

Chaudhary Charan Singh University, Meerut



Department of Music

Programme Syllabus of Master of Arts in MUSIC

M.A.MUSIC (VOCAL-SITAR-TABLA)

As per

National Education Policy-2020

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT

NATIONAL EDUCATION POLICY-2020

Syllabus for fourth and fifth years of Higher Education (PG)

Class & Subject: M.A. MUSIC (Vocal-Sitar-Tabla)

Members of Board of studies in Music:

| S.No. | NAME | DESIGNATION | DEPARTMENT | COLLEGE / UNIVERSITY | SIGNATURE |
|-------|--------------------------------|--|-------------------------------------|---|-----------|
| 1. | Prof (Dr) Sanjeev Kumar Sharma | Dean, Faculty of Arts Convenor I | Political Science | C.C.S.University, Meerut | |
| 2. | Dr Shampa Choudhury | Associate Professor & Incharge (Music) Convenor II | Music (Vocal) | VMLG College, Ghaziabad | |
| 3. | Prof (Dr) Jaya Sharma | Professor & Incharge (Music) | Music (Vocal) | A.K.(PG) College, Hapur | |
| 4. | Prof (Dr) Ruchimita Pande | Professor | Music (Sitar) | D.G.(PG) College, Kanpur | |
| 5. | Prof (Dr) Reena Gupta | Professor & Incharge (Music) | Music (Tabla) | I.N.(PG) College, Meerut | |
| 6. | Prof (Dr) Braj Rani Sharma | Professor & Incharge (Music) | Music (Tabla) | T.R.K.M. Aligarh | |
| 7. | Prof (Dr) Praveen Saini | Professor | Music (Tabla) | G.D.H.G. College, Moradabad | |
| 8. | Prof (Dr) Suman Lata Sharma | Retd. Professor | Music (Tabla) | RG (PG) College, Meerut | |
| 9. | Prof (Dr) Vandana Agarwal | Principal | Music (Sitar) | Smt. B.D. Jain College, Agra Cant. Agra | |
| 10. | Dr Sandhya Rani Sharma | Regional Higher Education Officer, Bareilly & Moradabad Mandal & Principal | Regional Higher Education Office | V.R.A.L Govt.Girls (PG) College, Bareilly | |

CCS UNIVERSITY, MEERUT

NEP-2020 SYLLABUS

Class & Subject: M.A. MUSIC (VOCAL / SITAR / TABLA)

For All Theory Papers :-

Suggested Continuous Evaluation Methods

| Internal Assessment | Marks |
|--|-------|
| Test with multiple choice questions/ short/ long answer | 10 |
| Seminar / Assignment on any topic based on the particular course/ paper | 10 |
| Overall performance through out the semester (includes Attendance, Behaviour, Discipline and Participation in different activites) | 5 |
| Total | 25 |

For All Practical Papers :-

Suggested Continuous Evaluation Methods

| Internal Assessment | Marks |
|--|-------|
| Test (Practical Performance) | 10 |
| Viva - Voce | 10 |
| Overall knowledge of your subject (includes ability to perform with Tabla/ Harmonium and tuning of your instruments) | 5 |
| Total | 25 |

Semester-wise Titles of the Papers in M.A. Music (Vocal-Sitar-Tabla)

Abbreviations:- MUSC: Music Core Compulsory paper, MUSM: Minor paper, MUSE: Elective paper,

T: Theory, P: Practical, R: Research Project, A: Vocal and Sitar, B: Tabla and Pakhawaj

| Year | Sem. | Course Code | Core Compulsory/ Elective/Minor/ Value added | Paper Title | Theory/ Practical | Credits |
|-------|---------|-----------------------|--|--|----------------------|---------|
| 1 / 4 | I / VII | MUSC101T/ MUSM101T | Core Compulsory/ Minor Elective (for other faculty students) | Science & Aesthetics in Music (For Vocal, Stringed Instruments, Tabla and Pakhawaj) | Theory-1 | 5 |
| 1 / 4 | I / VII | MUSE102TA | Core Elective | Critical Study of Ragas & Talas and Life Sketch of Musicians (For Vocal and Stringed Instruments) | Theory-2 | 5 |
| 1 / 4 | I / VII | MUSE102TB | Core Elective | Critical Study of Talas and Life Sketch of Musicians (For Tabla and Pakhawaj) | Theory-2 | 5 |
| 1 / 4 | I / VII | MUSE103PA | Core Elective | Stage Performance (For Vocal and Stringed Instruments) | Practical-1 | 5 |
| 1 / 4 | I / VII | MUSE103PB | Core Elective | Stage Performance (For Tabla and Pakhawaj) | Practical-1 | 5 |
| 1 / 4 | I / VII | MUSE104PA | Core Elective | Viva-Voce (For Vocal and Stringed Instruments) | Practical-2 | 5 |
| 1 / 4 | I / VII | MUSE104PB | Core Elective | Viva-Voce (For Tabla and Pakhawaj) | Practical-2 | 5 |
| 1 / 4 | I / VII | MUSC105R | Core Compulsory | Research Project (For Vocal, stringed Instruments, Tabla and Pakhawaj) | Research Project | 4 |

Semester-wise Titles of the Papers in M.A. Music (Vocal-Sitar-Tabla)

Abbreviations:- MUSC: Music Core Compulsory paper, MUSE: Elective paper,

T: Theory, P: Practical, R: Research Project, A: Vocal and Sitar, B: Tabla and Pakhawaj

| Year | Sem. | Course Code | Core Compulsory/ Elective/ Value added | Paper Title | Theory/ Practical | Credits |
|-------|-----------|-------------|--|--|----------------------|---------|
| 1 / 4 | II / VIII | MUSC201T | Core Compulsory | History of Indian Music and study of Asian Continent Music (For Vocal, Stringed Instruments, Tabla and Pakhawaj) | Theory-1 | 5 |
| 1 / 4 | II / VIII | MUSC202T | Core Compulsory | Gharana System/ Baj and Life Sketch of Musicians (For Vocal, Stringed Instruments, Tabla and Pakhawaj) | Theory-2 | 5 |
| 1 / 4 | II / VIII | MUSE203PA | Core Elective | Stage Performance (For Vocal and Stringed Instruments) | Practical-1 | 5 |
| 1 / 4 | II / VIII | MUSE203PB | Core Elective | Stage Performance (For Tabla and Pakhawaj) | Practical-1 | 5 |
| 1 / 4 | II / VIII | MUSE204PA | Core Elective | Viva-Voce (For Vocal and Stringed Instruments) | Practical-2 | 5 |
| 1 / 4 | II / VIII | MUSE204PB | Core Elective | Viva-Voce (For Tabla and Pakhawaj) | Practical-2 | 5 |
| 1 / 4 | II / VIII | MUSC205R | Core Compulsory | Research Project (For Vocal, stringed Instruments, Tabla and Pakhawaj) | Research Project | 4 |

Semester-wise Titles of the Papers in M.A. Music (Vocal-Sitar-Tabla)

Abbreviations:- MUSC: Music Core Compulsory paper, MUSE: Elective paper,

T: Theory, P: Practical, R: Research Project, A: Vocal and Sitar, B: Tabla and Pakhawaj

| Year | Sem. | Course Code | Core Compulsory/ Elective/ Value added | Paper Title | Theory/ Practical | Credits |
|-------|----------|-------------|--|---|----------------------|---------|
| 2 / 5 | III / IX | MUSC301T | Core Compulsory | Study of Notation System and General Research Methodology (For Vocal, Stringed Instruments, Tabla and Pakhawaj) | Theory-1 | 5 |
| 2 / 5 | III / IX | MUSC302T | Core Compulsory | Ancient Music Scriptures and Technical Terms (For Vocal, Stringed Instruments, Tabla and Pakhawaj) | Theory-2 | 5 |
| 2 / 5 | III / IX | MUSE303PA | Core Elective | Stage Performance (For Vocal and Stringed Instruments) | Practical-1 | 5 |
| 2 / 5 | III / IX | MUSE303PB | Core Elective | Stage Performance (For Tabla and Pakhawaj) | Practical-1 | 5 |
| 2 / 5 | III / IX | MUSE304PA | Core Elective | Viva-Voce (For Vocal and Stringed Instruments) | Practical-2 | 5 |
| 2 / 5 | III / IX | MUSE304PB | Core Elective | Viva-Voce (For Tabla and Pakhawaj) | Practical-2 | 5 |
| 2 / 5 | III / IX | MUSC305R | Core Compulsory | Research Project (For Vocal, stringed Instruments, Tabla and Pakhawaj) | Research Project | 4 |

Semester-wise Titles of the Papers in M.A. Music (Vocal-Sitar-Tabla)

Abbreviations:- MUSC: Music Core Compulsory paper, MUSE: Elective paper,

T: Theory, P: Practical, R: Research Project, A: Vocal and Sitar, B: Tabla and Pakhawaj

| Year | Sem. | Course Code | Core Compulsory/ Elective/ Value added | Paper Title | Theory/ Practical | Credits |
|-------|--------|-------------|--|--|----------------------|---------|
| 2 / 5 | IV / X | MUSC401T | Core Compulsory | Evolution and Development of Ragas and Talas & General Theory (For Vocal, Stringed Instruments, Tabla and Pakhawaj) | Theory-1 | 5 |
| 2 / 5 | IV / X | MUSC402T | Core Compulsory | Multidimensional Theory and Concept of Indian Music (For Vocal, Stringed Instruments, Tabla and Pakhawaj) | Theory-2 | 5 |
| 2 / 5 | IV / X | MUSE403PA | Core Elective | Stage Performance (For Vocal and Stringed Instruments) | Practical-1 | 5 |
| 2 / 5 | IV / X | MUSE403PB | Core Elective | Stage Performance (For Tabla and Pakhawaj) | Practical-1 | 5 |
| 2 / 5 | IV / X | MUSE404PA | Core Elective | Viva-Voce (For Vocal and Stringed Instruments) | Practical-2 | 5 |
| 2 / 5 | IV / X | MUSE404PB | Core Elective | Viva-Voce (For Tabla and Pakhawaj) | Practical-2 | 5 |
| 2 / 5 | IV / X | MUSC405R | Core Compulsory | Research Project (For Vocal, stringed Instruments, Tabla and Pakhawaj) | Research Project | 4 |

CCS UNIVERSITY, MEERUT

NEP-2020

MA MUSIC (Vocal – Sitar – Tabla)

Program Outcome (PO)

The MA Music program, which is divided into two parts and structured in 4 semesters has a broad vision and strong insight to inculcate knowledge and ability among the students towards skilled musicians and proficient musicologists.

This course is constructed for Indian Classical Music (Vocal, Sitar and Tabla) fostering overall conceptual development of the students and well-designed covering both the aspects of Indian Music i.e., Theory and Practical.

Since the time immemorial, Indian Classical Music is an integral part of rich cultural heritage of our country. Culture helps to ensure people's survival and music continues to work towards achieving that goal by bringing people together. This course emphasizes to develop a comprehensive mindset in a consistent manner which encourages a lifelong engagement with rich Indian culture and performing art.

The curriculum provides an opportunity and holistic approach to learn the nuances of Indian Music and its appreciation which will lay a strong foundation for analytical and creative understandings. The course also has an integral approach in the field of research and orientation towards documentation/publication readiness which will prepare the students for professional life in music and empower them with a bright future.

M.A. Music (Vocal - Sitar - Tabla) NEP

Programme Specific Outcomes (PSOs)

PSO 1. The main outcome of this course is to make the students understand and analyse the theoretical aspects of Hindustani classical music and assess the concepts of Indian classical music performance.

PSO 2. Ability to develop and apply the knowledge of various approaches for creative rendition and spontaneous improvisation during practical presentation.

PSO 3. Analyse, evaluate and implement the skills gained during the course (both Theoretical and Practical) towards creating music and music appreciation.

PSO 4. Ability to apply new techniques and innovative concepts in the field of modern research and publications in Music, Performing arts and allied arts.

PSO 5. Make the students competent and capable enough to possess the different professions and positions in the field of music.

PSO 6. Enhance the understanding in aesthetics and its application in music.

PSO 7. Develop a wide thinking capacity and analytical approach in writing papers in different topics.

PSO 8. Critically understand and differentiate between the ragas and talas prescribed in the course.

PSO 9. Understand comprehensively regarding the rich and vast history of music.

PSO 10. Make the students aware about the prevalent music of different countries.

PSO 11. Recognise the contributions of eminent musicians and music scholars in developing music education.

PSO 12. Attain information regarding various terms applicable to music Theory and Practical.

PSO 13. Explore and understand about development of music with the help of music scriptures.

PSO 14. Recognise the vast and diversified aspects of Music through the study of different genres, trends and traditions found in Indian music as well as in Western music system.

PSO 15. Impart conceptual development and enhanced perspective in initiating, designing and processing of research project.

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|---|--|---|------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL, STRINGED INSTRUMENTS, TABLA & PAKHAWAJ) And Other Faculty Students | | | |
| COURSE CODE: MUSC101T/ MUSM101T | | COURSE TITLE: PAPER-1/ Science & Aesthetics In Music | THEORY-1 |
| COURSE OBJECTIVES: The main objective of this paper is to : <ol style="list-style-type: none"> 1. Understand the origin and development of rich cultural heritage of Indian music. 2. Identify and discuss the fundamentals of producing sound. 3. Learn about the concept of voice culture. 4. Define the principles of aesthetics and its application in music. 5. Understand the ancient Indian aesthetical concept of Rasa theory. 6. Enhance the ability to write essays on multiple topics. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to : <ol style="list-style-type: none"> 1. Get enlightened about the rich and vast history of Indian music. 2. Differentiate between the various terms applicable in music. 3. Learn about the physiology of human throat and ears. 4. Enhance the understanding in aesthetics which will help the students in their performance. 5. Examine the aesthetical relation between music and other fine arts. 6. Develop a wide thinking capacity and analytical approach in writing essays. | | | |
| CREDITS: 05 | | CORE COMPULSORY / MINOR ELECTIVE | |
| MAX. MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPICS | NO. OF LECTURES: TOTAL 75 | |
| I | <ol style="list-style-type: none"> 1. Art - origin and meaning 2. Music - origin and meaning 3. Definition of art and music according to different scholars 4. Classification of art 5. Place of music in fine arts | 15 | |
| II | <ol style="list-style-type: none"> 1. Naad - Definition and its characteristics 2. Shruti and Swar 3. Frequency and Vibration | 10 | |
| III | <ol style="list-style-type: none"> 1. Study of voice culture 2. Physiology of human throat & its application in voice culture 3. Physiology of ear & principles of hearing 4. Relativity between the sound and the structure of musical instrument | 15 | |
| IV | <ol style="list-style-type: none"> 1. Aesthetics - Meaning and definition 2. Principles of Aesthetics | 10 | |

| | | |
|----|---|----|
| | 3. Relation between music and other fine arts from aesthetic point of view | |
| V | 1. Study of Rasa 2. Rasa theory of Bharat and its application in music 3. Emotional and technical aspect of music 4. Pictorial representation of ragas | 15 |
| VI | Essays on following topics: <ul style="list-style-type: none"> • Sangeet and Yoga • Music therapy/ Sangeet chikitsa • Effect of music in life/ Jeevan me sangeet ka prabhav • Importance of laya and tala in music/ Sangeet me laya evam taal ka mahatva | 10 |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasik Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
7. Singh, Prof. Lalit Kishor, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Tomar, Awadhesh Pratap, Sangeet Shashtir Surasari, Publisher: Ragi Publication, Sagar (MP)
11. Ranade, G H, Hindustani Music its physics and Aesthetics, Edition III, Publication: Popular Prakashen, Bombay
12. Ray Dr. Sitanshu, Studies of music Aesthetics, Publisher: JK Agarwal Krishna Brothers, Ajmer
13. Popley, H.A., The music of India, Publisher: Award Publishing House, New Delhi
14. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
15. Johri, Seema, Sangeetayan, Publisher: Radha Publication, New Delhi
16. Dutta, Poonam, Bhartiya Sangeet, Publisher: Raj Publication, New Delhi
17. Bhatnagar, Dr Madhur Lata, Bhartiya Sangeet ka Saundarya Vidhan, Publisher: Hindi Madhyam Karyanvaya, New Delhi
18. Dixit, Prof. Pradeep Kumar 'Nehrang', Saras Sangeet, Publisher: Vishwavidyalaya Prakashan, Varanasi
19. Sharma, Dr Swatantra Bala, Saundarya, Ras evam Sangeet, Publisher: Anubhav Publishing House, Prayagraj
20. Shukla, Dr Madhu Rani, Sangeet Saundarya Saar, Publisher: Omega Publication, New Delhi
21. Agarwal, Dr Vandana, Bhartiya Sangeet Itihas aur Samaj ke Vikas me Uska Yogdan, Edition-2010, Publisher: Shalabh Publishing House, Meerut
22. Garg, Laxmi Narayan, Nibandh Sangeet, Publisher: Sangeet Karyalaya, Hathras
23. Vijaylaxmi, Dr M, Sangeet Nibandh Mala, Publisher: Sanjay Prakashan, New Delhi

24. Adhikari, Dr Neelam, Sangeet Nibandh Saar, Publisher: Raj Publication, New Delhi
25. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ WrittenTest/ 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|---|--|------------------------|---------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL & STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE102TA | COURSE TITLE: PAPER-2/ Critical Study of Ragas & Talas and Life Sketch of Musicians | | THEORY-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to :</p> <ol style="list-style-type: none"> 1. Develop deeper theoretical knowledge of ragas and talas. 2. Ability to write notations of various compositions and genres. 3. Develop capacity to write the layakaris of talas. 4. Understand and define the different musical terms of Hindustani music. 5. Acquaint knowledge in principles of raga classifications from ancient to modern era. 6. Know about the contributions of eminent music scholars. <p>COURSE OUTCOMES: At the end of this course students will be able to :</p> <ol style="list-style-type: none"> 1. Critically understand and differentiate between the ragas and talas of their course. 2. Develop ability in notating talas with layakaris. 3. Write the notations of different compositions and grip over notating the layakaris in dhrupad/ dhamar. 4. To acquire understanding of musicological terms related to vocal, sitar and tabla. 5. Thoroughly understand the characteristics of raga classifications. 6. Enlist the role of legendary musicians and scholars in enriching the music education. | | | |
| CREDITS: 05 | CORE ELECTIVE | | |
| MAX. MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | <ol style="list-style-type: none"> 1. Raga Vargikaran 2. Principles of raga classification: <ul style="list-style-type: none"> • Jati Vargikaran • Rag-Ragini Vargikaran • Mel / Thaata-Rag Vargikaran • Ragang Vargikaran | | 15 |
| II | <ol style="list-style-type: none"> 1. Marg and Deshi sangeet 2. Jati gayan 3. Concept of Raga - origin and development | | 15 |
| III | <ol style="list-style-type: none"> 1. Definition of Khayal (vilambit and drut), Dhrupad with its baniya, Dhamar, Tarana, Chaturang, Thumri, Tappa and Dadra 2. Definition of Maseetkhani and Razakhani gat, Jhala, Taan, Toda, Murki, Kan, Meend, Jamjama, Krintan, Ghaseet etc. | | 15 |
| IV | <ol style="list-style-type: none"> 1. Comparative study of ragas prescribed in the course 2. Notation writing of Vilambit and Drut Khayal, Dhrupad/ Dhamar with layakari, Tarana, Maseetkhani and Razakhani gat, Jhala, Taan and Toda | | 10 |

| | | |
|----|---|----|
| V | 1. Study of following talas and ability to write different layakaris along with layakari in one avartan: Teental, Ektal, Chartal, Dhamar, Roopak, Jhaptal, Keharva and common talas | 10 |
| VI | Biographical sketch and contribution of the following Indian classical musicians: 1. Pt. Ravi Shankar 2. Pt. Bheemsen Joshi 3. Ustad Bismillah Khan 4. Pt. Jasraj 5. Ustad Allah Rakha 6. Pt. Shiv Kumar Sharma | 10 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani. Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
4. Shrivastava, Prof. Harischandra, Raag Parichay Vol.1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol.3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
7. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
8. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
9. Tomar, Awadhesh Pratap, Sangeet Shasht Surasari, Publisher: Ragi Publication, Sagar (MP)
10. Banerjee, Dr. Geeta, Raag Sasht Vol.1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Bhatkhande, Pt V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
12. Popley, H.A., The music of India, Publisher: Award Publishing House, New Delhi
13. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol.1,2,3,4&5, Publisher:Sangeet Sadan Prakashan, Prayagraj
14. Johri, Seema, Sangeetayan, Publisher: Radha Publication, New Delhi
15. Dutta, Poonam, Bhartiya Sangeet, Publisher: Raj Publication, New Delhi
16. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
17. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
19. Srivastava, Harishchandra, Hamare Priye Sangitagya, Sangeet Sadan Prakashan, Prayagraj
20. Dwivedi, Dr Ramakant, Sangeet Swarit, Publisher: Sahitya Ratnalaya, Kanpur

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| Suggestive digital platforms web links - http://heecontent.upsde.gov.in |
| This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments |
| Suggested Continuous Evaluation Methods: Assignment/ Practical Test/ Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma. |
| Suggested equivalent online courses: SWAYAM,MOOCS. http://heecontent.upsdc.gov.in |
| Further Suggestions: Nil |

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|---|--|---------------------------|------------------------|
| SUBJECT: MUSIC THEORY (FOR TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSE102TB | COURSE TITLE: PAPER-2/ Critical Study of Talas and Life Sketch of Musicians | | THEORY-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to :</p> <ol style="list-style-type: none"> 1. Identify and discuss the concept of laya and layakari. 2. Identify and discuss the concept of different types of paran. 3. Identify and discuss the notations of bandishes. 4. Identify and discuss the definitions of musical terms. 5. Identify and discuss the basic concept of research. 6. Identify and discuss the contribution of musicians. <p>COURSE OUTCOMES: At the end of this course students will be able to :</p> <ol style="list-style-type: none"> 1. Understand the laya and layakari. 2. Understand the different types of paran. 3. Understand to write the notation of bandishes. 4. Understand to define musical terms. 5. Understand some basic concepts of research and its methodologies. 6. Understand the contribution of Indian classical musicians. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX. MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | <ol style="list-style-type: none"> 1. Definition of Laya and layakaris 2. Definition of Gat and its kinds 3. Knowledge of Das Pranas of tala | 15 | |
| II | <ol style="list-style-type: none"> 1. Definition of Aad, Kuaad & Biaad layakararis 2. Description of following terms: Kamali Paran, Farmaishi Paran and Navhakka Paran 3. Formation of different kinds of tihai with examples | 15 | |
| III | <p>Ability to write the terms in notation:</p> <ol style="list-style-type: none"> 1. Uthan, Tukara, Mohra, Paran 2. Peshkara, Kayda, Rela 3. Talas prescribed for practical course. | 10 | |
| IV | <ol style="list-style-type: none"> 1. Intensive and comparative study of talas prescribed in the course as given below: Teental, Ada Chartal, Chartal, Deepchandi, Shikhar, Mat taal 2. Forms of Hindustani music - Dhrupad, Dhamar , Khayal, Thumri, Tappa, Chaturang and talas generally used in these forms | 15 | |

| | | |
|----|--|----|
| | 3. Conception of rhythm and tempo with reference to their evolution and development | |
| V | 1. Meaning and definition of Research 2. Objectives of research 3. Scope of research in music | 10 |
| VI | Biographical sketch and contribution of the following Indian classical musicians: <ul style="list-style-type: none"> • Pt. Lal Mani Mishra • Ustad Zakir Hussain • Pt. Kishan maharaj • Pt. Samta Prasad (Gudai Maharaj) • Pt. Anokhe Lal Mishra • Pt. Kanthe Maharaj | 10 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
4. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, publisher: Bakran Aalmi Foundation Sankalp, Lucknow
5. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
6. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
7. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari, Publisher: Ragi Publication, Sagar, MP
8. Harisharan M, Teaching of Music Gowri, Kuppuswamy, Publisher: Sterling Publiication, Delhi
9. Johri, Seema, Sangeetayan, Publisher: Radha Publication, New Delhi
10. Dutta, Poonam, Bhartiya Sangeet, Publisher: Raj Publication, New Delhi
11. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
12. Popley, H.A., The music of India, Publisher: Award Publishing House, New Delhi
13. Shrivastav, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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| Suggestive digital platforms web links - http://heecontent.upsde.gov.in |
| This course can be opted as an elective by the students of following subjects: Music Tabla & Pakhawaj |
| Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma. |
| Suggested equivalent online courses: SWAYAM,MOOCS. http://heecontent.upsdc.gov.in |
| Further Suggestions: Nil |

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|--|--|-------------------------|---------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE103PA | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | | PRACTICAL-1 |
| NOTE: Solo demonstration to be given in any one of the following ragas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Enrich the students with an enhanced knowledge of ragas and talas. 2. Promote creative skills of the students as music performers. 3. Develop greater command over laya and layakari. 4. Impart training in various genres in Hindustani classical music as well as semi-classical music. 5. Develop the ability to play different talas in tabla. 6. Have deeper understanding to tune the instruments. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Acquire in-depth knowledge in ragas and talas of their course. 2. Critically understand the aesthetics of ragas and ability to perform with considerable proficiency. 3. Understand the concept of laya and command over layakari. 4. Perform different genres in Hindustani music with knowledge of subtle qualities of such forms. 5. Develop an enhanced perspective of raga rendition with improvisation skills. 6. Tune their instruments on basis of music consonance. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX. MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESSMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | (i) Complete presentation of any one of the following ragas along with parichaya , swar vistar, alaap, taan, jod, tode, vilambit khayal, drut khayal/ maseetkhani gat, rajakhani gat, jhala composition. (ii) One of the following ragas to be selected for stage performance : <ul style="list-style-type: none"> • Raga Yaman Kalyan • Raga Puriya Kalyan • Raga Aheer Bhairav • Raga Bairagi Bhairav | | 30 |
| II | Ability to play thekas of any three of the following talas in tabla: Teental, Jhaptal, Ektal, Keharva | | 15 |
| III | Performing with tabla and ability to make own taans / todas on the spot | | 10 |
| IV | Presentation of any one of the following : Bhajan / Dhun / Lok Geet etc. | | 10 |

| | | |
|----|--|----|
| V | Knowledge of tarana based on any above mentioned raga / Ability to make tihai from sam to sam in any taal. | 05 |
| VI | Ability to tune your instrument | 05 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashtra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|---|---|------------------------|------------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE103PB | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | | PRACTICAL-1 |
| NOTE: Solo demonstration to be given in any one of the following talas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Identify and discuss the taal in detail. 2. Identify and discuss the solo performance. 3. Identify and discuss the concept of laya and layakari. 4. Identify and discuss the idea of matras through making own tihai and tukda. 5. Identify and discuss the concept of alankar and nagma. 6. Identify and discuss to tune the instrument. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Perform taal more beautifully with different tukda and paran. 3. Understand the concept of laya and layakari. 4. Understand the Idea of matras through making own tihai and tukda. 5. Play nagma with tabla. 6. Understand to tune their instrument. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX. MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | Complete presentation of any one of the following talas along with parichaya, uthan, peshkar, kayada of different gharana, rela etc. <ul style="list-style-type: none"> • Teental • Rupak taal • Jhaptal | | 20 |
| II | Sada tukras, paran, chakkardar tukdas, chakkarrdar paran, kamali paran and farmaishi paran in prescribed talas | | 15 |
| III | Performing with harmonium and idea of matras through making own tukda / tihai on the spot with harmonium | | 15 |
| IV | Gat: Sada gat and Dupali gat in prescribed talas | | 05 |

| | | |
|----|---|----|
| V | Knowledge of playing alankar and nagma Oral rendition of some of the talas during solo playing | 10 |
| VI | Ability to tune your instrument | 10 |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hathras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|--|---|----------------------------------|-------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE104PA | | COURSE TITLE: PAPER-4/ VIVA-VOCE | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide comprehensive knowledge of different ragas. 2. Have deeper understanding of theoretical aspect as well as analytical and comparative study of ragas. 3. Develop the ability to make own taans in different ragas and talas. 4. Learn to recite the thekas and layakaris of talas in hand. 5. Impart training of dhrupad/ dhamar and ability to play dhun in prescribed ragas. 6. Acquaint the students with knowledge of ragas and talas used in different genres. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new ragas. 2. Critically analyse and understand the comparison between the ragas and be examination ready for viva-voce. 3. Understand the concept and command on reciting thekas and layakaris of different talas. 4. Perform various genres in classical and semi-classical music like dhrupad-dhamar and dhun/ gat in sitar. 5. Have ability to explore new patterns in making taans in different ragas and talas. 6. Overall develop a sound knowledge of ragas, talas and their instruments. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESSMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | Brief study of the ragas given below: <ul style="list-style-type: none"> • Shyam Kalyan • Gorakh Kalyan • Gunkali • Bhatiyar • Lalit | 30 | |
| II | Comparative study of ragas General questions related to ragas | 05 | |
| III | Ability to make own taans in above mentioned ragas | 10 | |
| IV | Presentation of one Dhrupad with layakari in any raga of your syllabus / Presentation of any Vilambit/ Maseetkhani Gat with Toda based on prescribed ragas of your syllabus | 10 | |
| V | Presentation of one Dhamar with layakari in any raga of your syllabus / | 10 | |

| | | |
|----|---|----|
| | Presentation of any Drut/ Razakhani Gat with Toda in different tala other than teental | |
| VI | Brief knowledge of general talas Knowledge of dugun, tigon, chaugun and aad layakari Demonstration of talas in hand with layakari | 10 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashttra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|---|---|----------------------------------|-------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE104PB | | COURSE TITLE: PAPER-4/ VIVA-VOCE | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide the knowledge of different talas. 2. Identify the practice of theoretical and analytical study of talas. 3. Identify and discuss the idea of matras through making own tihai and tukda. 4. Identify and discuss the concept of accompaniment with classical music. 5. Identify and discuss general questions related to talas. 6. Identify and discuss the concept of laya and layakari. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Understand various grammatical aspects and respective rules of the prescribed talas. 3. Understand the Idea of matras through making own tans/ todas. 4. Understand the concept of accompaniment with classical music. 5. Have the general knowledge of khayal gayaki and dhrupad/dhamar gayaki. 6. Understand the concept of laya and layakari. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESSMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | Short presentation including tukda, paran & tihai in the following talas: <ul style="list-style-type: none"> • Teevra • Basant • Shikhar | 30 | |
| II | Comparative study of talas and tihaiyas in prescribed talas | 10 | |
| III | Sada tukda, Sada paran, Chakkardar tukda & Kamali paran | 10 | |
| IV | Padhant of all bandishes in the course Different layakaris in hand: Sadi layakari & Aadi layakari | 10 | |
| V | Accompaniment of tabla with gayan shailly: Chhota khayal, Bada khayal, Dhrupad etc. | 10 | |
| VI | Mathematical aspects of layakaris | 05 | |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME/CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: I / VII |
|--|--|--------------------------------|-------------------|
| SUBJECT: MUSIC (FOR VOCAL, STRINGED INSTRUMENTS AND TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC105R | | COURSE TITLE: RESEARCH PROJECT | |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Focus on developing knowledge and ability to pursue research work in the field of performing arts/ music. 2. Enable skills to explore the relevant topics related to theoretical and practical aspects of music as well as interdisciplinary/ multi-disciplinary projects. 3. Impart a broad understanding process involved in the designing, developing and presentation of research projects. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Submit a compiled thesis/ dissertation based upon his/ her research work. 2. Develop the aptitude in writing research projects with overall understanding and significance of research. 3. Acquire a considerable proficiency and orientation to pursue more research work and its application in professional life. | | | |
| CREDITS: 04 | | CORE COMPULSORY | |
| MAX MARKS: 100 | | | |
| Total No. of Lectures-Tutorial-Practical (4 hours per week): L-T-P: 4-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES |
| I | <ul style="list-style-type: none"> • Students will select any topic related to music for their research project • It can also be interdisciplinary/ multi-disciplinary project • As per guidelines from the university, a combined Project Report/ Dissertation has to be submitted at the end of the year (for both semesters) and evaluation will be done in even semester only | | 60 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Sharma, Swatantra Bala, Bhartiya Sangeet ka Etihashik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
4. Sharma, Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
5. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
6. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
7. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
8. Sharma, Dr. Manorama, Sangeet ki Anusandhan Prakriya, Publisher: Haryana Granth Akademi, Panchkula

9. Sharma, Dr. Ravi, Sangeet me Shodh Pravidhi, Publisher: Tauryatrikam Publication, New Delhi
10. Sharma, Dr. Vandana, Bhartiya Sangeet me Anusandhan ki Samasyaen, Publisher: Sanjay Prakashan, New Delhi
11. Verma, Dr. Amit Kumar, Research Methodology in Indian Music, Publisher: Aayu Publications, New Delhi

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

This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME/ CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: II / VIII |
|--|--|------------------------|------------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL, STRINGED INSTRUMENTS, TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC201T | COURSE TITLE: PAPER-1/ History Of Indian Music And Study Of Asian Continent Music | | THEORY-1 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Obtain knowledge about the historical context of music in ancient period. 2. Imparting the knowledge of various facets of music from medieval to modern age. 3. Know about different folk music. 4. Make the students aware about prevalent music of Asian countries. 5. Enrich the students about some of the ancient concepts found in music. <p>COURSE OUTCOMES: At the end of this course students will be able to :</p> <ol style="list-style-type: none"> 1. Have a comprehensive understanding of history of music covering from vedic to epic era. 2. Acquire knowledge regarding the gradual development of music starting from ancient to modern period. 3. Understand the essence of different genres in Indian folk music. 4. Explore about the music consisting in Asian countries. 5. Get to know regarding different forms of music of old times. | | | |
| CREDITS: 05 | CORE COMPULSORY | | |
| MAX MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 | |
| Total No. of Lectures-tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | 1. History of ancient music: <ul style="list-style-type: none"> • Vaidic period • Ramayana period • Mahabharata period 2. Instruments used in the above period | | 15 |
| II | 1. Study of medieval and modern history of music 2. Knowledge of texts and writers of the above period | | 15 |
| III | 1. Music during Bhakti movement 2. Music in independent India | | 10 |
| IV | 1. Study of 'Universal history of music' in brief 2. Music of Asian continent countries: Music of China, Japan, Arab and South-East Asia | | 15 |
| V | Folk music <ol style="list-style-type: none"> 1. Folk music of Uttar Pradesh 2. Popular folk music of different states: Baul, Bhatiyali, Chatka, Lavani, Garba, Raas, Ghoomar, Giddha, Kajari, Chaiti, Bhavai etc. 3. General knowledge of instruments used in folk music | | 15 |

| | | |
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| VI | Study of following musical concepts: Samgaan, Dhruvgaan, Geeti | 05 |
|----|---|----|

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
7. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari, Publisher: Ragi Publication, Sagar, MP
10. Ranade, G H, Hindustani music its physics and Aesthetics, Edition III, Publication: Popular Prakashen, Bombay
11. Popley, H.A., The music of India, Publisher: Award Publishing House, New Delhi
12. Johri, Seema, Sangeetayan, Publisher: Radha Publication, New Delhi
13. Dutta, Poonam, Bhartiya Sangeet, Publisher: Raj Publication, New Delhi
14. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
16. Sharma, Amal Dash, Vishwa Sangeet ka Itihas, Publisher: Rajkamal Prakashan, New Delhi
17. Garg, Laxmi Narayan, Vishwa Sangeet Ank, Publisher: Sangeet Karyalaya, Hathras
18. Yaman, Ashok Kumar, Bhartiya Sangeet Ka Itihas Vol.1&2, Publisher: KK Publications, New Delhi
19. Yaman, Ashok Kumar, Pracheen Bhartiya Sangeet ka Itihas, Publisher: Kalpana Prakashan, Barabanki
20. Chakravorty, Sumita, Lok Sangeet me Prayukt Vadya Yantra, Publisher: Kanishka Publisher and Distributors, New Delhi

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

This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: II / VIII |
|---|---|-------------------------|------------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL, STRINGED INSTRUMENTS, TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC202T | COURSE TITLE: PAPER-2/ Gharana System/ Baj And Life Sketch Of Musicians | | THEORY-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to :</p> <ol style="list-style-type: none"> 1. Understand the gharana system in Indian classical music. 2. Introduce the concept of guru - shishya parampara. 3. Identify the contributions of eminent musicians and music scholars. 4. Impart the knowledge of laya and layakari along with advanced layakaris. 5. Ability to write the notations of different compositions and bandishes. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Compare between the different gharanas / baj existing in vocal, sitar and tabla. 2. Differentiate and analyse between the modern and ancient system of music education. 3. Recognise the contribution of some of the pioneering musicians in the field of Indian classical music. 4. Achieve command over notating advanced layakaris in different talas. 5. Write the notations of various genres and forms. | | | |
| CREDITS: 05 | CORE COMPULSORY | | |
| MAX MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESSMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | <ol style="list-style-type: none"> 1. Definition of Gharana/ Baj according to different scholars 2. Origin and development of gharana/ baj of Vocal/ Sitar/ Tabla 3. Characteristics of different gharana/ baj 4. Comparative study of different gharana/ baj 5. Importance and relevance of gharana/ baj in modern time | | 15 |
| II | <p>Guru Shishya Parampara</p> <ol style="list-style-type: none"> 1. Importance of guru-shishya parampara in present scenario 2. Merits and demerits of guru-shishya parampara 3. Comparison between ancient guru-shishya parampara and institutional system of music | | 15 |
| III | <p>Life sketch of some of the famous classical musicians and their contribution in music:</p> <ol style="list-style-type: none"> 1. Ustad Bade Gulam Ali Khan 2. Ustad Faiyaz Khan 3. Pt. Nikhil Banerjee 4. Ustad Vilayat Khan 5. Pt. Anokhe Lal Mishra 6. Ustad Zakir Hussain | | 10 |

| | | |
|----|---|----|
| IV | 1. Description / parichay of ragas / talas prescribed in the course 2. Comparative study of ragas/ talas of your course | 10 |
| V | 1. Definition of Aad, Kuaad and Biaad layakari 2. Ability to write the following talas in different layakaris (along with aad, kuaad and biaad): Teental, Ektal, Sooltal, Teevratat, Keharva tal and common talas | 15 |
| VI | 1. Notation writing of bandishes like Vilambit and Drut khayal, Dhrupad/ Dhamar with layakari, Tarana, Maseetkhani and Razakhani gat, Jhala, Kayada, Peshkar, gat etc. 2. Ability to write Alaap, Taan, Toda, Sada paran, Chakradar paran, Tihai (damdar - bedum) etc. | 10 |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasiik Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
4. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol.1,2,3&4 Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol.1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
7. Banerjee, Dr. Geeta, Raag Sashttra Vol.1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
8. Bhatkhande, Pt V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
9. Srivastava, Harishchandra, Hamare Priye Sangitagya, Sangeet Sadan Prakashan, Prayagraj
10. Shrivastav, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
11. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
12. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME/ CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: II / VIII |
|--|--|---|------------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE203PA | | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | PRACTICAL-1 |
| NOTE: Solo demonstration to be given in any one of the following ragas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Enrich the students with an enhanced knowledge of ragas and talas. 2. Promote creative skills of the students as music performers. 3. Develop greater command over laya and layakari. 4. Impart training in various genres in Hindustani classical music as well as semi-classical music. 5. Develop the ability to play different talas in tabla. 6. Have deeper understanding to tune the instruments. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Acquire in-depth knowledge in ragas and talas of their course. 2. Critically understand the aesthetics of ragas and ability to perform with considerable proficiency. 3. Understand the concept of laya and command over layakari. 4. Perform different genres in Hindustani music with knowledge of subtle qualities of such forms. 5. Develop an enhanced perspective of raga rendition with improvisation skills. 6. Tune their instruments on basis of music consonance. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESSMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | (i) Complete presentation of any one of the following ragas along with parichaya , swar vistar, alaap, taan, jod, tode, vilambit khayal, drut khayal/ maseetkhani gat, rajakhani gat, jhala composition. (ii) One of the following ragas to be selected for stage performance : <ul style="list-style-type: none"> • Raga Madhuwanti • Raga Rageshree • Raga Chandrakauns • Raga Jogkauns | | 30 |
| II | Ability to play thekas of any three of the following talas in tabla: Chartal, Roopak, Sooltal, Dadra tal | | 15 |
| III | Performing with tabla and ability to make own taans / todas on the spot | | 10 |
| IV | Presentation of any one of the following : Bhajan/ Geet/ Ghazal/ Lok Geet/ Dhun etc. | | 10 |

| | | |
|----|---|----|
| V | Knowledge of tarana based on any above mentioned raga / Ability to make tihai from sam to sam in any taal | 05 |
| VI | Ability to tune your instrument | 05 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashttra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: II / VIII |
|---|---|-------------------------|---------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE203PB | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | | PRACTICAL-1 |
| NOTE: Solo demonstration to be given in any one of the following talas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Identify and discuss the taal in detail. 2. Identify and discuss the solo performance. 3. Identify and discuss the concept of laya and layakari. 4. Identify and discuss the idea of matras through making own tihai and tukda. 5. Identify and discuss the concept of alankar and nagma. 6. Identify and discuss to tune the instrument. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Perform taal more beautifully with different tukda and paran. 3. Understand the concept of laya and layakari. 4. Understand the Idea of matras through making own tihai and tukda. 5. Play nagma with tabla. 6. Understand to tune their instrument. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX. MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESSMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | Complete presentation of any one of the following talas along with parichaya, uthan, peshkar, kayada of different gharana, rela etc. <ul style="list-style-type: none"> • Aada Char Taal • Pancham Sawari • Rudra Taal | | 20 |
| II | Sada tukras, paran, chakkardar tukdas, chakkardar paran, kamali paran and farmaishi paran in prescribed talas | | 15 |
| III | Performing with harmonium and idea of matras through making own tukda / tihai on the spot with harmonium | | 15 |
| IV | Gat: Sada gat and Dupali gat in prescribed talas | | 05 |

| | | |
|----|---|----|
| V | Knowledge of playing alankar and nagma Oral rendition of some of the talas during solo playing | 10 |
| VI | Ability to tune your instrument | 10 |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: II / VIII |
|--|--|-------------|------------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE204PA | COURSE TITLE: PAPER-4/ VIVA-VOCE | | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide comprehensive knowledge of different ragas. 2. Have deeper understanding of theoretical aspect as well as analytical and comparative study of ragas. 3. Develop the ability to make own taans in different ragas and talas. 4. Learn to recite the thekas and layakarīs of talas in hand. 5. Impart training of dhrupad/ dhamar and ability to play dhun in prescribed ragas. 6. Acquaint the students with knowledge of ragas and talas used in different genres. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new ragas. 2. Critically analyse and understand the comparison between the ragas and be examination ready for viva-voce. 3. Understand the concept and command on reciting thekas and layakarīs of different talas. 4. Perform various genres in classical and semi-classical music like dhrupad-dhamar and dhun/ gat in sitar. 5. Have ability to explore new patterns in making taans in different ragas and talas. 6. Overall develop a sound knowledge of ragas, talas and their instruments. | | | |
| CREDITS: 05 | CORE ELECTIVE | | |
| MAX MARKS: 100 | INTERNAL ASSESSMENT: 25 | | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | Brief study of the ragas given below: <ul style="list-style-type: none"> • Jog • Tilang • Malgunji • Bhimpalasi • Patdeep | | 30 |
| II | Comparative study of ragas General questions related to ragas | | 05 |
| III | Ability to make own taans in above mentioned ragas | | 10 |
| IV | Presentation of one Dhrupad with layakari in any raga of your syllabus / Presentation of any Vilambit/ Maseetkhani Gat with Toda based on prescribed ragas of your syllabus | | 10 |
| V | Presentation of one Dhamar with layakari in any raga of your syllabus / Presentation of any Drut/ Razakhani Gat in different tala other than teental | | 10 |

| | | |
|----|---|----|
| VI | Brief knowledge of general talas Knowledge of dugun, tigon, chaugun and aad layakari Demonstration of talas in hand with layakari | 10 |
|----|---|----|

Suggested Readings :

1. Chaudhary, Dr. Subash Rani. Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashtra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: II / VIII |
|---|---|----------------------------------|------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE204PB | | COURSE TITLE: PAPER-4/ VIVA-VOCE | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide the knowledge of different talas. 2. Identify the practice of theoretical and analytical study of talas. 3. Identify and discuss the idea of matras through making own tihai and tukda. 4. Identify and discuss the concept of accompaniment with classical music. 5. Identify and discuss general questions related to talas. 6. Identify and discuss the concept of laya and layakari. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Understand various grammatical aspects and respective rules of the prescribed talas. 3. Understand the Idea of matras through making own tans/ todas. 4. Understand the concept of accompaniment with classical music. 5. Have the general knowledge of talas. 6. Understand the concept of laya and layakari. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | Short presentation including tukda, paran, tihai and gat in the following talas: <ul style="list-style-type: none"> • Sool Taal • Gajjhampa Taal • Laxmi Taal • Farodast Taal | 30 | |
| II | Comparative study of talas and tihaiyas in prescribed talas | 10 | |
| III | Sada tukda, Sada paran, Chakkardar tukda & Kamali paran | 10 | |
| IV | Padhant of all bandishes in the course Different layakaris in hand: Sadi layakari & Aadi layakari | 10 | |
| V | Accompaniment of tabla with gayan shailly: Chhota khayal, Bada khayal, Dhrupad etc. | 10 | |
| VI | Mathematical aspects of layakaris | 05 | |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hathras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME/CLASS: M.A. | | YEAR: 1 / 4 | SEMESTER: II / VIII |
|--|--|--------------------------------|---------------------|
| SUBJECT: MUSIC (FOR VOCAL, STRINGED INSTRUMENTS AND TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC205R | | COURSE TITLE: RESEARCH PROJECT | |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Focus on developing knowledge and ability to pursue research work in the field of performing arts/ music. 2. Enable skills to explore the relevant topics related to theoretical and practical aspects of music as well as interdisciplinary/ multi-disciplinary projects. 3. Impart a broad understanding process involved in the designing, developing and presentation of research projects. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Submit a compiled thesis/ dissertation based upon his/ her research work. 2. Develop the aptitude in writing research projects with overall understanding and significance of research. 3. Acquire a considerable proficiency and orientation to pursue more research work and its application in professional life. | | | |
| CREDITS: 04 | | CORE COMPULSORY | |
| MAX MARKS: 100 | | | |
| Total No. of Lectures-Tutorial-Practical (4 hours per week): L-T-P: 4-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES |
| I | <ul style="list-style-type: none"> • Students will select any topic related to music for their research project • It can also be interdisciplinary/ multi-disciplinary project • As per guidelines from the university, a combined Project Report/ Dissertation has to be submitted at the end of the year (for both semesters) and evaluation will be done in even semester only | | 60 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Sharma, Swatantra Bala, Bhartiya Sangeet ka Etihashik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
4. Sharma, Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
5. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
6. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
7. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
8. Sharma, Dr. Manorama, Sangeet ki Anusandhan Prakriya, Publisher: Haryana Granth Akademi, Panchkula

9. Sharma, Dr. Ravi, Sangeet me Shodh Pravidhi, Publisher: Tauryatrikam Publication, New Delhi
10. Sharma, Dr. Vandana, Bhartiya Sangeet me Anusandhan ki Samasyaen, Publisher: Sanjay Prakashan, New Delhi
11. Verma, Dr. Amit Kumar, Research Methodology in Indian Music, Publisher: Aayu Publications, New Delhi

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

This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: III / IX |
|---|--|------------------------|------------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL ,STRINGED INSTRUMENTS, TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC301T | COURSE TITLE: PAPER-1 /Study Of Notation System And General Research Methodology | | THEORY-1 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to :</p> <ol style="list-style-type: none"> 1. Outline the importance of notation system in Indian classical music. 2. Learn about Karnataka music system. 3. Obtain comprehensive knowledge of western music and its technical terms. 4. Understand and identify the concept of orchestra. 5. Enrich the students to understand Research and its process of development. <p>COURSE OUTCOMES: At the end of this course students will be able to :</p> <ol style="list-style-type: none"> 1. Learn the intricacies in writing of notations. 2. Understand and differentiate between the two systems of Indian classical music. 3. Have conceptual development regarding the various facets of western music system. 4. Critically understand the nuances of orchestra. 5. Develop a holistic perspective and analytical approach in research. | | | |
| CREDITS: 05 | CORE COMPULSORY | | |
| MAX MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | <ol style="list-style-type: none"> 1. Notation system (swarlipi padhati) and its importance 2. Study of Bhatkhande and Paluskar swarlipi padhati 3. Detailed study of Karnataka raga system and Tala system 4. Comparative study of Hindustani and Karnataka music system with special reference to swara, raga and tala | | 15 |
| II | <p>Study of Western Notation system</p> <ul style="list-style-type: none"> • Solfa Notation system • Cheve Notation system • Neumes Notation system • Staff Notation System | | 10 |
| III | <ol style="list-style-type: none"> 1. Detailed study of western music and its instruments 2. Study of Rhythm in western music | | 10 |
| IV | <ol style="list-style-type: none"> 1. Knowledge of following concepts: Harmony, Melody and Chords 2. Scales of western music 3. Life sketch of some of the famous western musicians: Bach, Mozart and Beethoven | | 15 |
| V | <ol style="list-style-type: none"> 1. Orchestra and its history in Indian music 2. Principles of orchestra and its desirability and possibility in Indian music | | 10 |

| | | |
|----|--|----|
| VI | <ol style="list-style-type: none"> 1. What is research? Types, scopes and objectives of research 2. Importance of data collection and its various sources 3. Writing of synopsis, chapterisation, bibliography, footnotes, references, index etc. | 15 |
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Suggested Readings :

1. Sharma, Dr. Manorama. Sangeet ki Anusandhan Prakriya. Publisher: Haryana Granth Akademi, Panchkula
2. Sharma, Dr. Swatantra Bala. Bhartiya Sangeet ka Etihasiik Visleshan. Publisher: Anubhav Publishing House.
3. Sharma, Dr. Swatantra Bala. Bhartiya Sangeet ka Vigyanik Vishleshan. Publisher: Anubhav Publishing House, Prayagraj
4. Shrivastava, Prof. Harischandra. Raag Parichay Vol.1,2,3&4 Publisher: Sangeet Sadan Prakashan, Prayagraj
5. Bavra, Dr. Jogindra Singh. Bhartiya Sangeet ki Utpatti evam Vikas. Publisher: ABS Publishers, Jalandhar
6. Chaudhary, Dr. Subash Rani. Sangeet ke Pramukh Shastriya Sidhanth. Publisher: Kanishka Publishers and Distributors, New Delhi
7. Kaur, Dr. Bhagwant. Paramparagat Hindustani Saidhantik Sangeet. Publisher: Kanishka Publishers and Distributors, New Delhi
8. Pranjape, Dr. Sharachchandra Sridhar. Sangeet Bodh. Publisher: MP Hindi Granth Academy, Bhopal
9. Taak, Dr. Tej Singh. Sangeet Jigyasa aur Samadhan. Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
10. Vasant. Sangeet Vishrad. Publisher: Sangeet Karyalaya, Hathras
11. Tomar, Awadhesh Pratap. Sangeet Shashtir Surasari. Publisher: Ragi Publication, Sagar, MP
12. Popley, H.A., The music of India, Publisher: Award Publishing House, New Delhi
13. Johri, Seema, Sangeetayan, Publisher: Radha Publication, New Delhi
14. Dutta, Poonam, Bhartiya Sangeet, Publisher: Raj Publication, New Delhi
15. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
16. Yaman. Ashok Kumar. Sangeet Ratnavali. Publisher: Abhishek Publications, Chandigarh
17. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
18. Dwivedi, Dr Ramakant, Sangeet Swarit, Publisher: Sahitya Ratnalaya, Kanpur
19. Kapoor, Prof. Mangala, Sangeet Mangalya, Publisher: Luminous Books, Varanasi
20. Sharma, Dr. Maharani & Dr. Jaya, Sangeet Mani Vol.1&2, Publisher: Luminous Books, Varanasi

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| Suggestive digital platforms web links - http://heecontent.upsde.gov.in |
| This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj |
| Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma. |
| Suggested equivalent online courses: SWAYAM,MOOCS. http://heecontent.upsdc.gov.in |
| Further Suggestions: Nil |

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: III / IX |
|--|---|-----------------|------------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL ,STRINGED INSTRUMENTS, TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC302T | Course Title: PAPER-2/ Ancient Music Scriptures and Technical Terms | | THEORY-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to :</p> <ol style="list-style-type: none"> 1. Understand music through various texts from ancient to modern period. 2. Enlist the contributions of musicologists. 3. Explain the terminologies related to vocal, sitar and tabla. 4. Discuss the musicological terms in relation to performance practice. 5. Enhance the skills of self-creativity. <p>COURSE OUTCOMES: At the end of this course students will be able to :</p> <ol style="list-style-type: none"> 1. Explore and analyse the different stages of music with the help of music scriptures. 2. Attain the information regarding significant development of music through the granthas. 3. Have the fundamental knowledge of various terms in the field of music theory and practical. 4. Critically understand the theoretical and practical aspects impacting a music performance. 5. Explore and elaborate their creative ability in making alaap, taan, tihai etc. | | | |
| CREDITS: 05 | | CORE COMPULSORY | |
| MAX MARKS: 100 | INTERNAL ASSESSMENT: 25 | | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | Knowledge of ancient music scriptures and their authors: <ul style="list-style-type: none"> • Bharat - Natyashastra • Sharang Dev - Sangeet Ratnakar • Narad muni - Sangeet Makarand • Matang - Brahddeshi • Ahobal - Sangeet Parijat • Nanya Dev - Bharat Bhashyam | | 15 |
| II | Comparative study of Indian Music system from 15 th to 20 th century with reference to the following sangeet granthas: <ul style="list-style-type: none"> • Raag Tarangini • Hriday Kautuk • Raag Tatva Vibodh • Swar Mel Kalanidhi • Sangeet Saramrit • Abhinav Bharti | | 15 |
| III | Explain the following terms : <ol style="list-style-type: none"> 1. Varna, Alankar, Vaadi, Samvaadi, Anuvaadi & Vivaadi swar, Saptak, Alpatva - Bahutva, Avirbhav - Tirobhav | | 15 |

| | | |
|----|---|----|
| | <p>2. Uthan, Mohra, Mukhda, Peshkar, Kayada, Rela, Paran, Tihai, Taali, Khali, Dupalli, Tipalli, Chaupalli, Chakradar</p> <p>3. Taan and its types</p> <p>4. Gamak and its types</p> | |
| IV | <p>1. Merits and demerits of <u>gayak</u></p> <p>2. Merits and demerits of <u>vadak</u></p> <p>3. Characteristics of <u>vagyakar</u></p> | 10 |
| V | <p>1. Description / Parichay of ragas / talas prescribed in the course</p> <p>2. Comparative study of ragas/ talas of your course</p> | 10 |
| VI | <p>1. Notation writing of all bandishes of your course (Vocal/ Sitar/ Tabla)</p> <p>2. Writing of Alaap, Taan in any raga / Mukhra and Mohra in any taal of your course</p> <p>3. Ability to write the talas in different layakarīs such as: 3/2, 2/3, 5/4 & 4/5</p> <p>4. Writing of talas in different layakarīs in one avartan</p> | 10 |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Etihāsik Visleṣhan*, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleṣhan*, Publisher: Anubhav Publishing House, Prayagraj
3. Pranjape, Dr. Sharachchandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Granth Academy, Bhopal
4. Vasant, *Sangeet Vishrad*, Publisher: Sangeet Karyalaya, Hathras
5. Shrivastava, Prof. Harischandra, *Raag Parichay Vol.1,2,3&4* Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Jha, Pt. Ramashray 'Ramrang', *Abhinav Geetanjali Vol.1,2,3,4&5*, Publisher: Sangeet Sadan Prakashan, Prayagraj
7. Banerjee, Dr. Geeta, *Raag Sashttra Vol.1&2*, Publisher: Sangeet Sadan Prakashan, Prayagraj
8. Bhatkhande, Pt V N, *Kramik Pustak Malika*, Publisher: Sangeet Karyalaya, Hathras
9. Shrivastav, Girish Chandra, *Taal Parichaya Vol.1,2&3*, Publisher: Ruby Prakashan, Prayagraj
10. Mishra, Chhote Lal, *Taal Prasoon*, Publisher: Kanishka Publisher, New Delhi
11. Yaman, Ashok Kumar, *Sangeet Ratnavali*, Publisher: Abhishek Publications, Chandigarh.
12. Bansal, Dr. Parmanand, *Sangeet Sagarika*, Publisher: Prasangik Publishers, New Delhi
13. Dwivedi, Dr Ramakant, *Sangeet Swarit*, Publisher: Sahitya Ratnalaya, Kanpur
14. Kapoor, Prof. Mangala, *Sangeet Mangalya*, Publisher: Luminous Books, Varanasi
15. Sharma, Dr. Maharani & Dr. Jaya, *Sangeet Mani Vol.1&2*, Publisher: Luminous Books, Varanasi

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| Suggestive digital platforms web links - http://heecontent.upsde.gov.in |
| This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj |
| Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma. |
| Suggested equivalent online courses: SWAYAM.MOOCs. http://heecontent.upsdc.gov.in |
| Further Suggestions: Nil |

| PROGRAMME/CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: III / IX |
|--|--|---------------|------------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE303PA | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | | PRACTICAL-1 |
| NOTE: Solo demonstration to be given in any one of the following ragas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Enrich the students with an enhanced knowledge of ragas and talas. 2. Promote creative skills of the students as music performers. 3. Develop greater command over laya and layakari. 4. Impart training in various genres in Hindustani classical music as well as semi-classical music. 5. Develop the ability to play different talas in tabla. 6. Have deeper understanding to tune the instruments. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Acquire in-depth knowledge in ragas and talas of their course. 2. Critically understand the aesthetics of ragas and ability to perform with considerable proficiency. 3. Understand the concept of laya and command over layakari. 4. Perform different genres in Hindustani music with knowledge of subtle qualities of such forms. 5. Develop an enhanced perspective of raga rendition with improvisation skills. 6. Tune their instruments on basis of music consonance. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | INTERNAL ASSESSMENT: 25 | | EXTERNAL ASSESSMENT: 75 |
| Total No. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | (i) Complete presentation of any one of the following ragas along with parichaya , swar vistar, alaap, taan, jod, tode, vilambit khayal, drut khayal/ maseetkhani gat, rajakhani gat, jhala composition. (ii) One of the following ragas to be selected for stage performance : <ul style="list-style-type: none"> • Raga Bilaskhani Todi • Raga Gurjari Todi • Raga Shudh Sarang • Raga Sur Malhar | | 30 |
| II | Ability to play thekas of any three of the following talas in tabla: Dhamar tal, Ada Chartal, Teevra, Jhaptal, Keharva taal | | 15 |
| III | Performing with tabla and ability to make own taans / todas on the spot | | 10 |
| IV | Presentation of any one of the following : Bhajan/ Chaiti/ Kajri/ Dhun etc. | | 10 |

| | | |
|----|--|----|
| V | Knowledge of Tarana/ Chaturang/ Trivat based on any above mentioned raga / Ability to make tihai from sam to sam in any taal | 05 |
| VI | Ability to tune your instrument | 05 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashttra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: III / IX |
|---|--|------------------------|---------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE303PB | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | | PRACTICAL-1 |
| NOTE: Solo demonstration to be given in any one of the following talas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Identify and discuss the taal in detail. 2. Identify and discuss the solo performance. 3. Identify and discuss the concept of laya and layakari. 4. Identify and discuss the idea of matras through making own tihai and tukda. 5. Identify and discuss the concept of alankar and nagma. 6. Identify and discuss to tune the instrument. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Perform taal more beautifully with different tukda and paran. 3. Understand the concept of laya and layakari. 4. Understand the Idea of matras through making own tihai and tukda. 5. Play nagma with tabla. 6. Understand to tune their instrument. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX. MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (10 hours Per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | Complete presentation of any one of the following talas along with parichaya, uthan, peshkar, kayada of different gharana, rela etc. <ul style="list-style-type: none"> • Jat Taal • Ek Taal • Badi Sawari Taal | | 20 |
| II | Sada tukras, paran, chakkardar tukdas, chakkarrdar paran, kamali paran and farmaishi paran in prescribed talas | | 15 |
| III | Performing with harmonium and idea of matras through making own tukda / tihai on the spot with harmonium | | 15 |
| IV | Gat: Sada gat and Dupali gat in prescribed talas | | 05 |

| | | |
|----|---|----|
| V | Knowledge of playing alankar and nagma Oral rendition of some of the talas during solo playing | 10 |
| VI | Ability to tune your instrument | 10 |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /PracticalTest/ Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: III / IX |
|--|--|----------------------------------|------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE304PA | | COURSE TITLE: PAPER-4/ VIVA-VOCE | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide comprehensive knowledge of different ragas. 2. Have deeper understanding of theoretical aspect as well as analytical and comparative study of ragas. 3. Develop the ability to make own taans in different ragas and talas. 4. Learn to recite the thekas and layakarīs of talas in hand. 5. Impart training of dhrupad/ dhamar and ability to play dhun in prescribed ragas. 6. Acquaint the students with knowledge of ragas and talas used in different genres. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new ragas. 2. Critically analyse and understand the comparison between the ragas and be examination ready for viva-voce. 3. Understand the concept and command on reciting thekas and layakarīs of different talas. 4. Perform various genres in classical and semi-classical music like dhrupad-dhamar and dhun/ gat in sitar. 5. Have ability to explore new patterns in making taans in different ragas and talas. 6. Overall develop a sound knowledge of ragas, talas and their instruments. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | Brief study of the ragas given below: <ul style="list-style-type: none"> • Bhupal Todi • Gaur Sarang • Mian Ki Sarang • Megh Malhar • Durga | 30 | |
| II | Comparative study of ragas General questions related to ragas | 05 | |
| III | Ability to make own taans in above mentioned ragas | 10 | |
| IV | Presentation of one Dhrupad with layakari in any raga of your syllabus / Presentation of any Vilambit/ Maseetkhani Gat based on prescribed ragas of your syllabus | 10 | |
| V | Presentation of one Dhamar with layakari in any raga of your syllabus / Presentation of any Drut/ Razakhani Gat in different tala other than teental | 10 | |

| | | |
|----|--|----|
| VI | Brief knowledge of general talas Knowledge of dugun, tigung, chaugun and aad layakari Demonstration of talas in hand with layakari | 10 |
|----|--|----|

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashttra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: III / IX |
|---|--|----------------------------------|------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE304PB | | COURSE TITLE: PAPER-4/ VIVA-VOCE | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide the knowledge of different talas. 2. Identify the practice of theoretical and analytical study of talas. 3. Identify and discuss the idea of matras through making own tihai and tukda. 4. Identify and discuss the concept of accompaniment with classical music. 5. Identify and discuss general questions related to talas. 6. Identify and discuss the concept of laya and layakari. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Understand various grammatical aspects and respective rules of the prescribed talas. 3. Understand the Idea of matras through making own tans/ todas. 4. Understand the concept of accompaniment with classical music. 5. Have the general knowledge of talas. 6. Understand the concept of laya and layakari. | | | |
| CREDIT: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | Short presentation including tukda, paran, tihai and gat in the following talas: <ul style="list-style-type: none"> • Matt Taal • Dhamar Taal • Khemta Taal | 30 | |
| II | Comparative study of talas and tihaiyas in prescribed talas | 10 | |
| III | Sada tukda, Sada paran, Chakkardar tukda & Kamali paran | 10 | |
| IV | Padhant of all bandishes in the course Different layakaris in hand: Sadi layakari & Aadi layakari | 10 | |
| V | Accompaniment of tabla with gayan shailly: Chhota khayal, Bada khayal, Dhrupad/ Dhamar etc. | 10 | |
| VI | Mathematical aspects of layakaris | 05 | |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME/CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: III / IX |
|--|--|--------------------------------|--------------------|
| SUBJECT: MUSIC (FOR VOCAL, STRINGED INSTRUMENTS AND TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC305R | | COURSE TITLE: RESEARCH PROJECT | |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Focus on developing knowledge and ability to pursue research work in the field of performing arts/ music. 2. Enable skills to explore the relevant topics related to theoretical and practical aspects of music as well as interdisciplinary/ multi-disciplinary projects. 3. Impart a broad understanding process involved in the designing, developing and presentation of research projects. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Submit a compiled thesis/ dissertation based upon his/ her research work. 2. Develop the aptitude in writing research projects with overall understanding and significance of research. 3. Acquire a considerable proficiency and orientation to pursue more research work and its application in professional life. | | | |
| CREDITS : 04 | | CORE COMPULSORY | |
| MAX MARKS: 100 | | | |
| Total No. of Lectures-Tutorial-Practical (4 hours per week): L-T-P: 4-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURE |
| I | <ul style="list-style-type: none"> • Students will select any topic related to music for their research project • It can also be interdisciplinary/ multi-disciplinary project • As per guidelines from the university, a combined Project Report/ Dissertation has to be submitted at the end of the year (for both semesters) and evaluation will be done in even semester only | | 60 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Sharma, Swatantra Bala, Bhartiya Sangeet ka Etihashik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
4. Sharma, Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
5. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
6. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
7. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
8. Sharma, Dr. Manorama, Sangeet ki Anusandhan Prakriya, Publisher: Haryana Granth Akademi, Panchkula

9. Sharma, Dr. Ravi, Sangeet me Shodh Pravidhi, Publisher: Tauryatrikam Publication, New Delhi
10. Sharma, Dr. Vandana, Bhartiya Sangeet me Anusandhan ki Samasyaen, Publisher: Sanjay Prakashan, New Delhi
11. Verma, Dr. Amit Kumar, Research Methodology in Indian Music, Publisher: Aayu Publications, New Delhi

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

This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: IV / X |
|---|---|-------------------------|------------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL, STRINGED INSTRUMENTS, TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC401T | COURSE TITLE:PAPER-1/ Evolution And Development Of Ragas And Talas And General Theory | | THEORY-1 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to :</p> <ol style="list-style-type: none"> 1. Impart wider description of ragas and talas. 2. Learn about the classification of instruments. 3. Make the students aware about the importance and speciality of the talas of equal matras. 4. Study about the placement of shruti and swara and its features. 5. Provide theoretical knowledge about various terms pertaining to ragas and talas. <p>COURSE OUTCOMES: At the end of this course students will be able to :</p> <ol style="list-style-type: none"> 1. Have an enhanced perspective in raga and tala interpretation. 2. Thoroughly understand and distinguish between the instruments. 3. Develop an analytical and comparative approach with different types of talas used in different genres. 4. Clearly articulate and understand the theory of shruti-swar division of different times. 5. Acquire an overall knowledge regarding different terms of musicology. | | | |
| CREDITS: 05 | | CORE COMPULSORY | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | <ol style="list-style-type: none"> 1. Definition of Raga and Tala by various scholars 2. Jaties of ragas and talas 3. Principles of Raga construction / Tala construction 4. Ten lakshana of ragas / Ten pranas of taal | | 15 |
| II | <ol style="list-style-type: none"> 1. Classification of instruments and their knowledge 2. Explain the utility of talas of equal matras 3. Explain the talas played with Khayal, Dhrupad/Dhamar, Thumri and Light music | | 15 |
| III | <ol style="list-style-type: none"> 1. Detailed study of Shruti and Swar 2. Placement / division of shruti and swara according to ancient, medieval and modern scholars | | 10 |
| IV | <ol style="list-style-type: none"> 1. Sarna Chatushtayi by Bharat 2. Placement of swaras on veena by Shrinivas | | 10 |
| V | <p>(For Vocal / Stringed instrument students)</p> <ol style="list-style-type: none"> 1. Study of Gram 2. Study of Moorchana <p>(For Tabla / Pakhawaj students)</p> | | 10 |

| | | |
|----|--|----|
| | <ol style="list-style-type: none"> 1. Study of Avnadhya vadya of vaidic period 2. Avnadhya vadya described in Natyashashtra | |
| VI | <p>(For Vocal / Stringed instrument students)</p> <ol style="list-style-type: none"> 1. Concept of time theory of ragas 2. Parmel praveshak raag 3. Sandhi Prakash raag <p>(For Tabla / Pakhawaj students)</p> <ol style="list-style-type: none"> 1. Study of Marg taal and Deshi taal 2. Paran: Farmaishi paran, Kamali paran, Navhakka paran 3. Principles of making tihai | 15 |

Suggested Readings :

1. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
2. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
3. Dwivedi, Dr. Ramakant, Sangeet Swarit, Publisher: Sahitya Ratnalaya, Kanpur
4. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
5. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
6. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
7. Johri, Seema, Sangeetayan, Publisher: Radha Publication, New Delhi
8. Dutta, Poonam, Bhartiya Sangeet, Publisher: Raj Publication, New Delhi
9. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
13. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
14. Singh, Prof. Lalit Kishor, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi
15. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
16. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
17. Kapoor, Prof. Mangala, Sangeet Mangalya, Publisher: Luminous Books, Varanasi
18. Sharma, Dr. Maharani & Dr. Jaya, Sangeet Mani Vol.1&2, Publisher: Luminous Books, Varanasi

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| Suggestive digital platforms web links - http://heecontent.upsde.gov.in |
| This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj |
| Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma. |
| Suggested equivalent online courses: SWAYAM.MOOCs. http://heecontent.upsdc.gov.in |
| Further Suggestions: Nil |

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: IV / X |
|---|---|-----------------|------------------------------|
| SUBJECT: MUSIC THEORY (FOR VOCAL, STRINGED INSTRUMENTS, TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC402T | COURSE TITLE: PAPER-2 / Multidimensional Theory And Concept Of Indian Music | | THEORY-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to :</p> <ol style="list-style-type: none"> 1. Focus on learning of some of the important musical terminologies. 2. Make them aware about the fundamentals of solo performance and accompaniment. 3. Introduce and learn about different music traditions like Rabindra sangeet, Gurmati sangeet etc. 4. Enhance the ability to write essays on multiple topics. 5. Impart students with the knowledge of interdisciplinary approach in Indian music. <p>COURSE OUTCOMES: At the end of this course students will be able to :</p> <ol style="list-style-type: none"> 1. Get to know more about the theoretical topics in details such as kaku, alaap, gaan etc. 2. Critically understand and develop the sense of accompaniment. 3. Explore and appreciate the various music traditions other than their own style of music. 4. Develop a wide thinking capacity and analytical approach in writing essays. 5. Recognise and understand the vast and diversified aspect of Indian music. | | | |
| CREDITS: 05 | | CORE COMPULSORY | |
| MAX MARKS: 100 | INTERNAL ASSESSMENT: 25 | | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (5 hours per week): L-T-P: 5-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | <ol style="list-style-type: none"> 1. Study of Kaku in music 2. Define the following terms: Nibadh and Anibadh gaan, Ragalaap, Roopkalaap, Alaap-gaan padhati | | 10 |
| II | <ol style="list-style-type: none"> 1. Describe Chhand : Malini chhand, Vasantilka chhand, Totak chhand, Gajgati chhand 2. Relation between taal and chhand 3. Rules and principles of solo presentation and tabla sangat | | 15 |
| III | <ol style="list-style-type: none"> 1. Study of Rabindra sangeet 2. Study of Nazrul sangeet 3. Study of Haveli sangeet 4. Study of Gurmati sangeet | | 15 |
| IV | <p>Essays on general topics related to music such as:</p> <ul style="list-style-type: none"> • Music therapy • Role of media / technology for popularising music • Music and Psychology | | 15 |

| | | |
|----|--|----|
| | <ul style="list-style-type: none"> • Music and Employment • Role of government in popularising Indian music in foreign countries • Music and religion | |
| V | <ol style="list-style-type: none"> 1. Description / Parichay of ragas / talas prescribed in the course 2. Comparative study of ragas/ talas of your course | 10 |
| VI | <ol style="list-style-type: none"> 1. Notation writing of all bandishes of your course (Vocal/ Sitar/ Tabla) 2. Knowledge of making Alaap, Taan, Toda and jhala in different talas based on ragas of your course (for vocal and stringed instrument students) 3. Knowledge of making parans/ tukdas/ damdaar/ bedam tihai in any taal by given set of bols (for tabla students) 4. Ability to write the talas in different layakaris such as: 3/2, 2/3, 5/4 & 4/5 5. Writing of talas in different layakaris in one avartan | 10 |

Suggested Readings :

1. Shrivastava, Prof. Harischandra, Raag Parichay Vol.1,2,3&4 Publisher: Sangeet Sadan Prakashan, Prayagraj
2. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
3. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol.1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
4. Banerjee, Dr. Geeta, Raag Sashttra Vol.1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
5. Bhatkhande, Pt V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
6. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Shrivastav, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
9. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
10. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
11. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
12. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
13. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
14. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
15. Dwivedi, Dr Ramakant, Sangeet Swarit, Publisher: Sahitya Ratnalaya, Kanpur
16. Vijaylaxmi, Dr M. Sangeet Nibandh Mala, Publisher: Sanjay Prakashan, New Delhi
17. Adhikari, Dr Neelam, Sangeet Nibandh Saar, Publisher: Raj Publication, New Delhi
18. Agarwal, Dr Vandana, Bhartiya Sangeet Itihas aur Samaj ke Vikas me Uska Yogdan, Edition-2010, Publisher: Shalabh Publishing House, Meerut

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| Suggestive digital platforms web links - http://heecontent.upsde.gov.in |
| This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj |
| Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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. MUSIC in class U.G./ Certificate/ Diploma. |
| Suggested equivalent online courses: SWAYAM,MOOCS. http://heecontent.upsdc.gov.in |
| Further Suggestions: Nil |

| PROGRAMME/CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: IV / X |
|--|---|---|------------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE403PA | | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | |
| PRACTICAL-1 | | | |
| NOTE: Solo demonstration to be given in any one of the following ragas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Enrich the students with an enhanced knowledge of ragas and talas. 2. Promote creative skills of the students as music performers. 3. Develop greater command over laya and laykari. 4. Impart training in various genres in Hindustani classical music as well as semi-classical music. 5. Develop the ability to play different talas in tabla. 6. Have deeper understanding to tune the instruments. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Acquire in-depth knowledge in ragas and talas of their course. 2. Critically understand the aesthetics of ragas and ability to perform with considerable proficiency. 3. Understand the concept of laya and command over layakari. 4. Perform different genres in Hindustani music with knowledge of subtle qualities of such forms. 5. Develop an enhanced perspective of raga rendition with improvisation skills. 6. Tune their instruments on basis of music consonance. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESSMENT: 75 |
| Total No. of Lectures-tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | (i) Complete presentation of any one of the following ragas along with parichaya , swar vistar, alaap, taan, jod, tode, vilambit khayal, drut khayal/ maseetkhani gat, rajakhani gat, jhala composition. (ii) One of the following ragas to be selected for stage performance : <ul style="list-style-type: none"> • Raga Bihag • Raga Maru Bihag • Raga Abhogi Kanhada • Raga Darbari Kanhada | | 30 |
| II | Ability to play thekas of any three of the following talas in tabla: Tilwada, Jat tal, Jhumra, Deepchandi, Dadra taal | | 15 |
| III | Performing with tabla and ability to make own taans / todas on the spot | | 10 |
| IV | Presentation of any one of the following : Bhajan/ Thumri/ Dadra/ Dhun etc. | | 10 |

| | | |
|----|--|----|
| V | Knowledge of Tarana/ Chaturang/ Trivat based on any above mentioned raga / Ability to make tihai from sam to sam in any taal | 05 |
| VI | Ability to tune your instrument | 05 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashttra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: IV / X |
|---|---|------------------------|---------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE403PB | COURSE TITLE: PAPER-3/ STAGE PERFORMANCE | | PRACTICAL-1 |
| NOTE: Solo demonstration to be given in any one of the following talas selected by the student for at least 30 minutes. | | | |
| COURSE OBJECTIVES: The main objective of this paper is to: | | | |
| <ol style="list-style-type: none"> 1. Identify and discuss taal in detail. 2. Identify and discuss solo performance. 3. Identify and discuss the concept of laya and layakari & padhantof boles. 4. Identify and discuss the idea of matras through making own tihai and tukda. 5. Identify and discuss the concept of alankar and lehra. 6. Identify and discuss to tune the instrument. | | | |
| COURSE OUTCOMES: At the end of this course students will be able to: | | | |
| <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Perform taal more beautifully with different tukda and paran. 3. Understand the concept of laya and layakari & padhant of boles. 4. Understand the Idea of matras through making own tihai and tukda. 5. Play lehra with tabla. 6. Understand to tune their instrument. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX. MARKS: 100 | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 | |
| Total no. of Lectures-Tutorial-Practical (10 hours Per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | | NO. OF LECTURES: TOTAL 75 |
| I | Complete presentation of any one of the following talas along with parichaya, uthan, peshkar, kayada of different gharana, rela etc. <ul style="list-style-type: none"> • Mani Taal • Jhumra Taal • Tilwada Taal | | 20 |
| II | Sada tukras, paran, chakkardar tukdas, chakkardar paran, kamali paran, farmaishi paran and navhakka paran in prescribed talas | | 15 |
| III | Performing with harmonium and idea of matras through making own tukda / tihai on the spot with harmonium | | 15 |
| IV | Gat: Sada gat, Dupali, Tipalli and Chaupalli gat in prescribed talas | | 05 |

| | | |
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| V | Knowledge of playing alankar and lehra Oral rendition of some of the talas during solo playing | 10 |
| VI | Ability to tune your instrument | 10 |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /Practical Test/ Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: IV / X |
|--|--|----------------------------------|------------------------|
| SUBJECT: MUSIC (VOCAL AND STRINGED INSTRUMENTS) | | | |
| COURSE CODE: MUSE404PA | | COURSE TITLE: PAPER-4/ VIVA-VOCE | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide comprehensive knowledge of different ragas. 2. Have deeper understanding of theoretical aspect as well as analytical and comparative study of ragas. 3. Develop the ability to make own taans in different ragas and talas. 4. Learn to recite the thekas and layakarīs of talas in hand. 5. Impart training of dhrupad/ dhamar and ability to play dhun in prescribed ragas. 6. Acquaint the students with knowledge of ragas and talas used in different genres. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new ragas. 2. Critically analyse and understand the comparison between the ragas and be examination ready for viva-voce. 3. Understand the concept and command on reciting thekas and layakarīs of different talas. 4. Perform various genres in classical and semi-classical music like dhrupad-dhamar and dhun/ gat in sitar. 5. Have ability to explore new patterns in making taans in different ragas and talas. 6. Overall develop a sound knowledge of ragas, talas and their instruments. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P : 0-0-5 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | Brief study of the ragas given below: <ul style="list-style-type: none"> • Nand • Suha • Adana • Bihagda • Kedar | 30 | |
| II | Comparative study of ragas General questions related to ragas | 05 | |
| III | Ability to make own taans in above mentioned ragas | 10 | |
| IV | Presentation of one Dhrupad with layakari in any raga of your syllabus / Presentation of any Vilambit/ Maseetkhani Gat based on prescribed ragas of your syllabus | 10 | |
| V | Presentation of one Dhamar with layakari in any raga of your syllabus / Presentation of any Drut/ Razakhani Gat in different tala other than teental | 10 | |

| | | |
|----|---|----|
| VI | Brief knowledge of general talas Knowledge of dugun, tigon, chaugun and aad layakari Demonstration of talas in hand with layakari | 10 |
|----|---|----|

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
5. Shrivastava, Prof. Harischandra, Raag Parichay Vol. 1,2,3&4, Publisher: Sangeet Sadan Prakashan, Prayagraj
6. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
7. Shrivastava, Girish Chandra, Taal Parichay Vol. 1,2&3, Publisher: Ruby Prakashan, Prayagraj
8. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
9. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
10. Jha, Pt. Ramashray 'Ramrang', Abhinav Geetanjali Vol. 1,2,3,4&5, Publisher: Sangeet Sadan Prakashan, Prayagraj
11. Banerjee, Dr. Geeta, Raag Sashttra Vol. 1&2, Publisher: Sangeet Sadan Prakashan, Prayagraj
12. Bhatkhande, Pt. V N, Kramik Pustak Malika, Publisher: Sangeet Karyalaya, Hathras
13. Jain, Vijay Laxmi, Sangeet Darshan, Publisher: Radha Publication, New Delhi
14. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
15. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music Vocal & Stringed Instruments

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 MUSIC in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME / CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: IV / X |
|--|--|----------------------------------|------------------------|
| SUBJECT: MUSIC INSTRUMENTAL: TABLA & PAKHAWAJ | | | |
| COURSE CODE: MUSE404PB | | COURSE TITLE: PAPER-4/ VIVA-VOCE | PRACTICAL-2 |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Provide the knowledge of different talas. 2. Identify the practice of theoretical and analytical study of talas. 3. Identify and discuss the idea of matras through making own tihai and tukda. 4. Identify and discuss the concept of accompaniment with classical music. 5. Identify and discuss general questions related to talas. 6. Identify and discuss the concept of laya and layakari. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Get acquainted with various new talas. 2. Understand various grammatical aspects and respective rules of the prescribed talas. 3. Understand the Idea of matras through making own tans/ todas. 4. Understand the concept of accompaniment with classical music. 5. General knowledge of khayal gayaki and dhamar gayaki. 6. Understand the concept of laya and layakari. | | | |
| CREDITS: 05 | | CORE ELECTIVE | |
| MAX MARKS: 100 | | INTERNAL ASSESSMENT: 25 | EXTERNAL ASSESMENT: 75 |
| Total no. of Lectures-Tutorial-Practical (10 hours per week): L-T-P: 0-0-5 | | | |
| UNIT | TOPIC | NO. OF LECTURES: TOTAL 75 | |
| I | Short presentation including tukda, paran, tihai and gat in the following talas: <ul style="list-style-type: none"> • Brahm Taal • Ganesh Taal • Vishnu Taal • Char Taal • Pasto Taal | 30 | |
| II | Comparative study of talas and tihaiyas in prescribed talas | 10 | |
| III | Sada tukda, Sada paran, Chakkardar tukda & Kamali paran | 10 | |
| IV | Padhant of all bandishes in the course Different layakaris in hand: Sadi layakari & Aadi layakari | 10 | |
| V | Accompaniment of tabla with gayan shailly: Chhota khayal, Bada khayal, Dhruvad, Dhamar and semi classical music etc. | 10 | |
| VI | Mathematical aspects of layakaris | 05 | |

Suggested Readings :

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Publishing House, Prayagraj
2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Publishing House, Prayagraj
3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti evam Vikas, Publisher: ABS Publishers, Jalandhar
4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Granth Academy, Bhopal
8. Taak, Dr. Tej Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
9. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
10. Mishra, Dr. Jyoti, Alankar Lay Kriya Samuchchaya, Publisher: Anubhav Prakashan, Prayagraj
11. Tomar, Awadhesh Pratap, Sangeet Shashtra Surasari, Publisher: Ragi Publication, Sagar (MP)
12. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
13. Shrivastava, Girish Chandra, Taal Parichaya Vol.1,2&3, Publisher: Ruby Prakashan, Prayagraj
14. Marathe, Dr. Manohar Bhal Chandra, Taal Vadya Shastra, Publisher: Sharma Pustak Sadan, Gwalior, MP
15. Sharma, Bhagwat Sharan, Taal Prakash, Publisher: Sangeet Karyalaya, Hatras
16. Mishra, Chhote Lal, Taal Prasoon, Publisher: Kanishka Publisher, New Delhi
17. Khanna, Jatindra Singh, Sangeet ki Paribhashik Shabdavali, Publisher: Abhishek Publication, Chandigarh
18. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh

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

This course can be opted as an elective by the students of following subjects: Music (Tabla & Pakhawaj)

Suggested Continuous Evaluation Methods: Assignment /Practical Test / Viva Voce/ Written 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 Music in class U.G./ Certificate/ Diploma.

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

Further Suggestions: Nil

| PROGRAMME/CLASS: M.A. | | YEAR: 2 / 5 | SEMESTER: IV / X |
|--|--|--------------------------------|------------------|
| SUBJECT: MUSIC (FOR VOCAL, STRINGED INSTRUMENTS AND TABLA & PAKHAWAJ) | | | |
| COURSE CODE: MUSC405R | | COURSE TITLE: RESEARCH PROJECT | |
| <p>COURSE OBJECTIVES: The main objective of this paper is to:</p> <ol style="list-style-type: none"> 1. Focus on developing knowledge and ability to pursue research work in the field of performing arts/ music. 2. Enable skills to explore the relevant topics related to theoretical and practical aspects of music as well as interdisciplinary/ multi-disciplinary projects. 3. Impart a broad understanding process involved in the designing, developing and presentation of research projects. <p>COURSE OUTCOMES: At the end of this course students will be able to:</p> <ol style="list-style-type: none"> 1. Submit a compiled thesis/ dissertation based upon his/ her research work. 2. Develop the aptitude in writing research projects with overall understanding and significance of research. 3. Acquire a considerable proficiency and orientation to pursue more research work and its application in professional life. | | | |
| CREDITS: 04 | | CORE COMPULSARY | |
| MAX MARKS: 100 | | | |
| Total No. of Lectures-Tutorial-Practical (4 hours per week): L-T-P: 4-0-0 | | | |
| UNIT | TOPIC | | NO. OF LECTURES |
| I | <ul style="list-style-type: none"> • Students will select any topic related to music for their research project • It can also be interdisciplinary/ multi-disciplinary project • As per guidelines from the university, a combined Project Report/ Dissertation has to be submitted at the end of the year (for both semesters) and evaluation will be done in even semester only | | 60 |

Suggested Readings :

1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi
3. Sharma, Swatantra Bala, Bhartiya Sangeet ka Etihashik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
4. Sharma, Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj
5. Vasant, Sangeet Vishrad, Publisher: Sangeet Karyalaya, Hathras
6. Yaman, Ashok Kumar, Sangeet Ratnavali, Publisher: Abhishek Publications, Chandigarh
7. Bansal, Dr. Parmanand, Sangeet Sagarika, Publisher: Prasangik Publishers, New Delhi
8. Sharma, Dr. Manorama, Sangeet ki Anusandhan Prakriya, Publisher: Haryana Granth Akademi, Panchkula

9. Sharma, Dr. Ravi, Sangeet me Shodh Pravidhi, Publisher: Tauryatrikam Publication, New Delhi
10. Sharma, Dr. Vandana, Bhartiya Sangeet me Anusandhan ki Samasyaen, Publisher: Sanjay Prakashan, New Delhi
11. Verma, Dr. Amit Kumar, Research Methodology in Indian Music, Publisher: Aayu Publications, New Delhi

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

This course is compulsory for the students of following subjects: Music Vocal, Stringed Instruments, Tabla & Pakhawaj

Suggested Continuous Evaluation Methods: Assignment /Practical / Viva Voce/ Test/ Quiz (MOQ)/ 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 MUSIC in class/U.G./ certificate/ diploma.

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

Further Suggestions: Nil