

NATIONAL EDUCATION POLICY-2020

**Common Minimum Syllabus for all
Uttarakhand State Universities and Colleges for
First Three Years of Higher Education**

**U.G. HINDUSTANI MUSIC (INSTRUMENTAL)
SYLLABUS - 2021**

Curriculum Design Committee, Uttarakhand

Sr.No.	Name & Designation	
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**List of all Papers in Six Semester
Semester-wise Titles of the Papers in Music Instrumental
– Sitar**

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
<i>Certificate Course in MUSIC INSTRUMENTAL</i>					
FIRST YEAR	I	MUS101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	THEORY	2
		MUS102P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
	II	MUS201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	THEORY	2
		MUS202P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
<i>Diploma in MUSIC INSTRUMENTAL</i>					
SECOND YEAR	III	MUS301T	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	THEORY	2
		MUS302P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
	IV	MUS401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	THEORY	2
		MUS402P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
<i>Bachelor of MUSIC INSTRUMENTAL</i>					
THIRD YEAR	V	MUS501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	4
		MUS502P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	4
		MUS503P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	2
		MUS504R	Project Report -1 (Qualifying)	PROJECT	
	VI	MUS601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	4
		MUS602P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	4
		MUS603P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	2
		MUS604R	Project Report -2 (Qualifying)	PROJECT	

VOCATIONAL/SKILL DEVELOPMENT COURSES

LIST OF ALL THE PAPERS IN FIRST 04 SEMESTERS - Music Instrumental (Sitar)

<i>YEAR</i>	<i>SEMESTER</i>	<i>COURSE CODE</i>	<i>PAPER TITLE</i>	<i>THEORY/PRACTICAL</i>	<i>CREDITS</i>
FIRST	1 ST	MS-SV101P	BASIC KNOWLEDGE OF THE INSTRUMENT "SITAR"	PRACTICAL	3
FIRST	2 ND	MS-SV102P	ADVANCED KNOWLEDGE OF THE INSTRUMENT "SITAR"	PRACTICAL	3
SECOND	3 RD	MS-SV103P	BASIC KNOWLEDGE OF PRACTICAL PERFORMANCE & PROFICIENCY SKILL IN "SITAR"	PRACTICAL	3
SECOND	4 TH	MS-SV104P	ADVANCED KNOWLEDGE OF PRACTICAL PERFORMANCE & PROFICIENCY SKILL IN "SITAR"	PRACTICAL	3

Note: Admission in the Skill Development/Vocational Courses for the students from 1st to 4th Semester shall strictly depend upon the number of available seats (Merit Wise) as suggested by the Faculty Members of the Subject Specialization according to the availability of musical instruments & seating capacity.

List of Minor Elective Courses in Music Instrumental #					
<i>Year</i>	<i>Semester</i>	<i>Course Code</i>	<i>Paper Title</i>	<i>Theory/Practical</i>	<i>Credits</i>
First Year	I*	MES101P	Performance & Proficiency Skill	Practical	4
*Equivalent Minor Elective Course shall also be pursued in the Online Mode via the Swayam Portal with the link https://swayam.gov.in/					
Second Year	III **	MES301P	Performance & Proficiency Skill	Practical	4
**Equivalent Minor Elective Course shall also be pursued in the Online Mode via the Swayam Portal with the link https://swayam.gov.in/					

List of Skill Development/Vocational Courses in Music Instrumental					
<i>Year</i>	<i>Semester</i>	<i>Course Code</i>	<i>Paper Title</i>	<i>Theory/Practical</i>	<i>Credits</i>
First Year	I	The Skill Development/Vocational Courses shall be pursued in the Online Mode via the Swayam Portal with the link https://swayam.gov.in/			3
First Year	II				3
Second Year	III				3
Second Year	IV				3

SUBJECT PREREQUISITES:

To study this course, it is NOT compulsory for the students to have studied Music in class 12th. This Course of Open for all the students who have passed their class 12th examination.

COURSE INTRODUCTION

B.A. in Music (Hindustani Music Instrumental) is a three-year/six semester degree programme. The course includes theory and practice in ragas and talas, their history and origin, and development. Music is the evergreen skill and the person with mastery over it has lots of opportunities in composing, singing, teaching, and performing the music. Candidates who are willing to study graduation in Hindustani Music Instrumental, need to develop the skill in playing an instrument. It takes years of practice before gaining mastery over the skill. Graduation in Hindustani Music Instrumental offers the candidates an in-depth study of Hindustani Music and offers them a degree, which is helpful in building a professional life.

Note: Admission in the Minor Elective Courses for the students from other faculties in the 1st & 3rd Semester shall strictly depend upon the number of available seats (Merit Wise) as suggested by the Faculty Member of the Subject Specialization according to the availability of musical instruments & seating capacity.

Programme outcomes (POs):	
PO 1	This program will initiate a relative beginner into the world of Hindustani Classical Music where he will have knowledge of the rich cultural heritage of India that Indian classical music is.
PO 2	This program will help student to know about the basic terminologies of Indian music which will help them in the proper understanding of not just Hindustani music but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
PO 3	The student will develop the ability to read and write the notations of compositions according to a well-defined notation system which in turn will help him in learning new compositions by various composers of Hindustani music.
PO 4	Through this program one can grasp the various theoretical and analytical aspects of the prescribed ragas - like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
PO 5	This will help in proper understanding of the concept of Tala and different layakaries and its use in Hindustani music, especially ragas.
PO 6	This will help in knowing about the history of music from Vedic times to the present world.
PO 7	This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
PO 8	This will give them valuable knowledge on the various musical (vocal) forms and classification of instruments.
PO 9	Through this program one can easily present a dhun, devotional or light composition.
PO 10	This program gives the complete understanding of all the techniques used in playing Sitar and makes them versatile in playing them as well.
PO 11	This program makes the student aware of the life and contribution of the legends in this field.
Programme specific outcomes (PSOs): <i>UG I Year / Certificate course MUSIC INSTRUMENTAL</i>	
<ul style="list-style-type: none"> • This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed ragas and taalas Students will get aware of the basic terminologies and structural details of Sitar. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music. • The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas. • 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 Hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.

- The student will further learn about the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some advance bol patterns exercise, alankars/paltas of left-right hand and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. They'll understand the concept of laya and layakari through some basic talas.

Programme specific outcomes (PSOs):
UG II Year/ (Diploma in MUSIC INSTRUMENTAL)

- The students will know about the rich history of Indian music through the study of musical concepts from ancient period. They will know in detail about the history and origin of sitar. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to understand the concept of Thaata-Raga system. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.
- 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.
- The students will know about the rich history of Indian music through the study of musical concepts from medieval period. They will get the elementary knowledge of South Indian Music system in terms of swar and taal and comparison with North Indian style. They will learn about some prominent singing styles in Indian music. They will also know about some common musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.
- 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.

Programme specific outcomes (PSOs):
UG III Year / Bachelor of MUSIC INSTRUMENTAL

- 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 layakarīs including Ada laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory.
- They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with 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 will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Razakhani gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.
- 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 research on the given topic and present the collected data and material in the form of a well-prepared report/brief dissertation.
- They will get the salient knowledge of Senia Gharana tradition in Indian Classical Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakarīs including Odd laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory. They will know in detail about the concept of Gram, Moorchhana and Raag vargikaran. They will be able to understand about the western music as well.
- They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with 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 will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how a gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.
- 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 research on the given topic and present the collected data and material in the form of a well-prepared report/brief dissertation.

Year wise Structure of MUSIC INSTRUMENTAL – (CORE / ELECTIVE COURSES & PROJECTS)

Subject: MUSIC INSTRUMENTAL

Course/ Entry –Exit Levels	Year	Sem.	Paper 1	Credit	Paper 2	Credit	Paper 3	Credits	Research Project	Credit	Total Credits
Certificate Course In MUSIC INSTRUMENTAL	I	I	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	2	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4	**	**	**	**	6
		II	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	2	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4	**	**	**	**	6
Diploma in MUSIC INSTRUMENTAL	II	III	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	2	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4	**	**	**	**	6
		IV	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	2	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4	**	**	**	**	6
Bachelor of MUSIC INSTRUMENTAL	III	V	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	4	Practical Performance of the prescribed Raagas and Taals.	4	Proficiency Skill of the prescribed Raagas and Taals.	2	Project Report - 1 (Qualifying)		10
		VI	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	4	Practical Performance of the prescribed Raagas and Taals.	4	Proficiency Skill of the prescribed Raagas and Taals.	2	Project Report - 2 (Qualifying)		10
Comments											

Internal Assessment & External Assessment

Internal Assessment	Marks (25)	External Assessment	Marks (75)
Seminar / Assignment on any topic of the Particular Course (For all theory courses)	10	Theory Paper Semester 01	75
Test with Long; Short and (or) Multiple Choice Questions (For all theory courses)	10	Theory Paper Semester 02	75
Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities. (For all theory courses)	5	Theory Paper Semester 03	75
Practical (For all practical courses)	10	Theory Paper Semester 04	75
Viva-Voce (For all practical courses)	10	Theory Paper Semester 05	75
Whole knowledge of the Instrument “Sitar” along with tuning & proper co-ordination of the instrument with Tabla accompaniment. (For all practical courses)	5	Theory Paper Semester 06	75

DETAILED SYLLABUS

NEP 2021

Subject – Performing Arts

Music Instrumental

**Department of Music, D.S.B. Campus, Kumaun
University, Nainital – 263002, Uttarakhand**

For all Theory Courses:

Suggestive Continuous Evaluation Methods:

Internal Assessment	Marks
Seminar / Assignment on any topic of the Particular Course	10
Test with Long; Short and (or) Multiple Choice Questions	10
Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities.	5
TOTAL	25

For all Practical Courses:

Suggestive Continuous Evaluation Methods:

Internal Assessment	Marks
Practical	10
Viva Voce	10
Whole knowledge of the Instrument “Sitar” along with tuning & proper co-ordination of the instrument with Tabla accompaniment.	5
TOTAL	25

NOTE: All the six semester Courses T/P/R – Open for all.

Syllabus prepared & presented by:

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D.S.B. Campus
Kumaun University
Nainital – 263002
Uttarakhand**

**Semester-Wise Titles of the Papers in Bachelor of Arts - Music
Instrumental**

Year	Sem	Course Code	Paper Title	Theory/ Practical	Credits
1	I	MUS101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	THEORY	02
1	I	MUS102P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
1	II	MUS201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	THEORY	02
1	II	MUS202P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
2	III	MUS301T	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	THEORY	02
2	III	MUS302P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
2	IV	MUS401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	THEORY	02
2	IV	MUS402P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
3	V	MUS501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	04
3	V	MUS502P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
3	V	MUS503P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	02
3	V	MUS504R	Project Report - 1 (Qualifying)	PROJECT	
3	VI	MUS601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	04
3	VI	MUS602P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
3	VI	MUS603P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	02
3	VI	MUS604R	Project Report - 2 (Qualifying)	PROJECT	

PROGRAMME SPECIFIC OUTCOMES (PSO's)

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

Programme/Class: Certificate/B.A.		Year: First	Semester: First
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS101T		Course Title: Theoretical and Analytical study of Ragas, Talas and general theory of Indian Classical Music	
<p>Course outcome: This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed ragas and taalas. Students will get aware of the basic terminologies and structural details of Sitar. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Unit			
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 & Alliyah Bilawal Non-Detail study- Kafi		06
III	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.		06
IV	Theoretical description and notation writing of Taals TeenTaal, EkTaal & Dadra with Thah and Dugun Layakari.		04
V	Detailed study of the parts of your Instrument with the help of a picture/diagram.		02
VI	Definition and explanation of the following terms: Swar, Shruti, Saptak, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali and Sam.		02
VII	Detailed study of Notation system of Pt. Vishnu Narayan Bhatkhande.		02
VIII	Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande and Miyan Tansen		04
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

<p>4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasic Visleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
<hr style="width: 10%; margin: auto;"/>
<p><u>Suggested Continuous Evaluation Methods:</u> Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>
<p>Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. <u>Open for all</u></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: Certificate/B.A.	Year: First	Semester: First
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)		
Course Code: MUS102P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and 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 basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two taans in the Raag prescribed for non-detailed study.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.	06
IV	Knowledge of playing of four different bol patterns of four matra each by right hand on the instrument.	08
V	Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Ragas in Thah and Dugun Laya on the instrument.	08
VI	Knowledge of playing technique of Jhala in Thah and Dugun Laya.	08
VII	Elementary knowledge of Vocal chord and singing ability in a given scale.	02
VIII	Basic knowledge of strings, its attributes and tuning.	02
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 		

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

Programme/Class: Certificate/ B.A.		Year: First	Semester: Second
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS201T		Course Title: Theoretical and Analytical study of Ragas, Talas and historical study of Indian Classical Music	
<p>Course outcome: This course will help the students to know the rich history of Indian music through the study of vedic musical concepts. They will know in detail about the types of instruments through classification of Indian musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and 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 ans stani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Bhopali & Vrindavani Sarang Non-Detail study – Khamaj		04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.		08
III	Theoretical description and notation writing of Taals - EkTaal, JhapTaal, Chartaal & Dhamaar with Thah and Dugun Layakari.		04
IV	Brief history of Indian Classical Music from Vedic period to 4th Century A.D.		02
V	Detail descriptive knowledge of the classification of Indian Musical Instruments.		03
VI	Definition and explanation of the following terms: Alankar, Taan/Toda, Gat, Raga, Jhallah, Vadi, Samvadi, Anuvadi and Vivadi.		02
VII	Brief knowledge of the placement of Shudh Swars on Shruti (by the Music Scholars of Ancient, Medieval and Modern period.)		03
VIII	Biography and contribution in Indian Music of Pt. Vishnu Digambar Paluskar and Swami Haridas		04

Suggested Readings:

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

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

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

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

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

Further Suggestions:

Programme/Class: Certificate/B.A.		Year: First	Semester: Second
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS202P		Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: The student will further learn about the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some advance bol patterns exercise, alankars-paltas of left-right hand and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. They'll understand the concept of laya and layakari through some basic talas.			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.		18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans in the Raag prescribed for non-detailed study.		08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.		06
IV	Knowledge of playing of four different bol patterns of eight matra each by right hand.		08
V	Knowledge of playing of four Alankars of four swars each in the prescribed Ragas in thah and dugun laya.		08
VI	Knowledge of playing some bol patterns in Jhala.		08
VII	Ability to sing 'Sa' swar in a given scale.		02
VIII	Knowledge and ability to tune the "Joda" string of the instrument.		02

Suggested Readings:

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

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Third
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS301T		Course Title: Theoretical and Analytical study of Ragas, Talas and theory of Indian Classical Music	
Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from ancient period. They will know in detail about the history and origin of sitar. They will know about the various grammatical aspects and respective rules of the prescribed ragas and 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: 25+75		Min. Passing Marks: 33	
Unit	Topics	No. of Lab Lectures	
I	Theoretical description and analytical study of Raagas for-: Detail study – Rageshree & Malkauns Non-Detail study – Miyan Ki Todi	04	
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.	08	
III	Theoretical description and notation writing of Taals- Rupak Taal, Keharwa Taal & Deepchandi Taal with Thah, Dugun and Chaugun Layakari.	04	
IV	Brief history of Indian Classical Music from 5th Century A.D. to 12th Century A.D.	02	
V	Definition and explanation of the following terms: Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan, Jamjama, Purvaang, Uttarang, Alpattava & Bhauttava.	03	
VI	Brief history and origin of your Instrument	03	
VII	Detailed knowledge of Bhatkhanda Ten Thaata system of Raagas.	02	
VIII	Biography and contribution in Indian Music of Ustad Alauddin Khan; Pt. Ravi Shankar & Ustad Vilayat Khan.	04	
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

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

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Third
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS302P		Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.		20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.		10
III	Ability to play any type of dhun, devotional or geet composition on your instrument.		08
IV	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.		08
V	Knowledge of playing of one Swar Meend on Sitar.		06
VI	Knowledge of playing of Jhala with some variations of eight matra bol.		04
VII	Elementary knowledge and ability to sing Shudhha Swars in a given scale.		02
VIII	Knowledge and ability to tune the "Baaj" string of the instrument.		02
Suggested Readings:			
1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
2. Chaudhary, Pt. Debu, Sitar and its Technique , Publisher: Avon Book Company, Delhi.			
3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.			
4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka			

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

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Fourth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS401T		Course Title: Theoretical and Analytical study of Ragas, Talas and other aspects of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from medieval period. They will get the elementary knowledge of South Indian Music system in terms of swar and taal and comparison with North Indian style. They will learn about some prominent singing styles in Indian music. They will also know about some common musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Shuddha Sarang & Bhimpalasi Non-Detail study – Bageshree & Kamod		04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		08
III	Theoretical description and notation writing of Taals- DhamarTal, Teevra Taal & Ada Chautaal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 13th Century A.D. to 18th Century A.D.		02
V	Elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System and comparison with Hindustani (North Indian) Music System.		03
VI	Knowledge of the following styles of music: Dhrupad, Dhamar, Tarana, Khyal, Tappa and Thumri		03
VII	A general study of some common musical Instruments used in North Indian Classical Music: - Harmonium, Tanpura and Tabla.		02
VIII	Biography and contribution in Indian Music of Pt. Nikhil Bannerjee & Pt. V. G. Jog		04

Suggested Readings:

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

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

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

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

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

Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: Second	Semester: Fourth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)		
Course Code: MUS402P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taal. 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: 25+75 = 100	Min. Passing Marks: 33	
Unit		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.	08
III	One gat in any other Taal than Teental in any Raag with Four Taans/Todas from the syllabus.	08
IV	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	06
V	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.	06
VI	Knowledge and ability of playing of two Swar Meend on Sitar.	06
VII	Ability to sing Sargam and knowledge of tuning of the chikaari strings of the Instrument.	04
VIII	Knowledge of playing of Jhala with variations of sixteen matra bol.	04
Suggested Readings:		
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

<p>4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
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<p><u>Suggested Continuous Evaluation Methods:</u> Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>
<p>Course prerequisites: To study this course, a student must have had the subjectin class/12th/ certificate/diploma. <u>Open for all</u></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS501T		Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from modern period. They will get the salient knowledge of Gharana tradition in Indian Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalās. 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 taalās as well. Notation writing of taalās with various layakarīs including Ada laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory.</p>			
Credits: 04		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Bihag & Des Non-Detail study – Patdeep & Megh Malhaar		08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		06
III	<ul style="list-style-type: none"> • Theoretical description and notation writing of Taals- Sool Tal & Deepchandi Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Elementary knowledge of Aad Laya. 		08
IV	Notation writing of compositions of one gat with four taan / toda in any other Taal than Teental in any Raag from the syllabus.		04
V	<ul style="list-style-type: none"> • Placement of Swars on Veena by Pt. Srinivas. • Concept of Harmony and melody. • Study of Sandhi prakash raag, Parmel praveshak raag, Ardhhwadarshak swar 		14
VI	Gharana - definition and concept, its merits and demerits.		04
VII	<ul style="list-style-type: none"> • Brief history of Indian Classical Music from 18th Century A.D. to present day. • Biography and contribution in Indian Music of Ustad Abdul Haleem Jaffer Khan; Pt. Bhimsen Joshi and Ustad Bismillah Khan. 		10
VIII	Essays: (i) Sangeet aur Samaj (ii) Sangeet aur Yog (iii) Classical Music and Folk Music		06

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS502P		Course Title: Practical performance of the prescribed Raagas and Taals.	
Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with 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.			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Unit			
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Six Taans/Todas in the Raag prescribed for detailed study.		20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.		08
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.		08
IV	Ability of playing of two Swar Meend on Sitar.		06
V	Ability of playing Jhala with variations.		06
VI	Ability to sing Sargam in a given scale.		04
VII	Ability to tune the Instrument.		04
VIII	Ability to play Alaap & Jod Alaap in the prescribed ragas.		04
Suggested Readings:			
1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
2. Chaudhary, Pt. Debu, Sitar and its Technique , Publisher: Avon Book Company, Delhi.			
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<p>6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasic Visleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
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<p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>
<p>Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. Open for all</p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS503P		Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Razakhani gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Unit	Topics		No. of Lab Lectures
I	Theoretical, comparative and analytical study of Raagas and Taalas.		02
II	One gat with Four tans/todas in any other Taal than Teental in any Raag from the syllabus.		08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.		06
IV	Knowledge of playing of Jhala and its variations.		02
V	Knowledge to play alankar and paltas.		02
VI	Knowledge to play Meend on Sitar.		04
VII	Knowledge of Swars and Saptak.		02
VIII	Knowledge of different components and technical terms used in sitar playing.		04
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 			

<p>6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasek Visleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
<hr style="width: 10%; margin: auto;"/>
<p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>
<p>Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. Open for all</p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS504R		Course Title: Project Report - 1	
Course outcomes: The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.			
Credits: 03		Core Compulsory	
Max. Marks: 100 (50 Project Report + 50 Research Analysis)		Min. Passing Marks: 33	
Unit	Topics		No. of Lectures
I	Individual Styles of various Sitar artists of different Gharanas & Assignment/Paper Writing on any topic from the syllabus.		45
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasic Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

21. Vasant, Sangeet Visharad , Publisher: Sangeet Karyalaya, Hathras. Suggestive digital platforms web links- http://heecontent.upsdc.gov.in
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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)
Course prerequisites: To study this course, a student must have had the subject..... in class/12 th / certificate/diploma. Open for all
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Sixth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS601T		Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: They will get the salient knowledge of Senia Gharana tradition in Indian Classical Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakarīs including Odd laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory. They will know in detail about the concept of Gram, Moorchhana and Raag vargikaran. They will be able to understand about the western music as well.</p>			
Credits: 04		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Unit	Topics		No. of Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Miyan Ki Malhaar & Puriya Non-Detail study – Kedar & Hameer		08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in the Raags prescribed for detailed study.		06
III	<ul style="list-style-type: none"> • Theoretical description and notation writing of Taals – Ada Char Tal & Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Basic concept of Ada, Kuwad and Biyaad Laya. 		08
IV	Notation writing of compositions of one gat with four taans/todas in any other Taal than Teental in any Raag from the syllabus.		04
V	<ul style="list-style-type: none"> • Detailed analytical and comparative study of Raag vargikaran. • Concept of Alaap, Nibadh & Anibaddh gaan, Alaptigaan and Swasthan Niyam. • Elementary knowledge of Western Staff notation 		12
VI	<ul style="list-style-type: none"> • A detailed study of Graam and its types. • A detailed study of Moorchhana and its types. 		12
VII	Detailed knowledge of Senia gharana with its contribution in Indian Classical Music.		04
VIII	Essays: (i) Importance of Laya & Taal in Music (ii) Teaching of Music in Educational Organizations		06

Suggested Readings:

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

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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)

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)		
Course Code: MUS602P	Course Title: Practical performance of the prescribed Raagas and Taals.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with taans and jhala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions.</p>		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
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 Six taans/ todas in the Raag prescribed for non-detailed study.	08
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	08
IV	Ability of playing of two Swar Meend on Sitar.	06
V	Ability of playing Jhala with variations.	06
VI	Ability to sing Sargam in a given scale.	04
VII	Ability to tune the Instrument.	04
VIII	Ability to play Alaap, Jod Aalap & Jod Jhallah in the prescribed ragas.	04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

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

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

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)		
Course Code: MUS603P	Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how a gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.		
Credits: 02		Core Compulsory
Max. Marks: 25+75 = 100		Min. Passing Marks: 33
Unit	Topics	No. of Lab Lectures
I	Theoretical, comparative and analytical study of Raagas and Taalas.	02
II	One gat with Four taans/todas in any other Taal than Teental in any Raag from the syllabus.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.	06
IV	Knowledge of playing of Jhala and its variations.	02
V	Knowledge to play alankar and paltas.	02
VI	Knowledge to play Meend on Sitar.	04
VII	Knowledge of Swars and Saptak.	02
VIII	Knowledge of different components and technical terms used in sitar playing.	04
Suggested Readings:		
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

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7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihāsik Visleshān**, Publisher: Pratibha Prakashan, New Delhi.
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14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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

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

Programme/Class: Degree/ B.A.		Year: Third	Semester: Sixth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MUS604R		Course Title: Project Report - 2	
Course outcomes: The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.			
Credits: 03		Core Compulsory	
Max. Marks: 100 (50 Project Report + 50 Research Analysis)		Min. Passing Marks: 33	
Unit	Topics		No. of Lectures
I	Therapeutic properties of Music & Assignment / Paper Writing on any topic based on the syllabus.		45
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasic Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

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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)
Course prerequisites: To study this course, a student must have had the subject..... in class/12 th / certificate/diploma. Open for all
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions:

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

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Programme/Class: MINOR ELECTIVE (B.A.)		Year: First	Semester: First
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MES101P		Course Title: Performance and Proficiency Skill	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and 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 basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>			
Credits: 04		Minor Elective	
Max. Marks: 25+75 = 100 (External + Internal)		Min. Passing Marks: 33	
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag Yaman for detailed study.		18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two taans in the Raag Yaman for detailed study.		08
III	Detailed knowledge of the Taal Teentaal and the 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 Raga Yaman 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 playing styles of the various Gharanas of Sitar.		02
VIII	Basic knowledge of strings, its attributes and tuning.		02
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

<p>Publishers and Distributors, New Delhi.</p> <ol style="list-style-type: none"> 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihāsik Visleshān, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshān, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
<hr style="width: 10%; margin: auto;"/>
<p><u>Suggested Continuous Evaluation Methods:</u> Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>
<p>Course prerequisites: To study this course, a student must have had the subjectin class/12th/ certificate/diploma. <u>Open for all</u></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: MINOR ELECTIVE (B.A.)		Year: Second	Semester: Third
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MES301P		Course Title: Performance and Proficiency Skill.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and 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 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 talās.</p>			
Credits: 04		Minor Elective	
Max. Marks: 25+75 = 100 (External+Internal)		Min. Passing Marks: 33	
Unit	Topics	No. of Lectures	
I	One Vilambit (Maseetkhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raga Bhopali for detailed study.	20	
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raga Bhopali for detailed study.	10	
III	Ability to play any type of dhun, devotional or geet composition on your instrument.	08	
IV	Detailed knowledge of the Taal Ektaal and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.	08	
V	Knowledge of playing of one Swar Meend on Sitar.	06	
VI	Knowledge of playing of Jhala with some variations of eight matra bol.	04	
VII	Elementary knowledge and ability to sing Shudhha Swars in a given scale.	02	
VIII	Knowledge and ability to tune the "Baaj" string of the instrument.	02	
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

Publishers and Distributors, New Delhi.

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

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:

VOCATIONAL/SKILL DEVELOPMENT COURSES

LIST OF ALL THE PAPERS IN FIRST 04 SEMESTERS - Music Instrumental (Sitar)

<i>YEAR</i>	<i>SEMESTER</i>	<i>COURSE CODE</i>	<i>PAPER TITLE</i>	<i>THEORY/PRACTICAL</i>	<i>CREDITS</i>
FIRST	1 ST	MS-SV101P	BASIC KNOWLEDGE OF THE INSTRUMENT "SITAR"	PRACTICAL	3
FIRST	2 ND	MS-SV102P	ADVANCED KNOWLEDGE OF THE INSTRUMENT "SITAR"	PRACTICAL	3
SECOND	3 RD	MS-SV103P	BASIC KNOWLEDGE OF PRACTICAL PERFORMANCE & PROFICIENCY SKILL IN "SITAR"	PRACTICAL	3
SECOND	4 TH	MS-SV104P	ADVANCED KNOWLEDGE OF PRACTICAL PERFORMANCE & PROFICIENCY SKILL IN "SITAR"	PRACTICAL	3

Note: Admission in the Skill Development/Vocational Courses for the students from 1st to 4th Semester shall strictly depend upon the number of available seats (Merit Wise) as suggested by the Faculty Members of the Subject Specialization according to the availability of musical instruments & seating capacity.

SKILL DEVELOPMENT / VOCATIONAL COURSE - U.G.		Year: First	Semester: First
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MS-SV101P		Course Title: BASIC KNOWLEDGE OF THE INSTRUMENT "SITAR"	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and 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 basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>			
Credits: 03		SKILL DEVELOPMENT/VOCATIONAL COURSE	
Max. Marks: 25+75 = 100 (External + Internal)		Min. Passing Marks: 33	
Unit			
Unit		Topics	No. of Lectures
I	Basic structural knowledge of the instrument - Sitar		05
II	Ability to play 15 Alankars/Taans/Todas in the Raga Yaman		05
III	Ability to play one Razakhani Gat in the Raga Yaman		10
IV	Ability to play Jod & Jhalla in the Raga Yaman		05
V	Ability to play Jhalla in the Raga Yaman		05
VI	Ability to demonstrate & recite Taal Teentaal on hands		05
VII	Elementary knowledge of the various Gharanas of Sitar		05
VIII	Basic knowledge of the strings & it's arrangement in Sitar		05
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

Publishers and Distributors, New Delhi.

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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 7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
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 9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
 10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
 11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
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 16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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 20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
 21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
- Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

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)

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

Further Suggestions:

SKILL DEVELOPMENT / VOCATIONAL COURSE - U.G.		Year: First	Semester: Second
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MS-SV102P		Course Title: ADVANCED KNOWLEDGE OF THE INSTRUMENT "SITAR"	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhala in a Raga is to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>			
Credits: 03		SKILL DEVELOPMENT/VOCATIONAL COURSE	
Max. Marks: 25+75 = 100 (External + Internal)		Min. Passing Marks: 33	
Unit			
Topics		No. of Lectures	
I	Detailed study of Raga Bhopali	05	
II	Ability to play 15 Alankars/Taans/Todas in the Raga Bhopali	05	
III	Ability to play one Razakhani Gat in the Raga Bhopali	10	
IV	Ability to play Jod & Jhalla in the Raga Bhopali	05	
V	Ability to play Jhalla in the Raga Bhopali	05	
VI	Ability to demonstrate & recite Taal Ektaal on hands	05	
VII	Detailed Study of the Imdakhani Gharana of Sitar & it's torchbearers.	05	
VIII	Basic knowledge of tuning the instrument "Sitar"	05	
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

Publishers and Distributors, New Delhi.

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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 11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
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 14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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 21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
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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)

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

Further Suggestions:

SKILL DEVELOPMENT / VOCATIONAL COURSE - U.G.		Year: Second	Semester: Third
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MS-SV103P		Course Title: BASIC KNOWLEDGE OF PRACTICAL PERFORMANCE & PROFICIENCY SKILL IN "SITAR"	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and 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 basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>			
Credits: 03		SKILL DEVELOPMENT/VOCATIONAL COURSE	
Max. Marks: 25+75 = 100 (External + Internal)		Min. Passing Marks: 33	
Unit			
Unit	Topics		No. of Lectures
I	Detailed study of Raga Shuddha Sarang		05
II	Ability to play 15 Alankars/Taans/Todas in the Raga Shuddha Sarang		05
III	Ability to play one Maseetkhani & one Razakhani Gat in the Raga Shuddha Sarang		10
IV	Ability to play Jod & Jhallah in the Raga Shuddha Sarang		05
V	Ability to play Jhallah in the Raga Shuddha Sarang		05
VI	Ability to demonstrate & recite Taal Jhaptaal on hands		05
VII	Detailed Study of the Senia Gharana of Sitar & it's torchbearers.		05
VIII	Basic knowledge of replacing main & tarab strings in "Sitar"		05
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

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 18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
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Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

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

Further Suggestions:

SKILL DEVELOPMENT / VOCATIONAL COURSE - U.G.		Year: Second	Semester: Fourth
Subject: Music Instrumental (Veena, Sarod, Sitar, Israj, Guitar, Violin & Flute)			
Course Code: MS-SV104P		Course Title: ADVANCED KNOWLEDGE OF PRACTICAL PERFORMANCE & PROFICIENCY SKILL IN "SITAR"	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and 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 basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>			
Credits: 03		SKILL DEVELOPMENT/VOCATIONAL COURSE	
Max. Marks: 25+75 = 100 (External + Internal)		Min. Passing Marks: 33	
Unit			
Unit		Topics	No. of Lectures
I	Detailed study of Raga Bihag		05
II	Ability to play 15 Alankars/Taans/Todas in the Raga Bihag		05
III	Ability to play one Maseetkhani & one Razakhani Gat in the Raga Bihag		10
IV	Ability to play Jod & Jhallah in the Raga Bihag		05
V	Ability to play Jhallah in the Raga Bihag		05
VI	Ability to demonstrate & recite Taal Dhamar on hands		05
VII	Detailed Study the "Gayaki Ang" on Sitar with special reference to Ustad Vilayat Khan		05
VIII	Basic knowledge of maintenance, repair work & Jawari in Sitar		05
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

Publishers and Distributors, New Delhi.

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

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)

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

Further Suggestions: