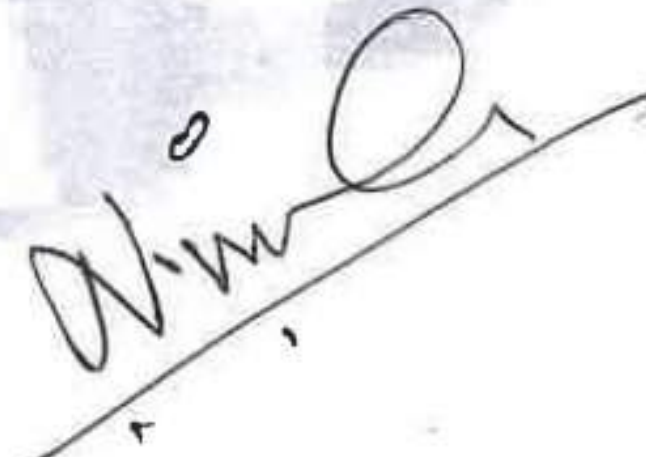
- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:
MOOC/SWAYAM

Further Suggestions:


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Programme/Class: Diploma / BA		Year: Second	Semester: Fourth
Subject: Music Vocal			
Course Code: A320402P		Course Title: Critical Study of Raagas and Taals	
Course outcomes: The paper focuses on the notation system of Indian and western music. Student will be able to understand time signature and how to write Hindustani taal in staff notation.			
Credits: 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
Unit	Topics		No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Todi (B) Multani.		9
II	Brief study of the following Raagas: Non Detail- (A) Basant (B) Paraj.		6
III	Ability to demonstrate Taals given below onhand with their Theka and Dugun, Tigun and Cahugun: (A) Roopak (B) Dhamar.		5
IV	Students should 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.		9
VIII	Ability to perform Kajri or Chaiti of their choice.		9
Suggested Readings (Theory and Practical):			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.			


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

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

Suggested Continuous Internal Evaluation Methods (25 Marks):

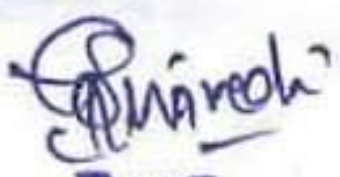
- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:
MOOC/SWAYAM Course

Further Suggestions:

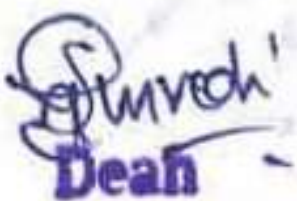
Some historical sites visit may be organized by respective departments,
For further reference visit <http://www.asiagracycircle.in/> or <http://asilucknowcircle.nic.in/>


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Research Project

Programme/Class: Diploma / BA	Year: Second	Semester: Fourth
Subject: Music Vocal		
Course Code: A320403R	Research Project	
Content Outcomes: Research Perspectives in Indian Classical Music		
Credits: 3	Core Compulsory	
Max. Marks: 100	Min. Passing Marks:40	


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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	3	60
3	V	A320502T	Study of regional folk music and report writing	2	45
3	V	A320503P	Critical study of Ragas and Taals	3	60
3	V	A320504P	Stage Performance of prescribed Ragas and Taals	2	30
3	VI	A320601T	Study of Gharana, Rabindra sangeet and Carnatic music	3	60
3	VI	A320602T	Report writing on reputed artist of Indian classical music	2	45
3	VI	A320603P	Critical study of Ragas and Taals	2	60
3	VI	A320604P	Stage Performance of prescribed Ragas and Taals	3	30


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Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: A320501T	Course Title: Study of western music and style of Indian music	
Course outcomes: The paper deals with the science of western music, style of Indian music. The purpose of this paper to give knowledge to understand Dhamar, Thumri, Tappa, Dadra, Ashtpadi, Hori etc. Student will be able to explain Alha, Birha, Pandwani, Raamleela and Raasleela.		
Credits: 3	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Study of consonance and dissonance, Rest, Echo, Reberveration, Microtone and Overtone	6
II	Western musical Scale and Chords	8
III	Brief study of classical music styles like Khyal, Dhrupad, Dhamar, Tarana, Chaturang, Trivat.	8
IV	Brief study of Semi-classical music styles like Thumri, Tappa, Dadra, Ashtpadi, Hori and Brief study of Alha, Birha, Pandwani, Raamleela, Rasleela and Nautanki.	8
V	Ability to write an essay on: (A) Contribution of Science of music (B) Music and employment	8
VI	Writing of Taals in notation with different Layakarries like Dugun, Tigun and Chaugun.	8
VII	Notation of Bandish from the Ragas of course. Identification of Ragas by given Swar Samooh.	6
VIII	Comperative study of Ragas and Taals of course.	8


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Suggested Readings (Theory and Practical):

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

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

Suggested Continuous Internal Evaluation Methods (25 Marks)

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Practical Orientation of the student with the help of district/state archaeology department.
- Organize the departmental Quizzes.

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

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.


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Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: A320502T	Course Title : Study of Regional folk music and Report Writing	
Credit: 2	Core compulsory	
Max. marks: 100 (75 Research Work +25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3		
Course outcome: This section will impart knowledge to the students in the context of culturally famous local folk music, so that they can get information and essence of individuality about the cultural heritage of Indian music around them.		
Unit	Title	No. of Lecture
1	Nearby survey to explore the folk music of local cultural places and submit a project report.	45
Suggested Continuous Evaluation Methods: It will be evaluated by two examiners (one internal and one external) and viva voce		


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Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Fifth
Subject: Music-Vocal			
Course Code: A320503P		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: 3		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
Unit	Topics		No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Ramkali (B) Desi		9
II	Brief study of the following Raagas: Non Detail- (A) Jogiya (B) Vibhas		6
III	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A)Ada chautaal (B) Pancham Sawari		5
IV	Students should able to perform Hori or Dadra of their choice.		8
V	Knowledge of Trivat or Chaturang		5
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.		9
VII	Intensive study of anyone detail Raagas as choice Raagas covering Vilambit and Drut Khyal with Alaap and Taan.		9
VIII	Ability to perform Kajri or Chaiti of their choice..		9
Suggested Readings (Theory and Practical):			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bharti Sangeet , Anubhav Publication, Prayagraj.			
4. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			


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5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
13. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
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.

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**

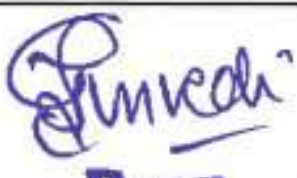
Suggested Continuous Internal Evaluation Methods (25 Marks):

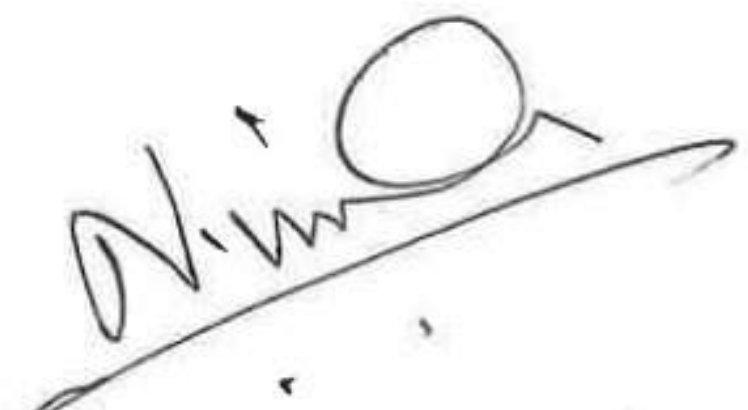
- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

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

Suggested equivalent online courses:

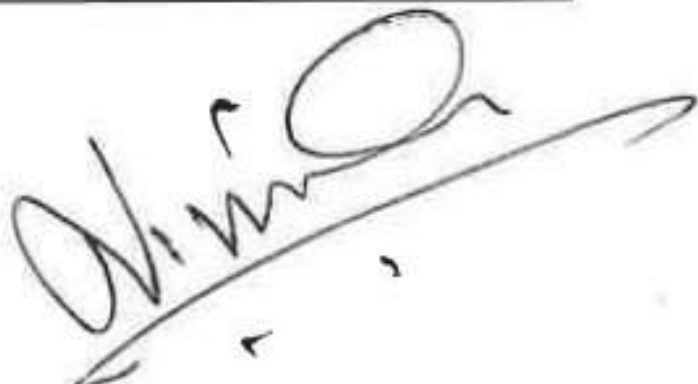
Further Suggestions:


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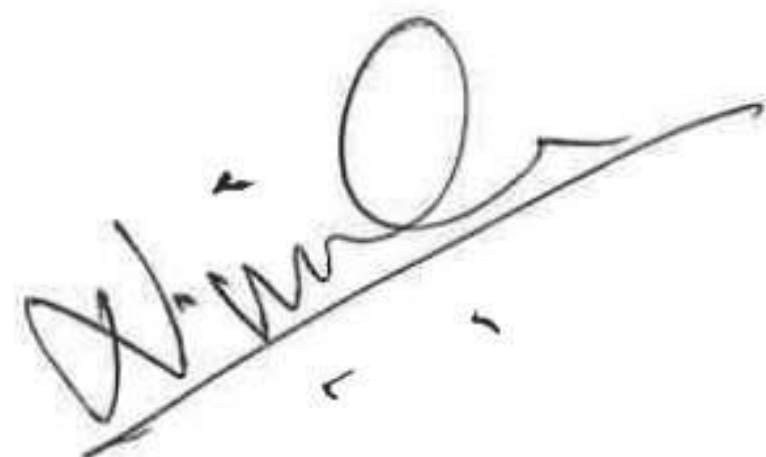
Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: A320504P	Course Title: Stage Performance of Prescribed Raagas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with coparativ study of Ragas and Taals.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2		
Unit	Topics	No. of Lectures/Lab
I	Performance of any deatail raag of choice	10
II	Performance of Semi Classical Music or Light Music	10
III	Comparative discussion of Raagas in prescribed syllabus	08
IV	Knowledge of prescribed Taal with laykaari.	02
Suggested Readings (Theory and Practical):		
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		
3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiy Sangeet , Anubhav Publication, Prayagraj.		
4. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.		
5. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		
7. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya , Publisher: Bhartiya Gyanpeeth, New Delhi.		
8. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh , Publisher: MP Hindi Grantha Academy, Bhopal.		
9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas , Publisher: Sangeet Karyalaya, Hathras.		
10. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet , Publisher: Bhartiya Gyanpeeth, New Delhi.		
11. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2 , Publisher: Sangeet Sadan Prakashan, Allahabad.		
12. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4 , Publisher: Sangeet Sadan, Allahabad.		
13. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan , Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.		
14. Vasant, Sangeet Visharad , Publisher: Sangeet Karyalaya, Hathras.		
15. Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj.		
16. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar (M.P.)		
17. Mishra, Dr. Jyoti, Madhyayugeen Sangeet Samagra Publisher: Anubhav Prakashan, Prayagraj.		
18. Varma, Amit Kumar, Research Methodology in Indian Music , Aayu Publication.		


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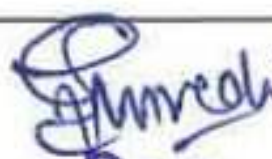


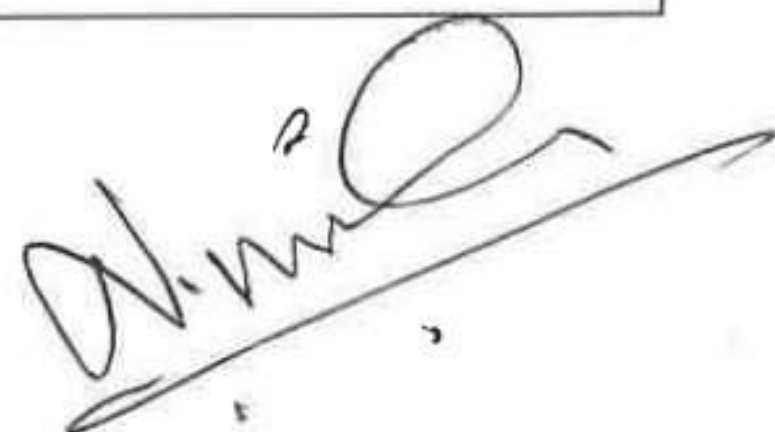
19. Ahmad, Nazma Parveen, Research Methods in Indian music, Manohar Publishers and Distributors. 20. Mishra, Dr. Jyoti, Hindustani Sangeet me Ragang, Kanishka Publishers. 21. Mallick, Dr. Prem Kumar, Darbhangha Gharana evam Bandishen, Kashyap Publication. 22. Chaubey, Dr. Shusheel Kumar, Sangeet ke Gharano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


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Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Six
Subject: Music-Vocal		
Course Code: A320601T	Course Title: Study of gharana, Ravindra sangeet and Carnatic Music	
Course Outcomes: The paper focus on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music. The purpose of this paper to give knowledge to understand Ravindra sangeet and Carnatic music in brief.		
Credits: 3	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Defination of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore etc and Brief study of Banies and Gharana of Dhrupad and Dhamar	8
II	Study of Carnatic music and Difference between Hindustani and Carnatics swar. Brief study of style of Ravindra Sangeet like: Geeti natya, Nrity natya and Basantotsav.	8
III	Brief study of classification of ragas (Raag vargikaran) and Study of Thaata-Raag classification and Ragang classification with their importance.	6
IV	Life scetch of following eminent Vocalists: Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Khan, Ustad Rashid Khan, Pt. Siayaram Tiwari, Pt. Ram Cahtur Mallick, Pt. Ajoy Chakraborty, Vidushi Shubha Mudgal, Pt Rajan – Sajan Mishra, Vidushi Kishori Amonkar, Vidushi Girija Devi, Pt. Chitranjjan Jyotishhi, Pt. Prem Kumaar Mallick, Pt. Ritwik Sanyal	6
V	Ability to write an essay on: (A) Importance of Taal in music (B) Importance of Indian music in Human life.	8
VI	Writing of Taals in notation with different Layakaries like Dugun, Tigun, Chaugun.	8
VII	Notation of Bandish from the Ragas of course, identification of Raagas by given Swar Samooh.	8
VIII	Comperative study of Raagas and Taals of course.	8
Suggested Readings (Theory and Practical):		
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		


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

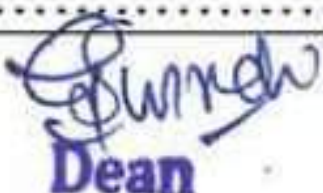
This course is Compulsory Subject

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.


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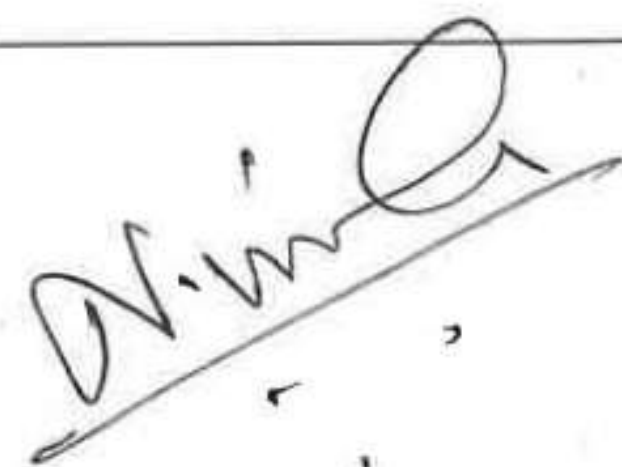
Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Vocal		
Course Code: A320602T	Course Title: Report writing on reputed Artist of Indian Music	
Credit: 2	Core compulsory	
Max. marks: 100 (75 Project Report + 25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3		
Course Outcome: This section will helpful for student to know how to perform on stage. From the music festival visit, students know the methods of collection, documentation, display technique, conservation technique etc.		
Unit	Title	No. of Lecture
1	Review any two local music festival or programme and submit a project report on performance of two artists of Indian (Classical/Light/Folk) music.	45
Suggested Continuous Evaluation Methods: It will be evaluated by two examiners (one internal and one external) and viva voce		


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Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Sixth
Subject: Music-Vocal			
Course Code: A320603P		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: 3		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
Unit	Topics		No. of Lectures
I	Critical study of Raagas given below: Detail- (A) Puriya dhanshri (B) Jaunpuri.		9
II	Brief study of the following Raagas: Non Detail- (A) Poorvee (B) Hindol		6
III	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A) Panjabi (B) Tilwada		5
IV	Students should able to perform Hori or Dadra of their choice.		8
V	Knowledge of Trivat or Chaturang.		5
VI	Demonstration of one Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.		9
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.		9
VIII	Ability to perform Kajri or Chaiti of their choice.		9
Suggested Readings (Theory and Practical): 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj. 3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiya Sangeet , Anubhav Publication, Prayagraj.			


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

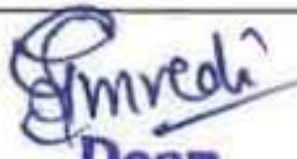
Suggested Continuous Internal Evaluation Methods (25 Marks):

- 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:


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Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Sixth
Subject: Music-Vocal			
Course Code: A320604P		Course Title: Stage performance of prescribed Ragas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with coparativ study of Ragas and Taals.			
Credits: 2		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2			
Unit	Topics		No. of Lectures
I	Performance of any deatail raag of choice		10
II	Performance of Semi Classical Music or Light Music		10
III	Comparative discussion of Raagas in prescribed syllabus		08
IV	Knowledge of prescribed Taal with laykaari.		02
Suggested Readings (Theory and Practical):			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiya Sangeet , Anubhav Publication, Prayagraj.			
4. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
5. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.			
6. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.			
7. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya , Publisher: Bhartiya Gyanpeeth, New Delhi.			
8. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh , Publisher: MP Hindi Grantha Academy, Bhopal.			
9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas , Publisher: Sangeet Karyalaya, Hathras.			
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13. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
15. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
16. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
17. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
18. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
19. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and Distibutors.
20. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
21. Mallick, Dr. Prem Kumar, **Darbhangha Gharana evam Bandishen**, Kashyap Publication.
22. Chaubey, Dr. Shusheel Kumar, **Sangeet ke Gharano ki charcha**, U. P. Hindi Sansthan.
23. 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:

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Shiv



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

Program Outcomes

A student 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 Carnatic, 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.


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Four Years UG - Music Vocal
Honours and Honours with Research

(Sem VIIth)

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. 1. Ahir Bhairav – Nat Bhairav 2. Pooriya 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 : Kalyan , and Bhairav	4
Unit IV	Knowledge and comparative study of the Talas with their Layakaries (a) Brahmna Taal (b) Sool Taal	2
Unit V	Writing notation of Dhrupad / Dhamar with their Layakaries .	3


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Four Years UG - Music Vocal
Honours and Honours with Research

(Sem VIIth)

Marks 100
External 75
Internal 25

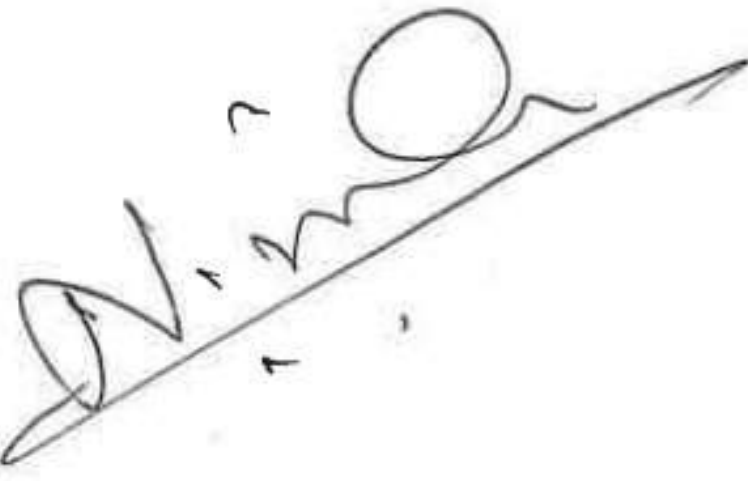
Theory :
Course Code : A320702T
Credit : 4
Paper Title : **Rasa Siddhant**

Unit I	Introduction of Nine Rasas	1
Unit II	Four Parts of Rasa Siddhant	3
Unit III	Rasa Siddhant of Bharat Muni	3
Unit IV	Natya Shastra Evam Bhav Rasa	2
Unit V	Key Concepts of Rasa Siddhant	4
Unit VI	Study of Prominent Books of Rasa Siddhant	2

Books Suggested

- 1- Dr. Nagendra, Rasa Siddhant
- 2- Aacharya Mammat, Kavya Prakash
- 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


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Four Years UG - Music Vocal
Honours and Honours with Research

Marks 100

(Sem VIIth)

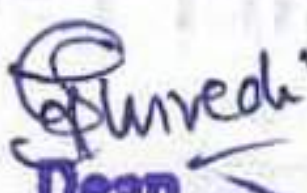
Practical :

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. (a) Brahmna Taal (b) Sool Taal	4


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Four Years UG - Music Vocal
Honours

Marks 100

(Sem VIIth)

Practical :

Course Code : A320704P

Credit : 4

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

1. Bhupali
2. Chhayana
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. 10

- (i) Rabindra Sangeet
- (ii) Any Regional folk song
- (iii) Holi

Unit IV Knowledge of demonstrate Taalas 4

- (i) Brahmna Tall
- (ii) Sool Taal


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Four Years UG - Music Vocal
Honours with Research

(Sem VIIth)

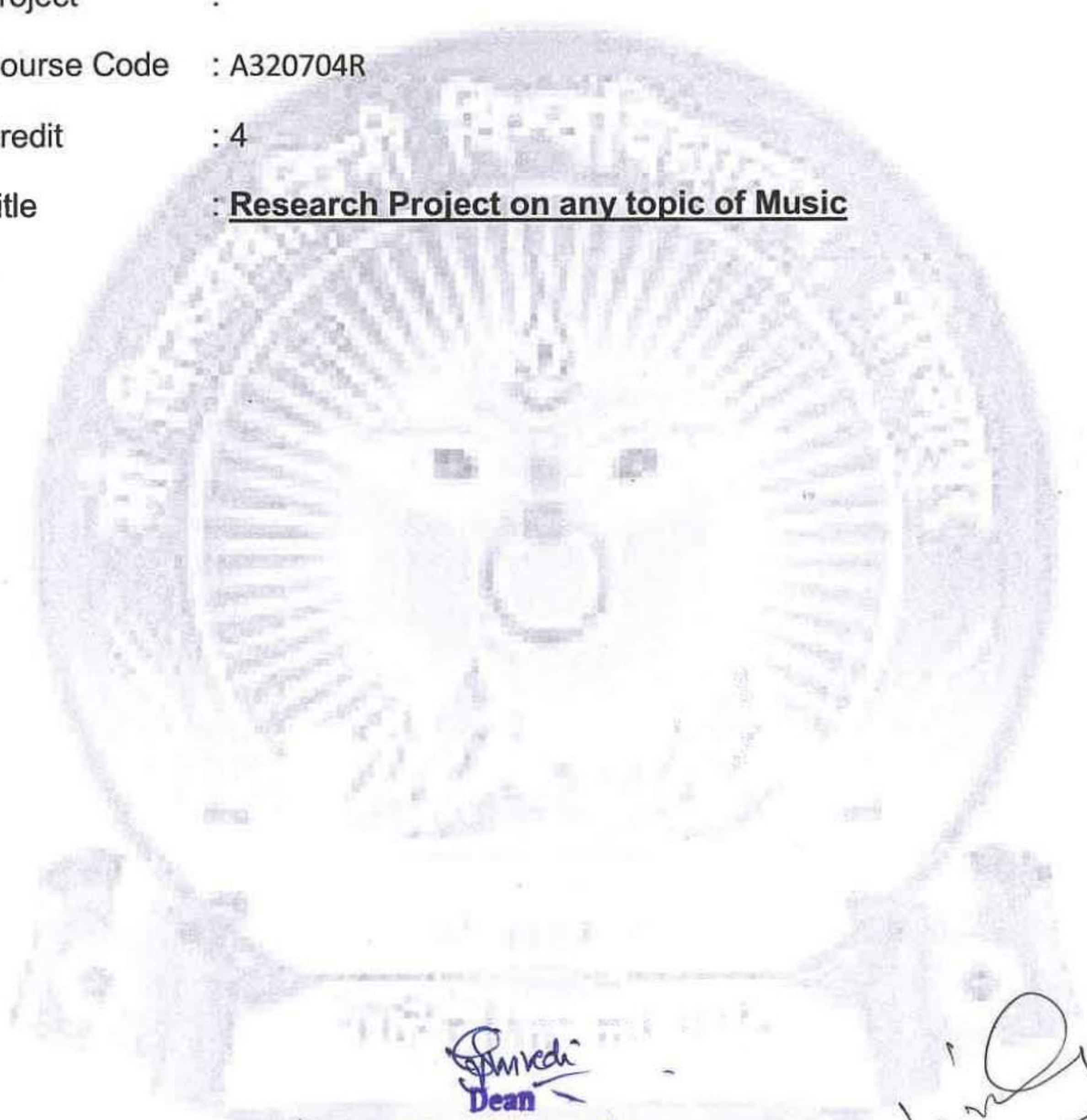
Marks 100
Research Project 75
Research Paper 25

Project :

Course Code : A320704R

Credit : 4

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



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Vinayak

Four Years UG - Music Vocal
Honours and Honours with Research
(Sem VIIth)

Marks 100

Practical :

Course Code : A320705P

Credit : 4

Title : **Viva-Voce**

Detail study of the Ragas given below :

1. Ahir Bhairav
2. Pooriya Kalyan

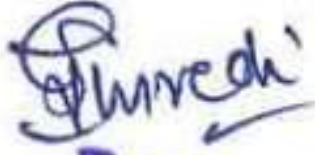
General study of the Ragas given below :

3. Nat Bhairav
4. Shyam kalyan

Talas

1. Brahmna Taal
2. Sool 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


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Four Years UG - Music Vocal
Honours and Honours with Research

(Sem VIIIth)

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. 4
1. Darbari - Adana
2. Maaru Bihag- Nat Bihag
- Unit IV Knowledge of writing Ada, Khuda and Baida in the following talas. 2
- (i) Jhoomra (ii) Gaj Jhampa
- Unit V Knowledge of Raganga classification and intensive study of the Following raqanqas :- 4
- (i) Kanhada (ii) Bihag


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Four Years UG - Music Vocal
Honours and Honours with Research

(Sem VIIIth)

Marks 100

External 75

Internal 25

Theory :

Course Code : A320802T

Credit : 4

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

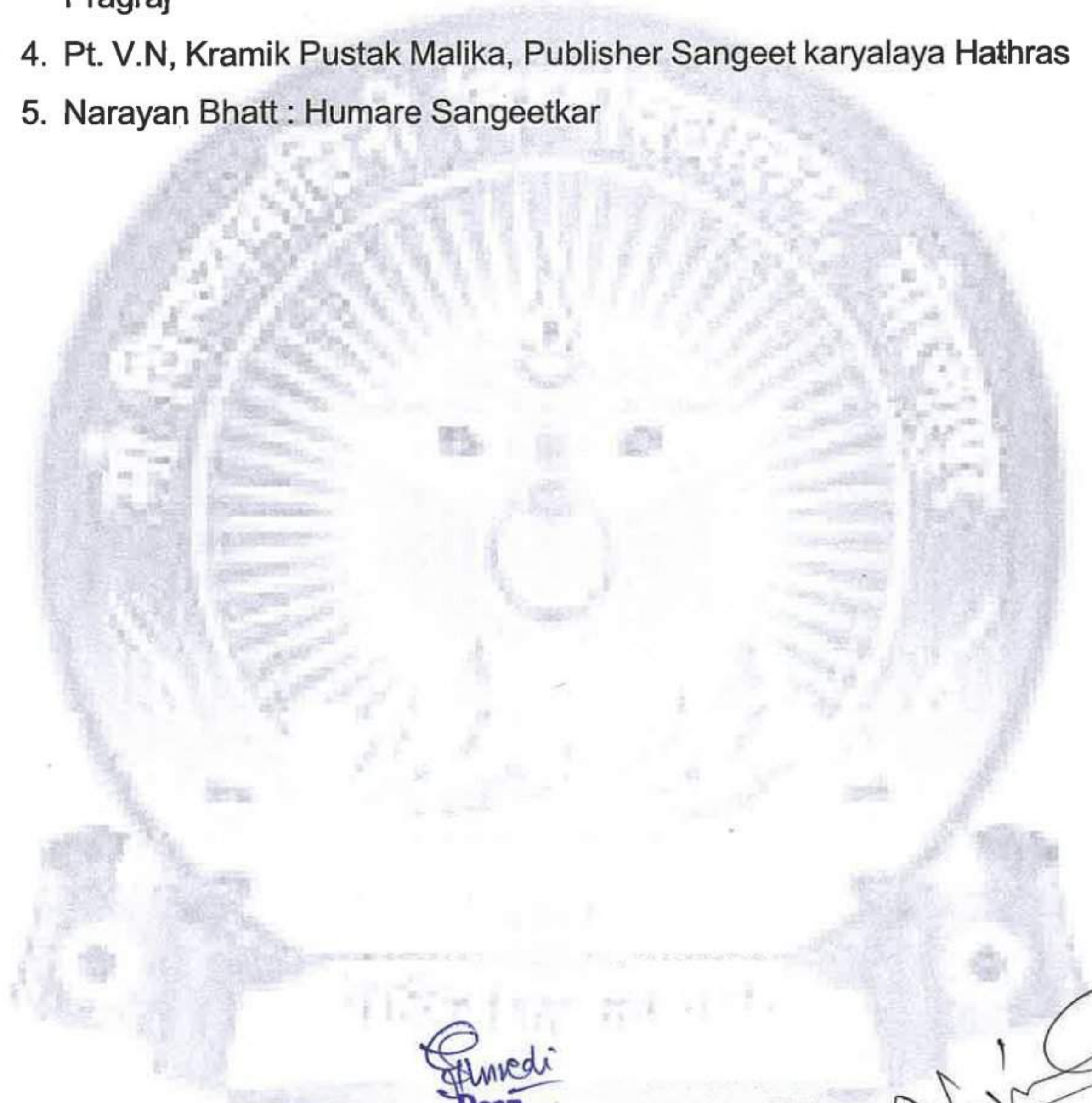
Unit I	Knowledge of Swar- Shruti vibhajan about ancient, medieval and modern age of Indian Music	2
Unit II	Contribution of ancient scholar : Bharat, Matang and Sharangdev	2
Unit III	Study of given following Shastra 1. Sangeet Parijaat 2. Raga Tarangiri 3. Swarmela Kalanidhi 4. Chattur Dand Prakashika	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


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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 VIIIth)

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) Jhoomra (ii) Gaj Jhampa	4


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Four Years UG - Music Vocal
Honours

Marks 100

(Sem VIIIth)

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) Jhoomra (ii) Gaj Jhampa	4


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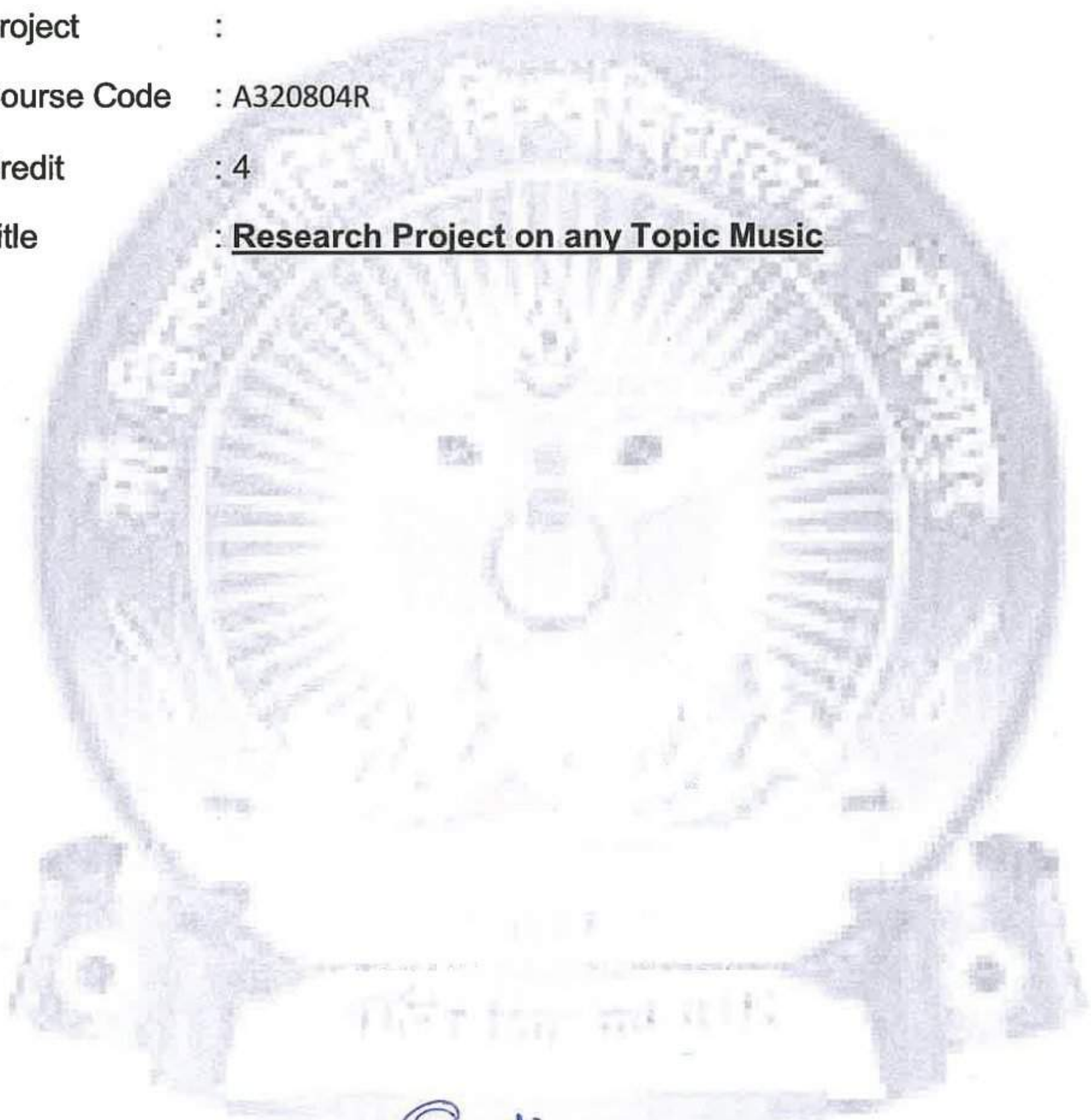


Four Years UG - Music Vocal
Honours with Research

(Sem VIIIth)

Marks 100
Research Project 75
Research Paper 25

Project :
Course Code : A320804R
Credit : 4
Title : **Research Project on any Topic Music**




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Four Years UG - Music Vocal
Honours and Honours with Research

Marks 100

(Sem VIIIth)

Project :

Course Code : A320805P

Credit : 4

Paper Title : **Viva-Voce**

Unit I	:	Critical Study of Ragas	8
		(a) Darbaari	
		(b) Maru Bihag	
Unit II	:	Brief study of the following Ragas	
		(a) Adana	
		(b) Nat Bihag	8
Unit III	:	Ability to demonstrate Taals given below with Dugun Tigun and Chaugun Layakaries	
		(a) Jhoomra	
		(b) Gaj Jhampa	4
Unit IV	:	Theoretical knowledge of prescribed Ragas.	4
Unit V	:	Ability to perform Kajri.	


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Minor Paper (II & IV Semester)

&

Skill Development Course

(NEP – 2020 Based Curriculum)

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New Education Policy 2020
Department of Vocal Music
Faculty of Humanities
Maa Vindhyavasini University, Mirzapur

Syllabus : Minor Elective Paper [Music Vocal] – II Sem.

Paper – 1 : **General Study of Ragas & Talas (04 Credit)**

- 1) Identification of Shuddh and Vikrit Swaras
- 2) Practice of Ten Alankars
- 3) General Study of following Ragas-

a)	Yaman	f)	Bhairav
b)	Bilawal	g)	Bhairavi
c)	Kafi	h)	Todi
d)	Khamaj	i)	Poorvi
e)	Aasawari	j)	Marva

Note: Sargam and One Chhota Khyal

- 4) General Study of Given Talas –

a)	Dadra
b)	Kaharawa
c)	Teen Taal
d)	Ek Taal


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New Education Policy 2020

Department of Vocal Music

Faculty of Humanities

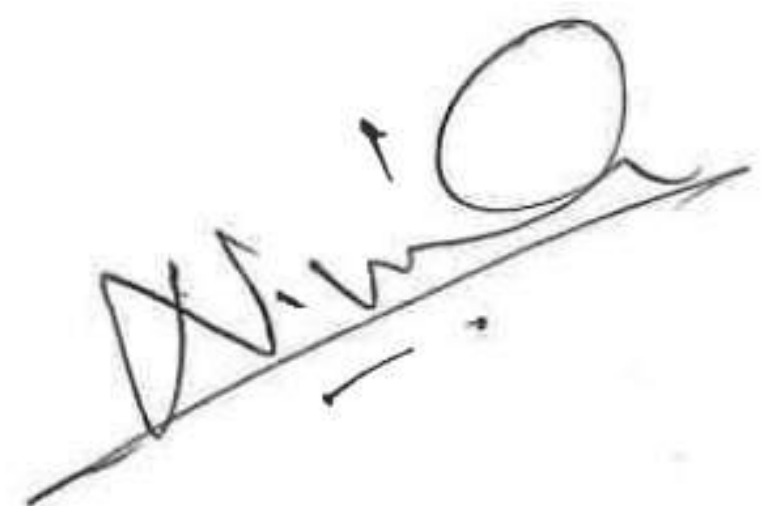
Maa Vindhyavasini University, Mirzapur

Syllabus : Minor Elective Paper [Music Vocal] – IV Sem.

Paper – 2 : **Theoretical Study of Indian Music** (04 Credit)

- 1) Definition of Sangeet, Naad, Shruti, Saptak, Vadi, Samvadi, Vivadi, Anuvadi, Pakad, Alaap, Taan, Laya, Swar, Aroh-Avaroh, Meend
- 2) Merit and Demerit of Vocalists
- 3) Life Sketches of Miyan Taansen and Baiju Bawra
- 4) Identification of Ragas from the given Swaras


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SKILL DEVELOPMENT COURSE

Programme/Class: UG		Semester : I / II / III / IV	
Course Code :	Course Title: Fundamental Theory of Indian Music & Basic Practical Knowledge		
Course Designed By:	Prof. Namrata Mishra, Professor Deptt. of Vocal Music, K.B.P.G. College, Mirzapur		
<u>Course Objective:</u>			
The Course aims to:			
1. Provide Fundamental Knowledge of Indian Music			
2. Develop Essential awareness about how to practice properly.			
3. Familiarize learners with operating basic musical instruments like Tanpura, Harmonium, Tabla etc.			
4. Build confidence in performing on stage.			
5. To understand the basics of origin of Indian Music.			
<u>Learning Outcomes:</u>			
1. Better listening skills- Recognize pitch, identify chords, understand the true joy of musical harmony.			
2. Stronger rhythm and timing – Understand patterns of Musical rhythm and steady beats, easy to track standard meters of Laykaries like 2/4, 4/3, 2/3 etc.			
3. Music Literacy – Reading Basic notation, comprehend theory basics like Swar, Laya, Raga, Shruti, Tala and Saptak etc.			
4. Creative Growth – Play with Musical notes and rhythm with confidence, clear improvement in personality and feel more confident with public affairs.			
Credit : 03 (Theory : 02, Practical : 01)		Max. Marks : 25 +75	
Unit	Topics	Lectures (Hours)	
		Theory	Practical
1.	Introduction to Swaras & Definition of Shuddh and Vikrit Swaras	4	2
2.	Basic Alankar & Palta. Writing of minimum 15 Paltas	6	2
3.	Prescribed Ragas: Bhairavi & Yaman Elementary Knowledge of the above Ragas, One Swarmalika (Sargam Geet) & One Drut Khyal (Chhota Khyal) in each of the above Ragas	6	4
4.	Knowledge of following Talas with Practical Demonstration: Teen Taal & Kaharva Taal	4	3
5.	Definition and Explanation of following musical terms: Naad, Shruti, Swar, Sangeet, Saptak, Thaata, Raag, Vadi, Samvadi, Anuvadi, Vivadi, Pakad, Alaap, Taan, Laya, Taal, Theka, Sam, Taali, Khali	6	4
6.	Life Sketches of Miya Taansen and Baiju Bawara	4	-
Total Hours		30	15
<u>Suggested Evaluation:</u> Continuous Internal Evaluation for 25 Marks will be based on Allotted assignment, class test and viva-voce.			


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Maa Vinayak University Mirzapur


Namrata Mishra

MAA VINDHYAVASINI UNIVERSITY , MIRZAPUR



SYLLABUS

for

**B.A. Music Instrumental Tabla
Four Year Under Graduate Programme**

With

Minor Paper(II & IV Semester)

(NEP- Based Curriculum)

Session-2026-2027

Dr. Shashi Roy

(Member , Board of Studies)

Assistant Professor, Music Instrumental Tabla

Kamla Arya Kanya PG College, Mirzapur

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**Faculty of Humanities
Maa Vindhyavasini University, Mirzapur**

DEPARTMENT OF MUSIC

MAA VINDHYAVASINI UNIVERSITY, MIRZAPUR

Music Instrumental Tabla

Session-2026-2027

B.A fourth year Syllabus

Year	Sem.	Cours Code	Paper Title	Theory/Practical	Credits
1	I	A310101T	Basic Fundamental of Tabla	Theory	02
1	I	A310102P	Tabla Practical and stage performance I	Practical	04
1	II	A310201T	Principles of Taal	Theory	02
1	II	A310202P	Tabla Practical and stage performance II	Practical	04
1	II	A310203M	Introductory study of Tabla	Minor Elective theory	06
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
	IV	A310403R	Research Project	-	03
2	IV	A310402P	Tabla Practical and stage performance IV	Practical	04
2	IV	A310403M	study of taals and Traditions	Minor Elective theory	06
3	V	A310501T	Aesthetical aspects of Tabla	Theory	03
3	V	A310502T	study of Aesthetic	Theory	02
3	V	A310503P	Tabla Practical /Viva	Practical	03
3	V	A310504P	Stage performance	Practical	02
3	VI	A310601T	Study of musical Epics/Books	Theory	03
3	VI	A310602T	History of Indian Music	Theory	02

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3	VI	A310603P	Tabla Practical /Viva	Practical	03
3	VI	A310604P	Stage performanc	Practical	02

FOUR YEAR UG DEGREE (HONOURS)

Year	Sem.	Course code	Paper Tital	Theory/Practical	Credit
4	VII	A310701T	Study of Taal and Chhand	Theory I	04
4	VII	A310702T	Technical Study of Talas-I	Theory II	04
4	VII	A310703P	Practical Study of Taal	Practical I	04
4	VII	A310704P	Viva-voce(Practical)	Practical II	04
4	VII	A310705P	Stage performance	Practical III	04
4	VIII	A310801T	Study of the Education system and scientific aspects of indian music	Theory I	04
4	VIII	A310802T	Technical Study of Talas-II	Theory II	04
4	VIII	A310803P	Practical Study of Taal	Practical I	04
4	VIII	A310804P	Viva-voce(Practical)	Practical II	04
4	VIII	A310805P	Stage performance	Practical III	04

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FOUR YEAR UG DEGREE (HONOURS WITH RESEARCH)

Year	Sem.	Course code	Paper Tital	Theory/Practical	Credit
4	VII	A310701T	Study of Taal and Chhand	Theory I	04
4	VII	A310702T	Technical Study of Talas-I	Theory II	04
4	VII	A310703P	Viva-voce(Practical)	Practical I	04
4	VII	A310704P	Stage performance	Practical II	04
4	VII	A310705PR	Project Report	project	04
4	VIII	A310801T	Study of the Education system and scientific aspects of indian music	Theory I	04
4	VIII	A310802T	Technical Study of Talas-II	Theory II	04
4	VIII	A310803P	Viva-voce(Practical)	Practical I	04
4	VIII	A310804P	Stage performance	Practical II	04
4	VIII	A310805R	Research/Dissertation	Project	04

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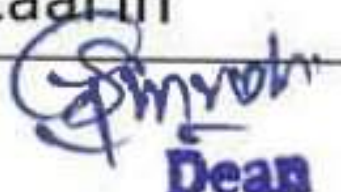
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**B.A FIRST YEAR- FIRST (I) SEMESTER
THEORY**

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

Unit	Topics	No. of Lectures
I	Indian Culture - Definition and speciality	03
II	Importance of music in Indian culture	03
III	- Definition of various technical terms with example : - Naad ,Swar , Alankar ,Sam, Tali , Khali ,Vibhag ,Matra Theka , Avartan , laya 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	03


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Unit	Topics	No. of Lectures
I	• TEENTAL • -One Saral Peshkar with four paltas & Tihai, • Two Basic Kayadas of Tit and Tirkit with four paltas & tihai. • Minimum two Sada Tukras & one Chakkardar Tukras. • One Sada Paran . • Padhant - Theka, Dugun and Chaugun layakari	15
II	• JHAPTAL • One Saral Peshkar with four paltas & tihai, • One Basic Kayadas with four paltas & tihai.	10
III	• JHAPTAL • Minimum two Sada Tukras & one Chakkardar Tukras. One Sada Paran. • Padant - Theka, Dugun and Chaugun layakari	10
IV	• CHAARTAAL • Theka and Dugun • One sada Paran and Tihaiyan . • Padhant	05
V	• DADRATAAL • Theka, Dugun and Chugun layakari. • Introduction and Theka of EKTAL	05
VI	• Knowledge of SWAR • knowledge of any four basic ALANKAR	05
VII	• Padhant of all learned Bandish (Tabla)	05
VIII	• Minimum 07 minutes Stage Performance of TABLA in TEENTAL/JHAPTAL. NOTE- prscribed Taal Teentaal, Jhaptaal, chaartaal, Dadrataal	05

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Suggested Readings

1 Dr Anjali Mittal, Bhartiya Sabhyata, Sanskriti evam sangeet, Kanishka Publication, New Delhi

2 Pandit Keshav Raghunath Talegaonkar, Sulabh Tabla Vadan shastra, Bhag 1 Agra

3 Acharya Girish Chandra Srivastava, Tal Parichay, Bhag 1, 2

4 Shri Madhukar Ganesh Godbole Tabla Shastra Ashok prakashan mandir Allahabad

5 Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1

1. Suggestive digital platforms web links-

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

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

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

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

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

Further Suggestions:







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**B.A FIRST YEAR- SECOND(II) SEMESTER
THEORY**

Programme/Class: Certificate B.A	Year: First	Semester: Second
Subject: Music Instrumental Tabla		
Course Code: A310201T	Course Title: Principles of Taal	
Course outcomes: 1 To introduce about the Principles of Taal 2 Origin of Taal and different views of music scholars 3 To 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	• Origin of Taal, • Definition of Taal according to deffrent scholars	03
II	• Development of Taal • Importance of Taal	04
III	• Ten prans of Taal	03
IV	• Principles of Taal construction	04
V	• Definition of various Technical terms with example - • Uthan, Peshkar, Kayada, Tukra and kism of theka • Laya and Laykari	05
VI	• Life sketches and contribution of eminent tabla artist's • Pandit kanthe Maharaj • Ustad Habibuddin khan • Ustad Allarakha Khan	04

	Ustad Zakir Hussain	
VII	- Theoretical study of practical course - introduction of Taal - Notation of Dugun .Tigun Chaugun in prscribed taals.	04
VIII	- Ability to write in notation of talas . - Notation of learned Bandishes (Tabla) - Notation of Lehra /Nagma - NOTE prscribed Taal - Teentaal , Eaktaal, Dhamartaal and Kaharwa Taal	03

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**B.A. FIRST YEAR- SECOND (II) SEMESTER
PRACTICAL**

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

Course Code: A310202P	Course Title: Tabla Practical and stage performance II	
Course outcomes: 1.Tabla stage performance with essential bole material in Teental Or Ektaal 2.knowledge about khule bole ki Taal as Dhamar Taal 3. Basic Sangat in Kaharwa Taal 4.Skill development of Lahara playing ,padhant and sangat also		
Credits: 04	Core Compulsory	
Max. Marks: 25+75= 100	Min. Passing Marks:33	
Total No. of Lectures-Practical { 60}*(04 Lectures per week)		
Unit	Topics	No. of Lectures
I	• Teental • Uthan, Peshkar, with four Paltas and tihai • Minimum two Kayadas of Chatrastra Jati	08
II	• Teental • Chakradar tukdas and Chakrdar Paran • Padhant- Theka Dugun, Tigun and Chaugun layakari.	08
III	• Eaktal • Uthan, One Saral Peshkar, One kayadas of Tit or Tirkit with four paltas and tihai	10

IV	• Eaktal • Two Sada tukdras, two Sada Paran, one Chakardar Tukra and Paran in Ektaal • Padhant – Theka, Dugun and Chaugun Layakari.	10
V	• Dhamar Taal • Theka, Dugun and Chaugun layakari. • Two sada paran and Tihaiyan, padhant	07
VI	• Kaharwa Tal • Theka, Dugun and Chaugun • Prakars of Theka • Tihaiyan in kaharwa Taal	07
VII	• To play Lahara/ Nagma of prescribed Taals. • Padhant of all learned Bandish (Tabla)	05
VIII	• Stage performance of Teental / OR Ektal minimum. 10 minutes. NOTE - prescribed Taal - Teentaal, Eaktaal, Dhamartaal and Kaharwa Taal	05

Suggested Readings for second semester:

1. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi
- 2 Achary Prof. Girish Chandra Srivastav, Tal Kosh, Roobi Prakashan, Allahabad
- 3 Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, 3 Sangeet Sadan Prakashan, Allahabad
- 4 Madhukar Gnesh Godbole, Tabla Shastra, Kanishka Publication, New Delhi
- 5 Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya, Hataras
- 6 pt. Keshav Talegawankar Sulabh Tabla Vadan Bhag 2 Agra
- 5 Life sketch Dr. Yogmaya Shukl <https://www.exoticindiaart.com/>
- Life sketch Ustad ALLARAKHA KHAN <https://en.m.wikipedia.org/>
- 6 Tabla Ank sangit pika sagit karyalaya hatras

B.A. FIRST YEAR- SECOND (II) SEMESTER
MINOR ELECTIVE COURSE THEORY

Programme/Class: Certificate B.A.	Year: First	Semester: Second
Subject: Music Instrumental Tabla		
Course Code: A310203M	Course Title: Introductory study of Tabla .	
Course outcomes: 1.Origin of tabla and different views of music scholars 2.To Provide the Playing techniques of Tabla players. 3.Importance of laya and layakari.		
Credits: 06		Minor
Max. Marks: 25+75 100		Min. Passing Marks: 33
Total No. of Lectures-Theory [90] (06 Lectures per week)		
Unit	Topics	No. of Lectures
I	• Origin and historical development of tabla. • Importance of tabla in Indian music.	10
II	• Definition of various technical terms with example : Sangeet,Naad ,Swar ,Sam, Tali ,Khali ,Vibhag ,Matra, Theka , Avartan , Peshkar, Kayada, Tukra.	10
III	Structure of Tabla • Components of tabla with sketch and description of its different parts and specific function. • Varnas of tabla, • Playing Tchniques of Varnas	15
IV	• Laya and layakari. • Merits and demerits of tabla player.	10
V	• Life sketches and contribution – • Pandit Vishnu Narayan bhatkhande • Pandit Vishnu Digamber palusker • Pt. Ram Sahaya	10

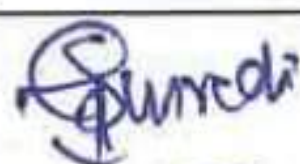
VI	• Brief description of Bhatkhande Swar and Taal notation system. • Ability to write different taal in bhatkhande Taal notation system.	10

VII	• Theoretical study of practical course • introduction of Taal • Notation of Dugun, Tigun Chaugun in prscribed taals.	10
VIII	• Ability to write in notation of talas . • Notation of learned Bandishes (Tabla) • Notation of Lehra /Nagma • NOTE prscribed Taal - Teentaal , Jhaptaal,sooltaal, Chartaal and Dadrataal	15

Suggested Readings for second semester:

1. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi
2. Achary Prof. Girish Chandra Srivastav, Taal Kosh, Roobi Prakashan, Allahabad
3. Acarya Girish Chandra Srivastav, Tal Parichay, Bhag 2, 3 Sangeet Sadan Prakashan, Allahabad
4. Madhukar gness godbole, Tabla Shastra, Kanishka Publication, New Delhi
5. Shri Bhagwat Sharan Sharma, Tal Prakash, Sangeet Karyalaya, Hataras





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**B.A. SECOND YEAR- THIRD (III) SEMESTER
THEORY**

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

Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures--theory [30] (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	- Origin of Tabla-- different views of music scholars - Development of tabla and its relation with other percussion instruments	04
II	- Importance of tabla in Indian music - Utility and importance of percussion instruments in Indian music	04
III	Classification of Indian instruments	03
IV	Introduction of percussion instruments with diagrams - Pakhawaj, Mradang, Dholak, and Nakkara	03

V	- Brief description of Gharana and Baj-- - Delhi gharana, Banaras gharana, Lucknow gharana	05
VI	Farrukhabad gharana, Ajrada gharana and Punjab gharana	04
VII	- theoretical study of practical work - introduction of Taals - Notation of taals - Knowledge of technical terms in prescribed course	04
VIII	- Notation of learned Bandishes (Tabla) - Notation of lahras/Nagma - NOTE : Prescribed Taal -Teentaal ,Adachartaal ,Teevrataal Dadra Taal - Theka - Mattaal , Tilwarataal, Khemtataal,	03

**B.A SECOND YEAR- THIRD (III) SEMESTER
PRACTICAL**

Programme/Class: Diploma/ B.A	Year: Second	Semester: Third
Subject: Music Instrumental Tabla		
Course Code: A310302P	Course Title: Tabla Practical and stage performance III	
Course outcomes: 1. Skill development for Tabla stage performance with essential and specific bole material. 2. To provide Knowledge of Khule Bol taal with essential material 3. To provide Knowledge of defferent matras taal		
Credits: 04		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks33:
Total No. of Lectures-Practical { 60} *(04 Lectures per week)		
Unit	Topics	No. of Lectures

I	• TEENTAAL: • Uthan, Peshkar, with Paltas and tihai • One Kayada of Chatsr jati and one Tishr Jati	08
II	• TEENTAAL: • Rela, Mukhda ,Mohra ,Two Gats (Duppli and Tippali) • Sada chakardar tukda and Paran	08
III	• AADACHARTAAL: • Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai	10

IV	• AADACHARTAAL: • Two Sada tukdras, two Sada Paran, one Chakkardar Tukra and Paran . • Padhant – Theka, Dugun, Tigun and Chaugun Layakari.	10
V	• TEEVRATAAL: • Theka, Dugun Tigun and chaugun Layakari. • •Prakars of Theka , • Two sada paran , chakkardar paran and Tihaiyan • Padhant	07
VI	• Dadra Taal - Prakars , Laggi and Tihaiyan • Knowledge to play thekas of - • Mattaal , Tilwarataal , Khemtataal	07
VII	• To play Lahara/ Nagma in prescribed Tal of syllabus. • Padhant of all learned Bandish (Tabla)	05
VIII	• Stage performance of Teental/ or Adachartaal minimum. 10 minutes • Oral rendering of some bols during solo playing • NOTE prscribed Taal- Teentaal , Adachartaal , Teevrataal and Dadara Taal • Theka of Mattaal , Tilwarataal, Khemtataal,	05

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Suggested Readings:

1. Pt. Vijay Shankar Mishra, Tabla Puran, Kanishka Publication, New Delhi
2. Dr. Lal Mani Mishra, Bharteey Sangeet Vadhy Bhartiya gyanpeedh kanatplace new delhi
3. Dr. Priyanka Sharma, Avanaddh Vadyon me Tabla ek Sarvochch Vadhy, Kanishka Publication, New Delhi.
4. Dr. Yogmaya Shukla, Table ka Udgam Vikas aur Vadan Shailiyan hindi madhyam karanvn nideshalaya delhi university delhi
5. Dr. Aban Mistry, Pakhawaj or Tabla ke gharane evm pramprayen Swar Sadhna Samiti Mumbai
6. Dr. Chitra Gupa, Sangit me taal vadhy shastra ki upyogita radha publication Delhi
7. Dr. Arun Kumar Sen, Bhartiya Taalo K shastriya vivechan M. Phindi granth akadmi bhopal
8. 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
...open for all.....

Suggested Continuous Evaluation Methods: Suggested Continuous Evaluation Methods: Assignment / Practical / Viva Voce / Test / Quiz (MCQ) / Seminar / Presentations / Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

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

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

Further Suggestions:
.....: *practical class - two period will be count in one lecture
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**B.A SECOND YEAR- FOURTH (IV) SEMESTER
THEORY**

Programme/Class: Diploma/ B.A	Year: Second	Semester: Fourth
Subject: Music Instrumental Tabla		
Course Code: A310401T	Course Title: Study of Tal System	
Course outcomes: 1.Detail study about North Indian and South Indian Tal System 2. Brief description of Western Music 3. Importance of laya and layakari		
Credits: 02		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures--theory [30] (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	- Definition of different Technical Terms - - Rela Dupalli,Tipalli ,Chaupalli, Gat and kinds of Gat	04
II	Detail Knowledge and characteristics of North Indian and South Indian Taal system	05
III	Comparative Study of North Indian and South Indian Taal system	04
IV	Brief Study of Western music system	04
V	- Western Time Signature - Definition of related Technical terms of western music	03
VI	- Laya and importance of Laya - Laya and Laykari Aad,	04

	kuad, Viyad ,Poungun .	
VII	- Theoretical study of practical work Introduction of Taals - Notation of Taals / Layakari - Knowledge of technical terms in prescribed course	03
VIII	- Notation of Leared Bandishes (Tabla) - Notation of Lahras/Nagma - NOTE prscribed Taal - Teentaal , Roopaktaal , Sooltaal, Keharwa Taal	03
	- Theka - Panchamswaritaal, - DeepchandiTaal , Gajjhampataal, - Jhumrataal, Basanttaal,	

**B.A SECOND YEAR- FOURTH (IV) SEMESTER
PRACTICAL**

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

Credits: 04	Core Compulsory
Max. Marks: 25+75=100	Min. Passing Marks:33

Total No. of Lectures-Practical { 60}*(04 Lectures per week)		
Unit	Topics	No. of Lectures
I	• TEENTAAL: • Uthan, Peshkar, . • Minimum three Kayadas of different style.	08
II	• TEENTAAL: • Rela, Mukhda ,Mohra , Duppali and Tippali Gat • Sada and Farmayshi Chakkardar Tukra and Navhakka in TeenTaal	08
III	• ROOPAKTAAL • Prakars of Theka ,Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai	10
IV	• ROOPAKTAAL • Two Sada tukdras, two Sada Paran, two Chakkardar Tukra and Paran. • Padhant – Theka , Dugun and Chaugun Layakari.	10
V	• SOOLTAAL: • Theka,Dugun and chaugun Layakari. • Two sada paran , chakkardar paran and Tihaiyan Padhant	07
VI	• Knowledge to play Thekas of - • PanchamsawariTaal , DeepchandiTaal , Gajjhampataal, • Jhumrataal, Basanttaal	07
VII	• Accompaniment with Prakar; Laggi and tihai in kaharwataal • To play Lahara/ Nagma in prescribed Tal of syllabus. • *Padhant of all learned Bandish (Tabla) • padhant – Theka, Dugun , Tigun and chaugun Layakari in prescribed Taals	05.

VIII	• Stage Performance of Teental/ • Or Roopaktaal minimum. 15 minutes • Oral rendering of some bols during solo playing • NOTE prescribed Taal- Teentaal , Roopaktaal , Sooltaal, Keharwa Taal • Thekas - Panchamswaritaal , DeepchandiTaal , Gajjhampataal , Jhumrataal , Basanttaal	05
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Suggested Readings:BOOKS

- 1 Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad
- 2.Dr. Maharani Sharma and Dr, Jaya Sharma Sangeet Mani,Sri Bhuvneshwari Prakashan,Allahabad
- 3.Sri Manohar Lal Joshi- Tal Vigyan Tabla:
- 4.Dr.. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: M.P Hindi garnth akadmi bhopal
- 5.Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan,Allahabad
- 6.Prof. Swatantra Sharma Pashchtya swarlipi padhatti evm bhartiya sangit Anubhav Publication Allahabad

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

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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/12th/ certificate/diploma.
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Suggested equivalent online courses:

....: **SWAYAM, MOOCS. <http://heecontent.upsc.gov.in>**
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Further Suggestions:
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**B.A SECOND YEAR- FOURTH(IV) SEMESTER
MINOR ELECTIVE COURSE THEORY**

Programme/Class: Diploma/ B.A	Year: Second	Semester: Fourth
Subject: Music Instrumental Tabla		
Course Code: A310403M	Course Title: study of taals and Traditions	
Course outcomes: 1.To introduce about the history of origin of Taal. 2. To introduce about the history of origin and development of traditions(Gharana). 3.Brief summary of different Tabla Gharana.		
Credits: 06	Course- MINOR	
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	• Origin of Taal, • Definition of Taal according to different scholars	10
II	• Ten prans of Taal	15
III	• Definition of various Technical terms with example - • Sptak,Uthan, rela,palta, tihai ; and kism of theka	10
IV	• Brief description of Gharana and Baj-- • Delhi gharana, Banaras gharana, Lucknow gharana	10
V	• Farrukhabad gharana, Ajrada gharana and Punjab gharana	15
VI	• Life sketches and contribution of eminent tabla artist's • Pandit kanthe Maharaj • Ustad Habibuddin khan • Pt. Anokhe lal mishra	10

	Ustad Zakir Hussain	
VII	- practical work of theoretical Introduction of Taals - Notation of Taals / Layakari - Knowledge of technical terms in prescribed course	10
VIII	- Notation of Leared Bandishes (Tabla) - Notation of Lahrās/Nagma - NOTE prescribed Taal - Teentaal, Roopaktaal, Ektaal Keharwa Taal and dhamar taal	10

Suggested Readings: BOOKS

1. Dr. Aban Mistry Pakhawaj or Tabla ke gharane evm pramprayan Swar Sadhna Samiti Mumbai.
2. Achary Prof. Girish Chandra Srivastav, Tal Kosh, Roobi Prakashan, Allahabad
3. Sri Manohar Lal Joshi- Taal Vigyan Tabla:
4. Dr. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: M.P Hindi garnth akadmi bhopal
5. Prof. Girish Chandra Shrivastav- Tal parichaya bhag 2, Bhag 3- Sangeet Sadan Prakashan, Allahabad.
6. Dr. Yogmaya Shukla, Table ka Udgam Vikas aur Vadan Shailiyan hindi madhyam karanvn nideshalaya delhi university delhi
7. Manohar bhal Chandra maradhe, taal vaday shastra.

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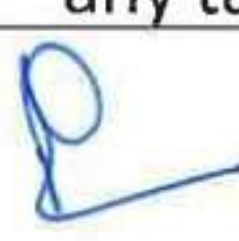
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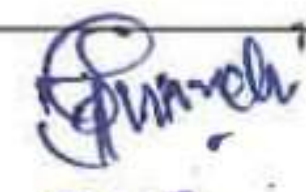
B.A. THIRD YEAR- FIFTH (V) SEMESTER
THEORY PAPER 1

Programme/Class: Degree/B.A	Year: Third	Semester: Fifth
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Course Code: : A310501T	Course Title: Aesthetical Aspects of Tabla
Course outcomes: 1.Imparting the Knowledge of Ras and Saundarya in reference of Indian Music 2.Aesthetical aspects of Tabla Performance 3.Merits and Skills of a good Tabla Player 4.Knowledge of Tabla Tuning and Tabla accompany with Vocal, Instruments and Dance	
Credits: 03	Core Compulsory
Max. Marks: 25+75=100	Min. Passing Marks: 33
Total No. of Lectures-theory[45]	

Unit	Topics	No. of Lectures
I	- Aesthetical aspects of tabla playing - sitting, pattern of hand approach, techniques of bol nikas ,daov-gaans, - Merits and demerits of tabla player - Beauty of sam, beauty of tihai .	10
II	- Laya, layakari - ability to write all Talas which prescribed in your course in different layakari, - Notation to any taal in any other taals .	08
III	- Tihai- - Types of Tihai. - Method of Tihai Composition - Notation of tihai ,starting from any matras in any taals	10




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IV	- Method of tabla tuning - The aesthetic Beauty of table Accompaniment. (Method of tabla accompany with vocal, instrumental and dance) - Brief Introduction of Khyal and Tarana Gyan Shaili .	10
VI	- Notation of taals and all learned bandish (Tabla) prscribed Taal- Rupak Taal, JhapTaal, TeenTaal, DadraTaal, KaharwaTaal , ChancharTaal and Chaar Taal - Theka of Ganesh taal and Rudra Taal	07

**B.A. THIRD YEAR- FIFTH (V) SEMESTER
THEORY PAPER 2**

Programme/Class: Degree/B.A	Year: Third	Semester: Fifth
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Course Code: : A310502T	Course Title: study of Aesthetics
Course outcomes: 1.Imparting the Knowledge of Ras and Saundarya in reference of Indian Music 2.Aesthetical aspects of Tabla Performance 3.Merits and Skills of a good Tabla Player 4.Knowledge of Tabla Tunning and Tabla accompany with Vocal, Instruments and Dance	
Credits: 02	Core Compulsory
Max. Marks: 25+75=100	Min. Passing Marks: 33
Total No. of Lectures-theory[30]	

Unit	Topics	No. of Lectures
I	Study of Aesthetics – The Origin and Development of Aesthetics. Western Outlook	10

	Indian Outlook	
II	- Art and classification of arts . - Importance of music in Fine arts.	05
III	Rasa – Rasa Nishpatti in music.	05
IV	Relation with swara, tala and expression in music	05
V	Essay- - Aesthetic in Music. - The beauty of sound(Naad) in Music. - Realation between rasa and music.	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):

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

.....
Suggested equivalent online courses:

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

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Further Suggestions:

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







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B.A. THIRD YEAR- FIFTH (V) SEMESTER

Practical 1

Programme/Class: Degree/B.A	Year: Third	Semester: FIFTH
Subject: Music Instrumental Tabla		
Course Code: A310502P	Course Title: Practical/Viva	
Course outcomes: Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals.They'll also understand the concept of laya and layakari through some talas		
Credits: 03		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures--Practical { 45}		
Unit	Topics	No. of Lectures
I	• Detailed study of Roopak Taal- • peshkar minimum two kayada's , Rela, sada Tukras, Sada parans • Farmayshi and, Kamali ChakkardarTukras and parans one Gat .	10
II	• Detail study of Teentaal With advanced course. • Uthan peshkar and Minimum two kayadas . • Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar,	

	tukra and paran. Gats , various Thihaiyan	10
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III	- Chaar Taal –sada and chakkardar paran , - Thihaiyan	05
IV	Accompaniment with any two vocal style (Gayan Shaili) with prakars of theka, Laggi Ladi	10
V	- Padant - Theka, Dugun ,Tigun , Chaugun and - Aad layakari in prscribed Taal	05
VII	- Padhant of all learned Bandish (Tabla) - To play Lahara of prescribed Taals. - NOTE prscribed Taal RupakTaal ,JhapTaal, TeenTaal - Dadra Taal , KeharwaTaal and ChancharTaal , Chaar Taal - Theka of Ganesh Taal and Rudra Taal	05

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B.A. THIRD YEAR- FIFTH (V) SEMESTER**Practical 2**

Programme/Class/ Degree/ B.A.	Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla		
Course Code: A310503P	Course Title: Stage performance	
Course outcomes: *Educate students for stage performance *Extension of the aesthetical approaching according to the the calibre of students *Introduction of aesthetical approaching tabla to the students *Introduction of different layakari of tabla to the students *Introduction of technical knowledge of practical aspects		
Credits: 02		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks:
Total No. of Lectures-Tutorials-Practical [30]		
Unit	Topics	No. of Lectures
I	• Complete presentation in any Tal of interest from the given Talas.	05
II	• Five minutes presentation of another Tala based on the interest of examiner from the given list of Talas.	05
III	• To perform Thihai and paran in Chaar Taal	03
IV	• Ability to perform prakars of theka and other variations in Dadra, kaherwa :	03
V	• Ability to perform laagi Ladi in Dadra and Kaharwa	03
VI	• Padhant of bandish according to the need	03

VII	• Tabla Accompaniment with dhun, folk , light and classical (any one)	04
VIII	• Tuning of Tabla • NOTE Solo performance of tabla (minimum 20 minutes) • prscribed Taal Rupak Taal, JhapTaal, TeenTaal Dadra - Taal KaharwaTaal and ChancharTaal Chaartaal .	04

Suggested Readings:1.Dr.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-

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

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour; Discipline and Participation in Different Activities).....

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

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

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Further Suggestions.: ***practical class two period will be count in one lecture**
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**YEAR- SIXTH (VI) SEMESTER
THEORY PAPER 1**

Programme/Class: Degree/B.A	Year: Third	Semester: Six
Subject: Music Instrumental Tabla		
Course Code: : A310601T	Course Title: Study Of Musical Epics/Books	
Course outcomes: 1To Introduce the History of Indian Music 2This will help in knowing about the history of music from Vedic times to the present world. 3.Study of Natyashastr and Sangeet Ratnakar in reference of Tal 3.Introduction of important books of Tabla		
Credits: 03		Core Compulsory
Max. Marks: 25+75 =100		Min. Passing Marks: 33
Total No. of Lectures--theory (45)		
Unit	Topics	No. of Lectures

I	Natya Shastra written by Bharatamuni-Introduction, Talaadhyay and Vadyadhyay.	09
II	Sangeet Ratnakar written by Sharangdev Introduction- Talaadhyay and Vadyadhvya	08
III	- Introduction of leading books of Tabla - Taal kosh – Acharya Girish Chandra Shrivastava - Tabla puran - Pt. Vijay Shankar Mishra - Pakhawaj evam Tabla ke gharane evam paramparayen - Dr.Aban . A Mistry 5.Table ka udgam, vikas evam unki vadan	10

	shailiyan • Dr.Yogmaya shukl	
VI	• Laya and Layakari • Breef Introduction of Dhurpad and Dhmar Gyan Shaili	08
VII	• Theoretical study of practical course- • Notation of learned Bandishes (Tabla) • Notation of Lahra / Nagma in prscribed Taal prscribed Taal - Ek taal , Pancham Sawari , Teen Tal ,Basant Taal Theka - Panjabi , Jat Tal , Tilvada and Matt Tal.	10





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YEAR- SIXTH (VI) SEMESTER
THEORY PAPER 2

Programme/Class: Degree/B.A	Year: Third	Semester: Six
Subject: Music Instrumental Tabla		
Course Code: : A310602T	Course Title: History of Indian Music	
Course outcomes: 1 To Introduce the History of Indian Music 2 This will help in knowing about the history of music from Vedic times to the present world. 3. Study of Natyashastra and Sangeet Ratnakar in reference of Tal 3. Introduction of important books of Tabla		
Credits: 02		Core Compulsory
Max. Marks: 25+75 =100		Min. Passing Marks: 33
Total No. of Lectures--theory (30)		
Unit	Topics	No. of Lectures
I	History of Indian music: Ancient period	08

II	History of Indian music: Medieval period and Modern period	08
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V	Varnas of Tabla and its gradual development .	04
VI	- Life sketches and contribution - - Pt. kishan Maharaj - Pt. Anokhe Lal Mishra - Ustad Ahmad Jaan Thirakva - Ustad Amir Hussain Khan	10

	• Dr. Aban Mistry.	
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Suggested Readings: 1 Dr. Venu Vanita, Tabla Granth Manjoosha, Kanishka Publication, New Delhi

2. Ichcha Nayar, Natyashastra; Tal Tha Talvadhya Shatayu, Anubhav Publication, Allahabad

3. Dr. Shraddha Malviya, Bharteey Sangeet Granth evam Sangeetagy, Kanishka Publication, New Delhi 4 Paranjpai Bhartiya sangit ka itihās

5 Umesh Joshi Bhartiya sangit ka itihās MANSAROVER Prakashan firojabad

6 Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi

7 Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.

8 Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihāsik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.

9 Dr. Shradchndra shridhar Pranjpai Bhartiya Sangeet ka Itihās Chokhamba prakashan varansi

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/country of publication, Year of publication. Edition No. if any.

21. Suggestive digital platforms web links-

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

.....

Suggested Continuous Evaluation Methods: Assignment / Practical / Viva Voce / Test / Quiz (MCQ) / Seminar / Presentations / Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

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

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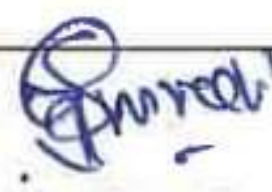
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Suggested equivalent online courses:	
.....SWAYAM, MOOCS.	
http://heecontent.upsdc.gov.in	
Further Suggestions:	
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B.A. THIRD YEAR- SIXTH (VI) SEMESTER
Practical 1

Programme/Class: Degree/B.A	Year: Third	Semester: Sixth
Subject: Music Instrumental Tabla		
Course Code: A310602P	Course Title: Practical/Viva	
Course outcomes: : Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals.They'll also understand the concept of laya and layakari through some talas		
Credits: 03		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures-Practical : { 45}		
Unit	Topics	No. of Lectures
I	Detailed study of Ektal - Mukhada, Mohra, Uthan, Peshkar at least three Kayada, Rela, Gat, Farmaayashi and kamali chakradar tukade, Gat ,Paran, Sada tukada, Chakradar tukda, Tihaai.	08

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II	Detailed study of Pancham Savari Tal - Uthan ,one kayada's Rela, sada Tukras, Farmayshi and Kamali Chakkardar, Navhakka and Gat	05
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III	- Teen Tal- Detailed study with advanced course - Uthan, peshkar and Minimum two kayadas . - Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar, tukra and paran. - Gats , various Thihaiyan etc.	08
IV	- Basant Tal – Parans and Tihaiyan - Theka of Panjabi, Jat Tal, Tilvada, and Matt Tal.	06
V	Harmonize your instrument and accompaniment with Vilambit and Drut Khyal.	06
VI	Padhant of different Layakaries .	04
VII	- Padhant of learned Bandish' - To play Lahra / Nagma in prscribed Taal - NOTE Prscribed Taal - Ek Taal , Pancham Savari, Teen Taal , Basant Taal - Theak - Panjabi, Jat Tal, Tilvada, and Matt Tal.	08







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**B.A. THIRD YEAR- SIXTH (VI) SEMESTER
PRACTICAL 2**

Programme/Class: Degree/B.A	Year: Third	Semester: Six.
Subject: Music Instrumental Tabla		
Course Code: : A310603P	Course Title: Stage Performance	
Credits: 02	Core Compulsory	
Max. Marks: 25+75 =100	Min. Passing Marks: 33	
Total No. of Lectures--Practical [30]* (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	• Complete presentation in any Tal of interest from the given Talas.	05
II	• 5 minutes presentation of another Tala based on the interest of examiner from the given list of Talas.	05
III	• To perform Tihai and Paran in Basant Tala .	05
IV	• To Perform of Bandishs' with Padhant as needed	05
V	• Accompaniment with Villambit khyal	02
VI	• Accompaniment with Drut Khyal	03
VII	• Accompaniment with light music based on the interest of students .	03
VIII	• Tuning of Tabla • NOTE- Solo performance of tabla (minimum 20 minutes) Prscribed Taal - Ek Taal , Pancham Savari ,Teen Tal Basant Taal.	02



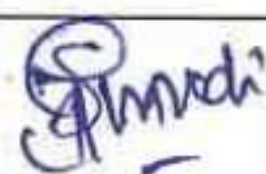




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Suggested Readings:

- 1 Dr. Venu Vanita, Tabla Granth Manjoosha, Kanishka Publication, New Delhi
4. Ichcha Nayar, Natyashastra; Tal Tha Talvadhya Shatayu, Anubhav Publication, Allahabad
5. Dr. Shraddha Malviya, Bharteey Sangeet Granth evam Sangeetagy, Kanishka Publication, New Delhi
4. Umesh Joshi Bhartiya sangit ka itihās MANSAROVER Prakashan firojabad
5. Dr. Amit k. Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi
6. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
7. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihāsik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.
8. Dr. Shradchndra shridhar Pranjpai, Bhartiya Sangeet ka Itihās, Chokhamba prakashan varansi
9. Ram Avtar Veer Bhartiya Sangeet ka Itihās Radha publication delhi
10. Dakur JayDev Singh Bhartiya Sangeet ka Itihās I T C Kolkatta.
11. **Dr. Venu Vanita Tabla Granth Manjoosha-, Kanishka Publication New Delhi**



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FOUR YEAR UG - TABLA
(HONOURS AND HONOURS WITH RESEARCH)

B.A. FOURTH YEAR- Seventh (VII) SEMESTER

THEORY I

Program /class. B.A. Honours / honours with research	Year : Fourth	Sem.: Seventh
Course Code : A310701T	Course title: Study of Taal and Chhand	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		

Units/ topic

Unit	Topics	No. of Lectures
I	Knowledge of margi taals with their full description ,chachatput chachput	10
II	Knowledge of margi taals with their full description,sampakveshtak,shatpitaputrak,udghatt.	10
III	- Brief description of desi taal in Sangeet Ratnakar. - classifications of Taal.	10
IV	- Description of chhand and types of chhand. - The study of the main parts of Chhand.	10
V	Relation between specific Chhand and taals.	05
VI	Theory Study of practical course- - notation of learnt bandish(tabla) - notation of lahra nagma in prscribed taal. Prscribed Taal- teental, jhaptaal, jhumra, roopak Kumbh Taal. Theka- Lakshmi Taal, Saraswati Taal, khemta,sooltaal, Badisawari Taal.	15

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OUTCOMES-

- ❖ Students develop a disciplined sense of time in Indian classical music, taal is the foundation.
- ❖ Maargi taal and Desi taal These are the "ancient" or "classical" paths. Learning these gives a foundation in the historical and mathematical roots of Indian rhythm.
- ❖ Different Taals and Chhands evoke different moods (*Rasas*). A student learns how to use a specific meter to convey joy, sorrow, or devotion.

B.A. FOURTH YEAR- VII SEMESTER

Theory II

Program /class B.A. Honours / honours with research	Year : Fourth	Sem.: Seventh
Course Code : A310702T	Course title: Technical Study of Talas-I	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		

Units/ topic

Unit	Topics	No. of Lectures
I	Ability to compose Tukuda, Tihai and Paran in the following Taals-(a) Teentaal (b) Roopak Taal (c) Jhaptaal	15
II	Writing Notation of Aadi, Kuadi and Biadilaya in the following Taals (a) Teentaal (b) Roopak Taal (c) Jhaptaal.	12
III	Definition of different technical terms with Example Chala, Farad, paran, chakkardar paran, bant, laya and laykari, gat kayda.	10

IV	Comparative Study of similar (matra) taals.	10
V	Exponents of Different Gharanäs of Tabla and their qualities-ustaad maseet khan, ustad Abid Hussain, Pt. Anindo chatterjee, Pt. Swapan Chaudhari.	13

Outcomes-

- ❖ Student understands about various complex kinds of Talas.
- ❖ student learns about various similar Talas and Their differences.

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**B.A. FOURTH YEAR- Seventh (VII) SEMESTER
PRACTICAL I**

Program /class B.A. Honours	Year : Fourth	Sem.: Seventh
Course Code : A310703P	Course title: Practical Study of Taal	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		

Units/ topic

Unit	Topics	No. of Lectures
I	Detailed study of teentaal - Uthan or Peshkar, at least two Kayada, one bant, Rela, Gat, Farmaayashi and kamali chakradar tukade, Gat, Paran, Sada tukada, Chakradar tukda, Tihaai.	20
II	Detailed study of Jhaptaal – Uthan or peshkar minimum two kayada's Rela, sada Tukras, Chakradar paran.	10
III	Jhumra taal -Sada parans, chakradar parans Farmayshi and Kamali Chakkardar, Navhakka.	10
IV	Kumbha Taal- padal, Parans and Tihaiyan.	10
V	Theka of Lakshmi taal, Saraswati Taal, khemta, Sooltaal, badiswari taal .	10

Outcome-

- ❖ Understanding of laya and layakaries and better grasp of patterns and sequences.
- ❖ They must remain present in every micro-second to ensure they land on the sum accurately.
- ❖ Memorizing complex rhythmic structures and the importance of emphasized Tali & Khali.





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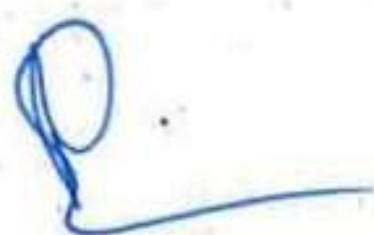
**B.A. FOURTH YEAR- Seventh (VII) SEMESTER
PRACTICAL II**

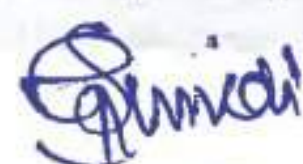
Program /class B.A. Honours	Year : Fourth	Sem.: Seventh
Course Code : A310704P	Course title: Viva -voce(practical)	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		

Unit	Topics	No. of Lectures
I	Study of Compositions from Various Gharana.	15
II	Practice and Knowledge of dum-bedum tihai in following Talas - Kumbha Taal, jhaptaal	10
III	Practical Knowledge of presenting different types of Layakari(s) with taali and khali.	10
IV	Padant In all kind of above matter with Taali and Khali.	15
V	Notation of Lahra/Nagma in Prscribed Taal teental, jhaptaal, jhumra Taal, Kumbh Taal roopak taal.	10

Outcomes-

- ❖ Student learns about various Talas.
- ❖ Student learns about various types of composition .
- ❖ Clearly define terms like Laya, Matra ,vibhag, sam, khali and avartan.





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B.A. FOURTH YEAR- Seventh (VII) SEMESTER
PRACTICAL III

Program /class	B.A.	Year : Fourth	Sem.: Seventh
Honours / hounours with research			
Course Code : A310705P	Course title: Stage performance		
Credit: 04	Core compulsory		Max Marks : 25+75
04 lectures of per week			

Units/ topic

Unit	Topics	No. of Lecture.
I	Solo Performance (Demonstration) with advanced and additional matters In any chosen Taal. (about 20 minutes).	20
II	5 minutes presentation of another Taal based on the interest of examiner from the given list of Talas.	15
III	To perform Tihai and Parans in pakhawaj taal-kumbha taal.	15
IV	Harmonize your instrument accompaniment with Dhrupad and Drut Khyal.	10

Outcomes-

- ❖ The purpose of this course is to prepare for stage performance.
- ❖ They learn the art of accompaniment, understanding how to support a vocalist without overpowering them.

Suggested Readings

1. Acharya Girish Chandra Srivastava, taal parichay bhag -3.
2. Acharya Girish Chandra Srivastava, Taal kosha, roopi prakashan Allahabad.
3. Dr. Manohar bhal Chandra marathe, Taal vaday shastra.
4. Pt. Shudhir mainkar, Tabla vadan -kala aur shastra.
5. Prof. Swatantra sharma , saundarya ras evam sangeet, Anubhav prakashan, Allahabad.
6. Dr. Aban mistry, table ki bandishe.
7. Jmuna prashad patel, Table ki bandishe aur vistarshil rachnayan, Kanishka publishers.

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B.A. FOURTH YEAR- Seventh (VII) SEMESTER**Project report**

Programme/Class: hounours with research	Year: Fourth	Semester: seventh
Subject: Music Instrumental Tabla Theory		
Course Code: : A310605PR	Course Title: Project report	

Course outcomes:

The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation

Credits:04		Core Compulsory
Max. Marks: 25+75 =100		Min. Passing Marks: 33
Total No. of Lectures--60		
Unit	Topics	No. of Lectures
	Work on any topic of Music	60

Suggested Readings:Books Attend Liabrary and read books from related topic for collect




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B.A. FOURTH YEAR- Eight (VIII)SEMESTER
Theory I

Program /class B.A. Honours / hounours with research	Year : Fourth	Sem.: Eighth
Course Code : A310801T	Course title: Study of the Education system and scientific aspects of indian music	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		

Units/ topics

Unit	Topics	No. of Lectures
I	Describe the music education system in Vedic, medieval and modern period.	12
II	- Throw light on the importance and necessity of gharana education system or guru-shishya tradition. - Contribution of Pt. Vishnu Narayan Bhatkhande and Vishnu Digambar plushkar in music education.	15
III	- Merits and demerits of Guru-Shishya tradition education system and institutional education system. - Discuss the best approach to teaching music at the graduate level in college.	10
VI	Contribution and uses of scientific instruments to music education.	06
V	Vibration and frequency, reverberation, resonance, amplitude, Echo and Sound.	07
VI	Theoritical study of practical course- Notaion of learned bandishes(tabla) Notation of Lahra/Nagma in prscribed taal. prscribed taal- teentaal, dhamar, Basant, Fharodast, teevra. Theka- shikhar taal, rudrataal, addhataal, Adachartaal, panchamswari.	10

OUTCOMES-

- ❖ Students develop a deep respect for lineage (Gharanas) and understand that music is a lifelong practice (*Sadhana*) rather than just a technical skill.

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- ❖ Students learn how sound vibrates through instruments like the Tanpura or Tabla. They understand how frequency and sympathetic strings create a rich, layered auditory experience.
- ❖ Students develop the ability to apply classroom theories to real-world scenarios, bridging the gap between "knowing" and "doing."

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B.A. FOURTH YEAR- VIII SEMESTER**Theory II**

Program /class B.A. Honours / hounours with research	Year : Fourth	Sem.: Eight
Course Code : A310802T	Course title: Technical Study of Talas - II	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		

Units/ topic

Unit	Topics	No. of Lectures
I	Identify above taal (of 14 beats,16 beats taals given your's syllabus)and compose a navhakka tihai.	15
II	Ability to compose Tukuda and Paran in the following Taals-(a) Teentaal (b) Dhamar Taal (c) Basant.	15
III	Ability to composing Tihai(s) from any matra of teentaal.	10
IV	Defination of different technical terms- Navhakka,Farmaishi,kamali chakkardar, upaj,padal, stuti paran, bol, lahra/nagma, laggi-ladi.	10
V	Life sketches and contribution- Pandit Samta Prasad , Pandit Ram Sahay, Ustad Munir Khan, Ustad Nathu khan. Pt. Biru Mishra.	10

Outcomes-

- ❖ Student understands about various complex kinds of Talas.
- ❖ Through the biographies of musical artists ,it inspires them to pursue their passion with the same enthusiasm and dedication.





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B.A. FOURTH YEAR- VIII SEMESTER

Practical I

Program /class B.A. Honours	Year : Fourth		Sem.: Eight
Course Code : A310803P		Course title: Practical study of taals	
Credit: 04	Core compulsory		Max Marks : 25+75
	Total no. of lecture theory : 60 (04 lectures of per week)		

Syllabus / Units

Unit	Topics	No. of Lectures
I	Detailed study of teentaal - Mukhada, Mohra, Uthan, Peshkar at least three Kayada, Rela, Gat, Sada or Chakradar tukda, Farmaayashi and kamali chakradar Tihaai.	15
II	Detailed study of Basant – Uthan or peshkar minimum two kayada's, Rela, sada Tukras, chakradar paran	10
III	Fharodast taal -Sada parans, chakradar parans, Farmayshi and Kamali Chakkardar, Navhakka.	10
IV	Dhamar Taal-padal, Parans, chakradar paran, , Farmayshi and Tihaian.	05
V	Theka- shikhar taal, rudrataal, addhataal, Adachartaal, panchamswari.	05
VI	- Padhant of learned Bandish. - Notation of Lahra/Nagma in prscribed taal. prscribed taal- teentaal, dhamar, Basant, Fharodast, teevra. Theka- shikhar taal, rudrataal, addhataal, adachartaal, panchamswari.	05

Outcome-

- ❖ Understanding of laya and layakaries and better grasp of patterns and sequences.
- ❖ They must remain present in every micro-second to ensure they land on the sum accurately.

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- ❖ Memorizing complex rhythmic structures and the importance of emphasized Tali & Khali.

B.A. FOURTH YEAR- VIII SEMESTER

Practical II

Program /class B.A. Honours / hounours with research	Year : Fourth	Sem.: Eight
Course Code : A310804P	Course title: Viva -voce (practical)	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		
Unit	Topics	No. of Lectures
I	Study of different gats in diffrent gharanas.	15
II	Practice and Knowledge of navhakka tihai in teentaal, Fharodast.	10
III	Practical Knowledge of presenting different types of Layakari(s) .	10
IV	Padant In all kind of above matter with Taali and Khali.	15
V	Notation of Lahra/Nagma in Prscribed Taal - teentaal, dhamar, Basant, teevra.	10

Outcomes-

- ❖ Student learns about various Talas.
- ❖ Student learns about various types of composition.

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B.A. FOURTH YEAR- VIII SEMESTER
Practical III

Program /class B.A. Honours / hounours with research	Year : Fourth	Sem.: Eighth
Course Code : A310805P	Course title: Stage performance	
Credit: 04	Core compulsory	Max Marks : 25+75
Total no. of lecture theory : 60 (04 lectures of per week)		

Syllabus / Units

Unit	Topics	No. of Lectures
I	Solo Performance (Demonstration) with advanced and additional matters In any chosen Taal. (about 20 minutes).	20
II	5 minutes presentation of another Taal based on the interest of examiner from the given list of Talas.	10
III	To perform Tihai , Parans and one chakardar in pakhawaj taal- Dhamar taal.	10
IV	Accompaniment with kathak dance OR any kind of instrument.	07
V	Accompaniment with light music based on the interest of students.	08
VI	Tuning of Tabla.	05

Outcomes-

- ❖ The purpose of this course is to prepare for stage performance .
- ❖ They learn the art of accompaniment, understanding how to support a vocalist , dancer or instrumentalist without overpowering them.

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B.A. FOURTH YEAR- VIII SEMESTER
Research /Dissertation

Program /class hounours with research	B.A	Year : Fourth	Sem.: Eight
Course Code : A310805R	Course title: Research /Dissertation		
Credit: 04	Core compulsory	Max Marks : 100	

Unit	Topics
	On the basis of specialization each student prepare a project on any one topic given or suggested by the supervisor.

Suggested Readings-

1. Acharya Girish Chandra Srivastava, taal parichay bhag -3.
2. Acharya Girish Chandra Srivastava, Taal kosha, roopi prakashan Allahabad.
3. Pt. Shudhir mainkar, Tabla vadan -kala aur shastra.
4. Prof. Swatantra sharma , saundarya ras evam sangeet, Anubhav prakashan, Allahabad.
5. Dr. Manohar bhal Chandra marathe, Taal vaday shastra.
6. Prof. Swatantra sharma , saundarya, Bhartiya sangeet ka vaigyanik vishaleshan.
7. Kumar rishitosh, sangeet shiksha ke vividh aayam.
8. Arvind mulgaonkar, tabla, luminous books, Varanasi.
9. Jmuna prashad patel, Table ki bandishe aur vistarshil rachnayen, Kanishka publishers.



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MAA VINDHYAVASINI UNIVERSITY

MIRZAPUR (U.P.)



SYLLABUS

for

B.A. Music Sitar

Four Year Under Graduate Programme

with

Minor Paper (II & IV Semester)

&

Skill Development Course

(NEP – 2020 Based Curriculum)

Session 2026-27 onwards

**Department of Music Sitar
Faculty of Humanities**


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**Faculty of Humanities
Maa Vindhyavasini University, Mirzapur**



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

B.A. (Music Sitar)

Music Sitar Syllabus by

Dr. Ritu Singh

Assit. Professor Deptt. of Music Sitar
&
Principal

K. A. K. P. G. Collega, Mirzapur

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Man Vaidhyarasi University, Mirzapur

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Man Vaidhyarasi University, Mirzapur



Department of Higher Education
U.P. Government, Lucknow

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

BA (Music Sitar)

Year	Sem	Course Code	Paper Title	Theory/ Practical	Credits
1	I	A300101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music.	THEORY	02
	I	A300102P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	PRACTICAL	04
	II	A300201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music.	THEORY	02
	II	A300202P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	PRACTICAL	04
2	III	A300301T	Theoretical and analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music.	THEORY	02
	III	A300302P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	PRACTICAL	04
	IV	A300401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music.	THEORY	02
	IV	A300402P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	PRACTICAL	04
	IV	A300403R	Research Project	-	03
3	V	A300501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music.	THEORY	03
	V	A300502T	Study of Regional Folk Instruments and Report Writing	THEORY	02
	V	A300503P	Practical Performance of the prescribed Ragas and Taals.	PRACTICAL	03
	V	A300504P	Proficiency Skill of the prescribed Ragas and Taals.	PRACTICAL	02
	VI	A300601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music.	THEORY	03
	VI	A300602T	Report Writing on Reputed Artist of Indian Classical Music.	THEORY	02
	VI	A300603P	Practical Performance of the prescribed Ragas and Taals.	PRACTICAL	03
	VI	A300604P	Proficiency Skill of the prescribed Ragas and Taals.	PRACTICAL	02

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B. A. (Honours)

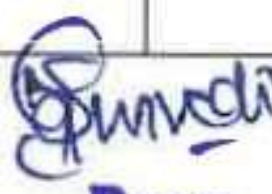
Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
4	Sem VII	A300701T	Analytical Study of Ragas and Talas	Theory	4
		A300702T	Rasa Siddhant	Theory	4
		A300703P	Practical & Stage Performance	Practical	4
		A300704P	Viva & Comparative study of Raagas	Practical	4
		A300705P	Practical & Viva-Voce	Practical	4
	Sem VIII	A300801T	Technical study of Raagas and Taals	Theory	4
		A300802T	General & Applied Music Theory	Theory	4
		A300803P	Practical & Stage Performance	Practical	4
		A300804P	Viva & Comparative study of Raagas	Practical	4
		A300805P	Practical & Viva-Voce	Practical	4

OR

B. A. (Honours with research)

(For candidates securing 75% in 1st six semester)

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
4	Sem VII	A300701T	Analytical Study of Ragas and Talas	Theory	4
		A300702T	Rasa Siddhant	Theory	4
		A300703P	Practical & Stage Performance	Practical	4
		A300704R	Research Project		4
		A300705P	Practical & Viva-Voce	Practical	4
	Sem VIII	A300801T	Technical study of Raagas and Taals	Theory	4
		A300802T	General Applied Music Theory	Theory	4
		A300803P	Practical & Stage Performance	Practical	4
		A300804R	Dissertation		4
		A300805P	Practical & Viva-Voce	Practical	4


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Man Vaidyanath University, Mirzapur





B.A. in Music Sitar

Program Outcomes (POs) :

This programme will enable learners to develop a foundational understanding of Hindustani Classical Music and gain knowledge of its rich cultural heritage, basic terminology, Swar, Sargam, Laya, Tala, Alap, Raga and Layakari. They will acquire an understanding of the history and development of Indian music, the classification of musical instruments, various vocal and instrumental forms, and the theoretical and analytical aspects of prescribed Ragas. Learners will also develop the ability to read and write musical notation and understand the contributions of eminent musicians and composers.

The programme will enable learners to develop essential practical and technical skills in Sitar playing, including posture, mizrab techniques, tuning, Alap, Jor, Jhala and the presentation of compositions. They will be able to perform Dhun, devotional and light classical compositions with appropriate musical expression and rhythmic understanding.

The programme will further foster creativity, aesthetic sensitivity, musical discipline and confidence, preparing learners for further study and performance in Hindustani Classical 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.



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Faculty of Humanities

Man Vaidyanath University, Mirzapur



B.A. First Year : Certificate in Music Sitar

Program Specific Outcomes (PSOs):

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

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

Year	Sem.	Course Code	Paper Title	Credits	Total No. of Lecture
1	I	A300101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	2	30
	I	A300102P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals	4	60
	II	A300201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	2	30
	II	A300202P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals	4	60

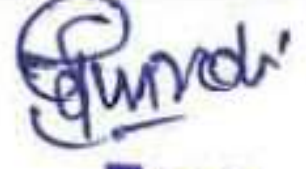


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Man Vaidya University, Mirzapur



Programme/Class: Certificate / BA	Year: First	Semester : First
Subject: Music Sitar		
Course Code: A300101T	Course Title: Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical 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: 02	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0		
Unit	Topics	No. of Lab Lectures
I	Brief history of rich cultural heritage of Indian classical music.	04
II	Theoretical description and analytical study of Raagas for - : Detail Study – Yaman Non- Detail Study – Bhoopali	06
III	Notation writing of composition of Maseetkhani Gat and RazaKhani Gat with twoToda/Taans in prescribed ragas.	06
IV	Theoretical description and Notation writing of Taals Teen Tal & Dadra with Thah and Dugun Layakari.	04
V	Detailed study of the parts of your Instrument with the help of a picture /diagram.	02
VI	Definition and explanation of the following terms: Aroh, Avroh, Pakad, Vibhag, Tali, Khali, Sam, Swar, Shruti, Naad, Thaat, Saptak, Varn, Alankar, Vadi, Samvadi, Anuvadi, Vivadi.	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


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Suggested Readings (Theory and Practical):

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

7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Banerjee, Dr. Geeta, **Raag Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
19. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Shah, Prof. Rajesh, **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
22. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.

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

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

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

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

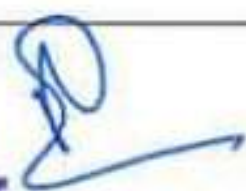
Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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

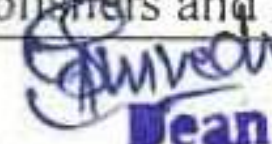
Further Suggestions:


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Programme/Class: Certificate / BA	Year: First	Semester : First
Subject: Music Sitar		
Course Code: A300102P	Course Title: Practical Performance and Proficiency Skill of the prescribed Ragas and Taals	
Course outcomes: 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 term of some bol patterns exercise, alankar- paltas of left-right hand and basic playing of Jhala. The student 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 talas. They will possess a fairly good idea of how maseetkhani and RazaKhani Gat with Taans and Thala in a Raga to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakari through same basic talas.		
Credits: 04		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	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
Suggested Readings (Theory and Practical): 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		


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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.
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 Shastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
19. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Shah, Prof. Rajesh, **Sitar Vigyan(Shastra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
22. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.

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)

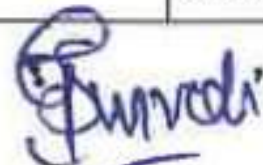
Course prerequisites: To study this course, a student must have had the subjectin class/12th/ certificate/diploma. **Open for all**

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

Further Suggestions:


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Programme/Class: Certificate / BA	Year: First	Semester: Second
Subject: Music Sitar		
Course Code: A300201T	Course Title: Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	
Course outcomes: 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 taalas. 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 Indian 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: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0		
Unit	Topics	No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for - : Detail Study – Vrindavani Sarang Non- Detail Study – Deshkar	04
II	Notation writing of composition of Maseetkhani Gat and RazaKhani Gat with twoToda/Taans in prescribed ragas.	08
III	Theoretical description and Notation writing of Taals - EkTal & Jhap Taal with Thah and Dugun Layakari.	04
IV	Brief history of Indian Classical Music from Vedic period to 4 th CenturyA.D	02
V	Detail descriptive knowledge of the classification of Indian musical Instruments.	03
VI	Definition and explanation of the following terms : Thaat, Saptak, Purvang, Uttrang, Taan/ Toda, Gamak, Meend, Raag, Jati, Gat.	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


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Suggested Readings (Theory and Practical):

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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16. Banerjee, Dr. Geeta, **Raag Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
19. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Shah, Prof. Rajesh, **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
22. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.

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.

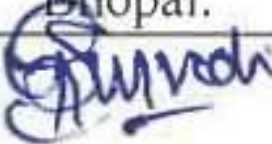
Course prerequisites: To study this course, a student must have passed 12th class

Suggested equivalent online courses: onlinereg@northwestern.edu

Further Suggestions:.


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Faculty of Humanities
Man Vaidya University, Meerapur

Programme/Class: Certificate / BA	Year: First	Semester : Second
Subject: Music Sitar		
Course Code: A300202P	Course Title: Practical Performance and Proficiency Skill of the prescribed Ragas and Taals	
Course outcomes: 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 term of some bol patterns exercise, alankar- paltas of left-right hand and basic playing of Jhala. The student will become well vrsed 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 talas. They will possess a fairly good idea of how maseetkhani and RazaKhani Gat with Taans and Thala in a Raga to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakari through same basic talas.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	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 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 (Theory and Practical):		
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.		
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.		
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.		
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka Publishers and Distributors, New Delhi.		
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya , Publisher: Bhartiya Gyanpeeth, New Delhi.		
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh , Publisher: MP Hindi Grantha Academy, Bhopal.		


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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 Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
19. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
20. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
22. Shah, Prof. Rajesh, **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
23. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.

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

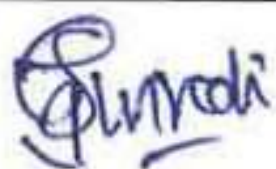
This course can be opted as an elective by the students of following subjects: **Open for all**

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 subjectin class/12th/ certificate/diploma. **Open for all**

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



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Man Vaidyanand University, Mirzapur



B.A. Second Year : Diploma in Music Sitar

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	A300301T	Theoretical and analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music.	2	30
		A300302P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	4	60
	IV	A300401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music.	2	30
		A300402P	Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	4	60



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Man Vaidhyarajal University, Mirzapur

Programme/Class: Diploma / BA		Year: Second	Semester: Three
Subject: Music Sitar			
Course Code: A300301T		Course Title: Theoretical and analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music.	
Course outcomes: 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 layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.			
Credits: 02		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials- (in hours per week): L-T-P: 2-0-0			
Unit	Topics		No. of 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 composition of Maseetkhani Gat and RazaKhani Gat with fourTadas/Taans in prescribed ragas.		08
III	Theoretical description and Notation writing of Taals - ChaaTal & Keharwa Taal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 5 th Century A.D.to 12 th Century A.D.		02
V	Definition and explanation of the following terms : Swar, Vakra swar, Varjit swar, Jati, Krintan, Meend, Ghaseet, Jamjama, Lok sangeet.		03
VI	Brief History and origin of your Instrument		02
VII	Detailed knowledge of Bhatkhande Ten Thaata system of Raagas.		03
VIII	Biography and contribution in Indian Music of Ustad Alauddin Khan and Pt. Ravi Shankar.		04

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Faculty of Humanities
Maan Vaidyanath University, Mirzapur

Suggested Readings (Theory and Practical):

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.

13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj
17. Banerjee, Dr. Geeta, **Raag Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
19. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
20. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
22. Shah, Prof. Rajesh, **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
23. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.

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.

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Suggested equivalent online courses:

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

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

Further Suggestions:

Some historical sites visit may be organized by respective departments.

2

U.S.

Samir

Dean
Faculty of Humanities
Maa Vishwanath University, Mirzapur

Programme/Class: Diploma/BA	Year: Second	Semester: Three
Subject: Music Sitar		
Course Code: A300302P	Course Title: Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	
Course outcomes: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.		
Credits: 04	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	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 Two 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, Division, and Matra by the signs on hand 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 variation of eight matra bol.	04
VII	Elementry knowledge and ability to sing Shudhha Swaras in a given scale.	02
VIII	Knowledge and ability to tune the Baaj string of the Instrument.	02
Suggested Readings (Theory and Practical): 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		

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3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalimi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj
17. Banerjee, Dr. Geeta, **Raag Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
19. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
20. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
22. Shah, Prof. Rajesh, **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
23. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.

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:

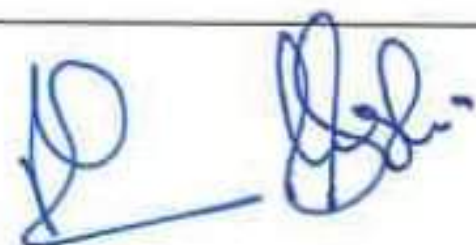
Some historical sites visit may be organized by respective departments,

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

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Faculty of Humanities
Man Vaidhyanath University, Mirzapur

Programme/Class: Diploma / BA	Year: Second	Semester: Fourth
Subject: Music- Sitar		
Course Code: A300401T	Course Title: Theoretical and Analytical study of Ragas, Talas & Other aspects in Music.	
Course outcomes: 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 taal. 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: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0		
Unit	Topics	No. of 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 composition of Maseetkhani Gat and RazaKhani Gat with four Todas/Taans in prescribed Ragas.	08
III	Theoretical description and Notation writing of Taals – Dhama Tal & Roopak Taal with Thah, Dugun and Chaugun Layakari.	04
IV	Brief history of Indian Classical Music from 13 th Century A.D.to 18 th Century A.D.	02
V	Elementary knowledge of the swars and Taal system of Karnataki (South Indian) Music system and comparison with Hindustani (North Indian) Music system.	03
VI	Knowledge of the following style of Music: Dhrupad, Dhamar, Tarana, Khyal, Tappa, and Thumari.	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




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Suggested Readings (Theory and Practical):

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
13. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
14. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
15. Shah, Prof. Rajesh, **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.



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17. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
18. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
19. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
20. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
21. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
22. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
23. 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:





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Faculty of Humanities
Ka Vaidya University, Mirzapur

Programme/Class: Diploma / BA		Year: Second	Semester: Fourth
Subject: Music Sitar			
Course Code: A300402P		Course Title: Practical Performance and Proficiency Skill of the prescribed Ragas and Taals.	
Course outcomes: 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:0 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
Unit	Topics		No. of Lectures
I	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 Two Taans in the Raag prescribed for Non-detailed study.		08
III	One Gat in any other Taal than Teentaal in any Raag with Taans/ Todas from the syllabus.		08
IV	Ability to play any type of Dhun or Geet composition based on in any Raag on Sitar.		06
V	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Division, and Matra by the signs on hand 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 Chikari strings of the Instrument.		04
VIII	Knowledge of playing of Jhala with variation of sixteen matra bol.		04
Suggested Readings (Theory and Practical):			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi			

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5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 9. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 10. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 11. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 12. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 13. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 14. Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj. 15. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar (M.P.) 16. Mishra, Dr. Jyoti, Madhyayugeen Sangeet Samagra Publisher: Anubhav Prakashan, Prayagraj 17. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj. 18. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras. 19. Chaudry, Pt. Debu, Sitar and its Techniqe, Publisher: Avon Book Company, Delhi. 20. Nahar, Prof. Sahitya Nahar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Rai, Dr. S. Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 22. Shah, Prof. Rajesh , Sitar Vigyan(Shastra evam Prayog), Publisher: Kala Prakashan, Varanasi 23. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.
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.asiagraticircle.in/ or http://asilucknowcircle.nic.in/

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Man Vaidya University, Mirzapur

Research Project

Programme/Class: Diploma / BA	Year: Second	Semester: Fourth
Subject: Music Sitar		
Course Code: A320403R	Research Project	
Content Outcomes: Research Perspectives in Indian Classical Music		
Credits: 03	Core Compulsory	
Max. Marks: 100	Min. Passing Marks:40	



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

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	A300501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music.	3	60
3	V	A300502T	Study of Regional Folk Instruments and Report Writing	2	45
3	V	A300503P	Practical Performance of the prescribed Ragas and Taals.	3	60
3	V	A300504P	Proficiency Skill of the prescribed Ragas and Taals.	2	30
3	VI	A300601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music.	3	60
3	VI	A300602T	Report Writing on Reputed Artist of Indian Classical Music.	2	45
3	VI	A300603P	Practical Performance of the prescribed Ragas and Taals.	2	60
3	VI	A300604P	Proficiency Skill of the prescribed Ragas and Taals.	3	30

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Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Fifth
Subject: Music- Sitar			
Course Code: A300501T		Course Title: Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music.	
Course outcomes: 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 Hindustan musicians in the field of music. They will also learn some other aspects of applied theory.			
Credits: 03		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 Lab Lectures
I	Theoretical description and analytical study of Raagas for - : Detail Study – Puriya and Multani Non- Detail Study – Marwa and Sohni		08
II	Notation writing of composition of Maseetkhani Gat and RazaKhani Gat with four Todas/Taans in prescribed Ragas.		06
III	- Theoretical description and Notation writing of Taals – Sool Tal & Deepchandi Taal with Thah, Dugun and Chaugun Layakari. - Elementary Knowledge of Aad Laya		08
IV	Notation writing of composition of one Gat with four Todas/Taans in any other Taal than Teentaal in any Raag from the syllabus.		04
V	- Placement of Swars on Veena by Pt. Srinivas. - Concept of Harmony and Melody - Study of Sandhi Prakash Raag, Parmel Praveshak Raag, Ardhhwadarshak swar.		14
VI	Gharana – Definition and concept, its merit and demerit		04
VII	- Brief History of Indian Classical Music from 18th Century A. D. to present day. - Biography and contribution in Indian Music of Pt. Nikhil Bannerjee, Pt. Bheemsen Joshi and Ustad Bismillah Khan.		10
VIII	Essays : (i) Sangeet aur Samaj (ii) Classical Music and Folk Music		06

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Suggested Readings (Theory and Practical):

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Sharma, Dr. Swatantra Bala, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Anubhav Publication, Prayagraj.
4. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Chaudry, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
10. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
11. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
12. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam Prayog)**, Publisher: Kala Prakashan, Varanasi.
13. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
15. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
16. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
17. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
18. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
19. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and Distributors.
20. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
21. Mallick, Dr. Prem Kumar, **Darbhangha Gharana evam Bandishen**, Kashyap Publication.
22. Chaubey, Dr. Shusheel Kumar, **Sangeet ke Gharano ki charcha**, U. P. Hindi Sansthan.
23. Shanker, Dr Ram, **Bhartiya Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatv**, Publisher: Sanjay Prakashan, New Delhi.

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

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

Suggested Continuous Internal Evaluation Methods (25 Marks)

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Practical Orientation of the student with the help of district/state archaeology department.
- Organize the departmental Quizzes.

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

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.

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Maa Vindhyavasini University, Mirzapur

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music - Sitar		
Course Code: A300502T	Course Title : Study of Regional folk Instruments and Report Writing	
Credit: 02	Core compulsory	
Max. marks: 100 (75 Research Work +25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3		
Course outcome: This section will impart knowledge to the students in the context of culturally famous folk music and Instruments, so that they can get information and essence of individuality about the cultural heritage of Indian music around them.		
Unit	Title	No. of Lecture
1	Nearby survey to explore the folk music and Instruments of local cultural places and submit a project report.	45
Suggested Continuous Evaluation Methods: It will be evaluated by two examiners (one internal and one external) and viva voce		





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Man Vaidyanath University, Mirzapur

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Sitar		
Course Code: A300503P	Course Title: Practical Performance of the prescribed Ragas and Taals.	
Course outcomes: They will learn the practical fundamental of playing of instrument in term of mean and advance playin of jhala. The students will become well versed with the techniques of playing Sitar. They learn the practical fundamentals of playing of instrument in terms of meend and 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 taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditionl gats they will also be able to play some dhun or light compositions.		
Credits: 03	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	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 Two 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 Sitar.	08
IV	Ability of playing of two swar Meend on sitar.	06
V	Ability to playing of Jhala with variation.	06
VI	Ability to sing Sargam in a given scale.	04
VII	Ability to tune the Instrument.	04
VIII	Ability to play Alaap in the prescribed Ragas.	04
Suggested Readings (Theory and Practical): 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihāsik Visleṣhan , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleṣhan , Publisher: Anubhav Prakashan, Prayagraj. 3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiya Sangeet , Anubhav Publication, Prayagraj. 4. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.		

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5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
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. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
27. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
28. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
29. Shah, Prof. Rajesh , **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
30. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, 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 subject.

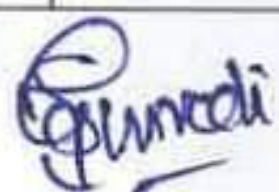
Suggested equivalent online courses:

Further Suggestions:

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Faculty of Humanities
Maa Vindhyavasini University, Mirzapur

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Sitar		
Course Code: A300503P	Course Title: Proficiency Skill of the prescribed Ragas and Taals.	
Course outcomes: They will know about the various grammatical aspects and respective rules of 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 th 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: 2		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2		
Unit	Topics	No. of Lectures/Lab
I	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 syllabus.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Division and Matra by the signs on hand in thah, duguna tigon and chaugun layakari.	06
IV	Ability of playing of Meend on sitar.	04
V	Knowledge of different components and technical terms used in Sitar playing.	04
VI	Knowledge to play alankars and paltas.	02
VII	Ability to playing of Jhala with variation.	02
VIII	Ability to play Alaap in the prescribed Ragas.	02



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Suggested Readings (Theory and Practical):

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Sharma, Dr. Swatatra Bala, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Anubhav Publication, Prayagraj.
4. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
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8. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
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11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
13. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
15. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
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19. Ahmad, Nazma Parveen, **Research Mothods in Indian music**, Manohar Publishers and Distibutors.
20. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
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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. Chaudry, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
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28. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
29. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
30. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.

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.

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Man Vindhyaseni University, Mirzapur

Suggested equivalent online courses:
Mooc/ Swayam

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

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Faculty of Humanities
Maa Vinayakani University, Mirzapur

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Six
Subject: Music-Sitar		
Course Code: A300601T	Course Title: Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music.	
Course Outcomes: The paper focus on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music. The purpose of this paper to give knowledge to understand Ravindra sangeet and Carnatic music in brief.		
Credits: 03	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	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 composition of Maseetkhani Gat and RazaKhani Gat with four Todas/Taans in the Raagas prescribed for detailed study.	06
III	- Theoretical description and Notation writing of Taals – Ada chaar Tal & Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari. - Basic concept of Aad, Kuwad and biyaad Layakari.	08
IV	Notation writing of composition of one Gat with four Todas/Taans in any other Taal than Teentaal in any Raag from the syllabus.	04
V	- Detailed analytical and comparative study of Raag vargikaran. - Concept of Alap, Nibaddh & Anibaddh gaan, Alaptigaan and Swasthan Niyam. - Elementry knowledge of Western Staff Notation.	12
VI	- A detailed study of Graam and its types. - A detailed study of Moorchhana and its types.	12
VII	Detailed knowledge of Senia gharana with its contribution in indian Classical Music.	04
VIII	Essays : (i) Importance of Laya and Taal in Music (ii) Teaching of Music in Education Organization (iii) Music and employment	06
Suggested Readings (Theory and Practical): 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.		

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3. Sharma, Dr. Swatatra Bala, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Anubhav Publication, Prayagraj.
4. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
16. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
17. Ahmad, Nazma Parveen, **Research Mothods in Indian music**, Manohar Publishers and Distributors.
18. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers..
19. Chaubey, Dr. Shusheel Kumar, **Sangeet ke Gharano ki charcha**, U. P. Hindi Sansthan.
20. Shankar, Dr. Ram, **Bhartiy Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva**, Publisher: Sanjay Prakashan, New Delhi
21. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
22. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
23. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
24. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
25. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
26. Shah, Prof. Rajesh , **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
27. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, 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.

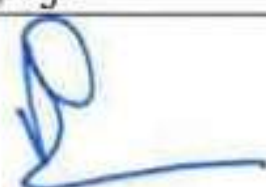
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Faculty of Humanities
Maa Vidhyavasin University, Mirzanur

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Sitar		
Course Code: A300602T	Course Title: Report Writing on Reputed Artist of Indian Classical Music.	
Credit: 02	Core compulsory	
Max. marks: 100 (75 Project Report + 25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3		
Course Outcome: This section will helpful for student to know how to perform on stage. From the music festival visit, students know the methods of collection, documentation, display technique, conservation technique etc.		
Unit	Title	No. of Lecture
1	Review any two local music festival or programme and submit a project report on performance of two artists of Indian (Classical/Light/Folk) music.	45
Suggested Continuous Evaluation Methods: It will be evaluated by two examiners (one internal and one external) and viva voce		

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Faculty of Humanities
Maa Vinayak University, Mirzapur

Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Sixth
Subject: Music-Sitar			
Course Code: A300603P		Course Title: Practical Performance of the prescribed Ragas and Taals.	
Course outcomes: 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: 3		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4			
Unit	Topics		No. of Lectures
I	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 Two 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 Sitar.		08
IV	Ability of playing of two swar Meend on sitar.		06
V	Ability to playing of Jhala with variations.		06
VI	Ability to sing Sargam in a given scale.		04
VII	Ability to tune the Instrument.		04
VIII	Ability to play Alaap in the prescribed Ragas.		04
Suggested Readings (Theory and Practical):			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasik Visleshan , Publisher: Anubhav Prakashan, Prayagraj.			
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan , Publisher: Anubhav Prakashan, Prayagraj.			
3. Sharma, Dr. Swatatra Bala, Pashchatya Swar lipi evam Bhartiy Sangeet , Anubhav Publication, Prayagraj.			





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4. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
13. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
14. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
15. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
16. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
17. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
18. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
19. Ahmad, Nazma Parveen, **Research 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. Chaudry, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
24. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
25. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
26. Shah, Prof. Rajesh , **Sitar Vigyan(Shashtra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
27. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, 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:

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Maa Vinayak University, Mirzapur

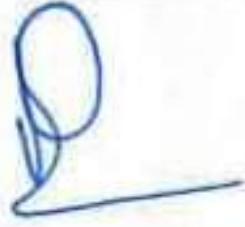
Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Sitar		
Course Code: A300604P	Course Title: Proficiency Skill of the prescribed Ragas and Taals.	
Course outcomes: They will know about the various grammatical aspects and respective rules of prescribed ragas and taalas. 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 th 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 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2		
Unit	Topics	No. of 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 syllabus.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Division and Matra by the signs on hand in thah, duguna tigon and chaugun layakari.	06
IV	Ability to playing of Jhala with variations.	02
V	Knowledge of different components and technical terms used in Sitar playing.	04
VI	Knowledge to play alankars, paltas, swar and saptak	04
VII	Ability of playing of Meend on sitar	02
VIII	Ability to play Alaap in the prescribed Ragas.	02

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Suggested Readings (Theory and Practical):

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Sharma, Dr. Swatatra Bala, **Pashchatya Swar lipi evam Bhartiya Sangeet**, Anubhav Publication, Prayagraj.
4. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
5. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
9. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itibas**, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.



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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.
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23. Shankar, Dr. Ram, **Bhartiy Shastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva**, Publisher: Sanjay Prakashan, New Delhi
24. Chaudry, Pt. Debu, **Sitar and its Techniqe**, Publisher: Avon Book Company, Delhi.
25. Nahar, Prof. Sahitya Nahar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
26. Rai, Dr. S. Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
27. Shah, Prof. Rajesh , **Sitar Vigyan(Shastra evam Prayog)**, Publisher: Kala Prakashan, Varanasi
28. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, 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:

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Maa Vindhyavastini University, Mirzapur

C



Four Years UG - Music Sitar
Honours and Honours with Research

Program Outcomes :

A students who has taken admission in program of Four years UG Music Sitar (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 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.



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Four Years UG - Music Sitar
Honours and Honours with Research

(Sem VIIth)

SEMESTER	7	
COURSE CODE	A300701T	
THEORY	PAPER 1 ST	
COURSE TITLE	Analytical Study of Ragas and Taals	
CREDITS	4	
MAX. MARKS	25 + 75 = 100	
OBJECTIVES:		
To provide a Foundation & enhance the Knowledge about Basic principles and Fundamentals of Indian Classical Music and their Application.		
COURSE OUTCOME:		
- Constructs basics principles and fundamentals of Indian classical music. - Develops aptitude about the application of various theories of Indian classical music.		
SYLLABUS		
PAPER-I (Theory) Analytical Study of Ragas and Taals		
Unit	Topics	No. of Lectures
I	(i) Detailed and comparative study of the following Raagas: - Ahir Bhairav, Nat Bhairav - Shyam Kalyan, Shuddha Kalyan (ii) Non-Detailed & General study of the following Raagas: - Bhairav, - Puriya Kalyan (iii) Ability to write Notation of Maseetkhani & Razakhani Gat in the above mentioned raagas. (iv) Writing Notation of Dhun of any Raaga	10
II	(i) Detailed study of the Structure, Technique and Performance Style of Major String Instruments Prevalent in ancient and medieval Indian Music: Saptatantri Veena, Vipanchi Veena, Mattakokila Veena, Chitra Veena, Rabab, Sursingar.	15
III	(i) Study of the following Taals and ability to write and demonstrate on hands in Dugun, Tigun, chaugun Layakaries: Rudra Taal, Pancham Sawari Taal and Shikhar Taal. (ii) Writing Notation of Aadi, Kuadi and Biadi Laya in the following Taals: Teentaal, Rupak Taal, Jhaptaal.	20
IV	(i) Definition and detailed explanation of the following terms: Dhrupad, dhamar, khayal, Thumari, Tappa, Tarana, Lok Sangeet.	15




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Naa Vaidyavastal University, Mirzapur

SEMESTER	7
COURSE CODE	A300702T
THEORY	PAPER 2 nd
COURSE TITLE	Rasa Siddhant
CREDITS	4
MAX. MARKS	25 + 75 = 100

OBJECTIVES:

- To provide a Foundation concepts and principles of Rasa Siddhant,

COURSE OUTCOME:

After completing the course, students will understand the fundamental concepts and principles of Rasa Siddhant. They will gain knowledge of Rasa, Bhava, Sthayi Bhava, Vibhava, Anubhava and Sanchari Bhava. They will be able to identify and analyse the different Rasas in Indian classical music and other performing arts. They will develop an appreciation of aesthetic expression and understand the relationship between Rasa and musical performance.

SYLLABUS

PAPER-I (Theory) Rasa Siddhant

Unit	Topics	No. of Lectures
I	Introduction of Nine Rasas	10
II	Four Parts of Rasa Siddhant	10
III	Rasa Siddhant of Bharat Muni	10
IV	Natya Shastra Evam Bhav Rasa	10
V	Key Concepts of Rasa Siddhant	10
VI	Study of Prominent Books of Rasa Siddhant	10




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SEMESTER	7	
COURSE CODE	A300703P	
PRACTICAL	PAPER 3 rd	
COURSE TITLE	PRACTICAL & STAGE PERFORMANCE	
CREDITS	4	
MAX. MARKS	25 + 75 = 100	
OBJECTIVE: To enhance the students Ability to perform and build their Artistic aptitude and compability to perform at higher level.		
Course outcome: 1. Develops confidence to perform as a musically mature and sensible artist. 2. Ability to differentiate the various Ragas and enhance the skills to make notation and improvise ragas with their creativity.		
SYLLABUS		
PAPER-3 (PRACTICAL) PRACTICAL & STAGE PERFORMANCE		
Unit	Topics	No. of Lectures
I	Performance of Choice Raaga Prescribed in the course.	15
II	Comparative study and full description of all Ragas from the course.	15
III	Performance of One Gat in other then Teentaal.	20
IV	Perforance one Dhun from any Raaga.	10




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SEMESTER	7		
COURSE CODE	A300704P		
PRACTICAL	PAPER 4 th		
COURSE TITLE	VIVA & COMPARATIVE STUDY OF RAAGAS		
CREDITS	4		
MAX. MARKS	25 + 75 = 100		
OBJECTICVE:			
To enhance the students Ability to perform and build their Artistic aptitude and compability to perform at higher level.			
Course outcome:			
1. Enhances Creativity and Systematic improvisation ability in students. 2. Develop confidence to perform as a musically mature and sensible artist.			
SYLLABUS			
PAPER-4 (PRACTICAL) VIVA & COMPARATIVE STUDY OF RAAGAS			
Unit	Topics		No. of Lectures
I	A student has to present any intensive Raag with Alap, Jod, Jhala, MaseetKhani Gat and RazaKhani Gat asked by examiner from prescribed following syllabus. - Yaman - Bhairav - Bageshree		15
II	(i) Analytical and comparative study in full description of all Ragas from syllabus. (ii) One Dhun in any Raag		20
III	One Gat in Jhaptaal in any rag of prescribed syllabus.		15
IV	Detailed knowledge of the prescribed Taals and ability to demonstration the Bol, Division in Matras by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.		10

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SEMESTER	7
COURSE CODE	A300704R
PRACTICAL	PAPER 4 th
COURSE TITLE	Research Project
CREDITS	4
MAX. MARKS	25 + 75 = 100

Project : Research Project on any topic of Music





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Faculty of Humanities
Maa Vinayak University, Mirzapur

SEMESTER	7
COURSE CODE	A300705P
PRACTICAL	PAPER 5 th
COURSE TITLE	PRACTICAL & VIVA-VOCE
CREDITS	4
MAX. MARKS	25 + 75 = 100

OBJECTIVE:

- To enhance the students Ability to perform and build their Artistic aptitude and compability to perform at higher level.

Course outcome:

- Enhances Creativity and Systematic improvisation ability in students.
- Develop confidence to perform as a musically mature and sensible artist.

SYLLABUS

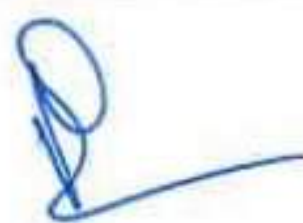
PAPER-4 (PRACTICAL) PRACTICAL & VIVA-VOCE

Unit	Topics	No. of Lectures
I	An intensive study of basic ragas along with Alap, Jhala, Vilambit and Drut composition : - Yaman - Bhairav - Bageshree	20
II	(i) One Gat in other than Teental in any one of the above mention Ragas. (ii) Taals – Brahm taal, Sool Taal	20
III	One Dhun in any Raag.	10
IV	One Gat in any rag of prescribed syllabus.	10

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(Sem VIIIth)

SEMESTER	8	
THEORY	PAPER 1 st	
COURSE CODE	A300801T	
COURSE TITLE	Technical Study of Raagas and Taals	
CREDITS	4	
MAX. MARKS	25 + 75 = 100	
OBJECTIVE: To provide a Foundation & enhance the Knowledge about basic principles and fundamentals of Indian Classical Music and their Application.		
COURSE OUTCOME : Constructs basic principle and fundamentals of Indian classical music. Develops aptitude about the application of various theories of Indian Classical Music		
SYLLABUS		
PAPER-I (Theory) Technical Study of Raagas and Taals		
Unit	Topics	No. of Lectures
I	(i) A critical and comparative study of the following Ragas with special reference to Kauns, Todi and Malhar Ragangs • Chandrakauns, Malkauns, Bilaskhani Todi, Multani, Megh Malhar, Miyan ki Malhar. (ii) General study of the following Ragas : • Miyan ki Todi, Malkauns, Megh	20
II	(i) Ability to compose and make Notation of Raga prescribed in the syllabus. (ii) Ability to compose and make Notation of a Gat in the taal other then Teentaal. (iii) Writing Notation of Dhun of any Raaga.	15
III	(i) Study of the following Taals and ability to write and demonstrate on hands in Dugun, Tigun, chaugun Layakaries • Brahma Taal, Gajajhampa Taal and Matta Taal. (ii) Writing Notation of Aadi, Kuadi and Biadi Laya in the following Taals : • Ektaal, Dadra Taal, kaharwa Taal.	10
IV	(i) Writing Notation of Dhun of any Raaga. (ii) Definition and detail explanation of the following terms : • Kaaku, Kutap, Swara-Samvad, avartan, Nibaddha Gaan, Anibaddha Gaan, Gamak, Purvang, uttrang.	15



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SEMESTER	8	
THEORY	PAPER 2 nd	
COURSE CODE	A300802T	
COURSE TITLE	GENERAL & APPLIED MUSIC THEORY	
CREDITS	4	
MAX. MARKS	25 + 75 = 100	
OBJECTIVE:		
To enhance the Students' Knowledge about the various terms used of Ras and Bhava		
COURSE OUTCOME :		
1. Knowledge of Rasa theory and Aesthetics elements. 2. knowledge of Bhav and Rasa, Raga and, Ras and Rag Dhyana etc.		
SYLLABUS		
PAPER-I (Theory) GENERAL & APPLIED MUSIC THEORY		
Unit	Topics	No. of Lectures
I	(i) Study of the development of music special reference to the following work : Natyashastra, Sangeet Ratnakar, Sangeet Parijat, Raag Vibodh	15
II	(i) Knowledge of Swar- Shruti vibhajan about ancient, medieval and modern age of Indian Music. (ii) Contribution of ancient scholar : Bharat, Matang and Sharangdev	20
III	(i) Study of Western Music : - Elementary knowledge of staff notation - Harmony, Melody, Major Tone, Minor Tone	10
IV	(i) Detailed explanation of the following terms : - Alapti, Sthaya, Giti, Vritti, baj, Gharana, swar prastar. (ii) Essays : - Important of Music in Fine Arts. - Indian Folk Music. - Music and Employment. - Importance of new education policy in the development of Indian music	15




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SEMESTER	8
COURSE CODE	A300803P
PRACTICAL	PAPER 3 rd
COURSE TITLE	PRACTICAL & STAGE PERFORMANCE
CREDITS	4
MAX. MARKS	25 + 75 = 100

OBJECTIVE:

- To enhance the students Ability to perform and build their Artistic aptitude and compability to perform at higher level.

Course outcome:

- Develops confidence to perform as a musically mature and sensible artist.
- Ability to differentiate the various Ragas and enhance the skills to make notation and improvise ragas with their creativity.

SYLLABUS

PAPER-3 (PRACTICAL) PRACTICAL & STAGE PERFORMANCE

Unit	Topics	No. of Lectures
I	Performance of Choice Raaga Prescribed in the course.	20
II	Comparative study and full description of all Ragas from the course.	20
III	Performance of One Gat in other then Teentaal	10
IV	Performance one Dhun from any Raaga	10




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SEMESTER	8	
COURSE CODE	A300804P	
VIVA	PAPER 4 th	
COURSE TITLE	VIVA & COMPARATIVE STUDY OF RAAG	
CREDITS	4	
MAX. MARKS	25 + 75 = 100	
OBJECTICVE: To enhance the students Ability to perform and build their Artistic aptitude and compability to perform at higher level.		
Course outcome: 1. Develop confidence to perform as a musically mature and sensible artist. 2. Ability to differentiates the various Raagas and enhance the skill to make notation and improvise raagas with their creativity		
SYLLABUS		
PAPER-4 (VIVA) VIVA & COMPARATIVE STUDY OF RAAG		
Unit	Topics	No. of Lectures
I	A student has to present any intensive raag with Alap, Jod, Jhala, maseetKhani Gat and RazaKhani Gat asked by examiner from prescribed syllabus.	20
II	Analytical and comparative study in full description of all Ragas from syllabus.	15
III	Knowledge of fine tuning the sitar	15
IV	Detailed knowledge of the prescribed Taals and ability to demonstration the Bol, Division in Matras by the signs on hands or Tabla in Thah, Dugun, Tigun, Chaugun and all layakari.	10




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SEMESTER	8
COURSE CODE	A300804R
PRACTICAL	PAPER 4 th
COURSE TITLE	Research Project
CREDITS	4
MAX. MARKS	25 + 75 = 100

Project : Research Project on any Topic Music





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SEMESTER	8	
COURSE CODE	A300805P	
PRACTICAL	PAPER 5 th	
COURSE TITLE	PRACTICAL & VIVA-VOCE	
CREDITS	4	
MAX. MARKS	25 + 75 = 100	
OBJECTICVE: To enhance the students Ability to perform and build their Artistic aptitude and compability to perform at higher level.		
Course outcome: 3. Enhances Creativity and Systematic improvisation ability in students. 4. Develop confidence to perform as a musically mature and sensible artist.		
SYLLABUS		
PAPER-4 (PRACTICAL) PRACTICAL & VIVA-VOCE		
Unit	Topics	No. of Lectures
I	An intensive study of the following basic ragas along with Alap, Jhala, Vilambit and Drut composition : - Vrindavani Sarang - Malkauns - Todi	20
II	One Gat in other than Teental in any one of the above mention Ragas.	20
III	One Dhun in any Raag.	10
IV	One Gat in Ektaal in any rag of prescribed syllabus.	10

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Minor Paper (II & IV Semester)

&

Skill Development Course

(NEP – 2020 Based Curriculum)



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New Education Policy 2020

**Department of
Instrumental Music Sitar**

Faculty of Humanities

Maa Vindhyavasini University, Mirzapur

Syllabus: Minor Elective Paper [Music Sitar] – II Sem.

Paper – 1 : **General Study of Ragas & Talas (04 Credit)**

- 1) Identification of Shuddh and Vikrit Swaras
- 2) Practice of Ten Alankars
- 3) General Study of following Ragas-

a)	Yaman	f)	Bhairav
b)	Bilawal	g)	Bhairavi
c)	Kafi	h)	Todi
d)	Khamaj	i)	Poorvi
e)	Aasawari	j)	Marva

Note: Sargam and One Chhota Khyal

- 4) General Study of Given Talas –

a)	Dadra
b)	Kaharawa
c)	Teen Taal
d)	Ek Taal



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Department of

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Syllabus: Minor Elective Paper [Music Sitar] – IV Sem.

Paper – 2 : **Theoretical Study of Indian Music** (04 Credit)

- 1) Definition of Sangeet, Naad, Saptak, Vadi, Samvadi, Vivadi, Anuvadi, Pakad, Alaap, Taan, Laya, Swar, Aroh-Avaroh, Meend
- 2) Swar and Shruti
- 3) Life Sketches of Pt. Ravi Shankar and Pt. Vishnu Narayan Bhatkhande
- 4) Identification of Ragas from the given Swaras



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SKILL DEVELOPMENT COURSE

Programme/Class: UG		Semester : I / II / III / IV	
Course Code :	Course Title: Fundamental Theory of Indian Music & Basic Practical Knowledge		
Course Designed By:	Dr. Ritu Singh, Asst. Professor Deptt. of Music- Sitar, K.A.K.P.G. College, Mirzapur		
<u>Course Objective:</u>			
The Course aims to:			
1. Provide Fundamental Knowledge of Indian Music			
2. Develop Essential awareness about how to practice properly.			
3. Familiarize learners with operating basic musical instruments like Tanpura, Harmonium, and Tabla etc.			
4. Build confidence in performing on stage.			
5. To understand the basics of origin of Indian Music.			
<u>Learning Outcomes:</u>			
1. Better listening skills- Recognize pitch, identify chords, and understand the true joy of musical harmony.			
2. Stronger rhythm and timing – Understand patterns of Musical rhythm and steady beats, easy to track standard meters of Laykaries like 2/4, 4/3, 2/3 etc.			
3. Music Literacy – Reading Basic notation, comprehend theory basics like Swar, Laya, Raga, Shruti, Tala and Saptak etc.			
4. Creative Growth – Play with Musical notes and rhythm with confidence, clear improvement in personality and feel more confident with public affairs.			
Credit : 03 (Theory : 02, Practical : 01)		Max. Marks : 25 +75	
Unit	Topics	Lectures (Hours)	
		Theory	Practical
1.	Introduction to Swaras & Definition of Shuddh and Vikrit Swaras	4	2
2.	Basic Alankar & Palta. Writing of minimum 15 Paltas	6	2
3.	Prescribed Ragas: Bhairavi & Yaman Elementary Knowledge of the above Ragas & One Drut Gat in each of the above Ragas	6	4
4.	Knowledge of following Talas with Practical Demonstration: Teen Taal & Kaharva Taal	4	3
5.	Definition and Explanation of following musical terms: Naad, Shruti, Swar, Sangeet, Saptak, Thaata, Raag, Vadi, Samvadi, Anuvadi, Vivadi, Pakad, Alaap, Taan, Laya, Taal, Theka, Sam, Taali, Khali	6	4
6.	Life Sketches of Pt. Ravi Shankar and Pt. Vishnu Narayan bhatkhande	4	-
Total Hours		30	15
Suggested Evaluation: Continuous Internal Evaluation for 25 Marks will be based on Allotted assignment, class test and viva-voce.			




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