

TABLA

Teaching Plan

U.G. B.A I II Sem (NEP)

B.A II year, B.A III year

Department of Music

Programme: B.A. NEP	Year: I	Semester: I
Name of Faculty: Dr. Sunan lata Sharma / Dr. Anita Kashyap		
Course Title: Tabla Practical & Stage Performance	Credits: 04	
Course Code: A310102P	Core Compulsory	
Max. Marks: 25+75	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> To learn the Pattern of hand approach on Tabla & Playing Sawal Boles. Tabla Performance with simple tale material. Padhant of different Sawal Layakari & Boles. 		
Unit	Topics	No. of Lectures:
		60
I	Basic technique of Tabla playing	3
	Basic knowledge of Indian classical music	3
II	Tental with one sawal Peshtkar, Kayada Tukda & Pawan	15
III	Jhap Tal - one sawal Peshtkar and one Basic Kayada, Tukda, Pawan & Layakari	10 4
IV	Charital - one Sada Pawan & Tihayan Padhant on hand & Layakari	05
V	Dadra Tal - Layakaries Dugun, & Chaugun.	05
VI	Knowledge of swar Knowledge of any four basic Alankar	05
VII	Padhant of all learned Bandish	05
VIII	Practice of choice Tal for Stage Performance Practice of all Talas with Lehra	05

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- Suggested Readings:
1. Tal Parichay, Bhag 1, 2 - Acharya Girisih Chandra Srivastava
 2. Sulahin Tabla Vadan Shastan Bhag 1 - Pandit Keshav Raghunath Talegaonkar.
 3. Tabla vadan - Prof Girisih Chandra Srivastava

Curriculum Teaching Plan

Department of Music

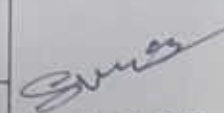
Programme: B.A I NEP	Year: I	Semester: I
Name of Faculty: Dr. Suman lala Sharma / Dr. Anita Kashyap		
Course Title: Basic Fundamentals of Tabla	Credits: 02	
Course Code: A3101017	Core Compulsory	
Max. Marks: 25+75	Theory	

Course Outcome:

- To introduce the heritage and rich culture wisdom of Indian music.
- To develop the skill of fundamental knowledge & language of Tabla.

Unit	Topics	No. of Lectures: 30
I	Indian culture - definition and speciality	03
II	Importance of music in Indian culture	03
III	Definition of various technical terms.	05
IV	Tabla Parts & Varnas Playing techniques of Varnas	05
V	Life sketches & Contribution of Musicians	03
VI	Swar & Taal Notation system	03
VII	Theoretical study of Practical course	05
VIII	Notation of learned Ranshishes	03

- Suggested Reading:
1. Taal Parichay, Bhag 1, 2 - Prof Gireesh Chandra Srivastava
 2. Tabla Shastar - Madhukar gresh Godbole.
 3. Tal Prakash - Shri Bhagwat Sharan Sharma


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Programme: B.A NEP		Year: I	Semester: II
Name of Faculty: Dr. Suman Lata Sharma / Dr. Anita Kashyap			
Course Title: <u>Tabla Practical & Stage Performance II</u>		Credits: 04	
Course Code: A310202P		Core Compulsory	
Max. Marks: 25+75		Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Stage performance with essential folk material • Knowledge about khule hole ki taal. • Basics of sangat & to play Lehra on Harmonium. • Skill development of Padhant. 			
Unit	Topics	No. of Lectures:	
		60	
I	Teental with Uthan, Peshkar & Kayada	08	
II	Teental - Chakardar Tukdas & Parans	08	
III	Ektal with Uthan saral Peshkar & Kayada	10	
IV	Ektal - Sada Tukdas, Parans & Padhant	10	
V	Dhamar Tal - Layakar, Paran & Tihaiyan	07	
VI	Kaharwa Tal - Dugun, Chaugun Prakar and Tihaiyan.	07	
VII	To Play Lehra & Padhant also	05	
VIII	Preparation for stage Performance	05	

Suggested Reading:-

1. Taal Parichay Bhag-1, 2 - Giris Chandra Srivastava
2. Sulah Talva Vadan - Pt. Keshav Talegaunkar
3. Sangeet Taal Parichay - Shri Laxmi Narayan Gang
4. Talva Vadan - Prof. Giris Chandra Srivastava

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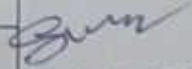
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Programme: B.A NEP	Year: I	Semester: II
Name of Faculty: Dr. Suman Lata Sharma / Dr. Anita Kashyap		
Course Title: Principles of Taal	Credits: 02	
Course Code: A 310201 T	Core Compulsory	
Max. Marks: 25+75	Theory	

Course Outcome:

- To introduce about the principles of taal.
- origin of taal & different views of music scholars.
- Playing techniques of tabla players.

Unit	Topics	No. of Lectures: 30
I	origin of taal & designation of taal.	03
II	Development & Importance of taal	04
III	Ten Raags of taal	03
IV	Principles of taal construction	04
V	Designation of various technical terms	05
VI	Life sketches of tabla artist's	04
VII	Theoretical study of Practical course	04
VIII	Ability to write in notation of Talas Notation of Lehra	03


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- Suggested Readings:** -
1. Talas Puran - Pt. Vijay Shankar Mishra.
 2. Taal Kash - Prof. Girish Chandra Srivastava.
 3. Taal Parichya - (Bhag 2-3) - Prof. Girish Chandra Srivastava

Curriculum Teaching Plan

Department of Music

Programme: B.A.	Year: II	Semester: -
Name of Faculty: Dr. Amita Kashyap / Amita		
Course Title: <u>Imp. Music (Percussion Imp. -Tabla / Pakhawaj)</u>	Credits: -	
Course Code: A-865, A-866	Core Compulsory	
Max. Marks: 35 + 35 = 70	Practical	

Course Outcome:

- Provide the playing techniques of Tabla Players.
- Knowledge about the Detailed Taals. Techniques
- Rhythms of Taals of the Syllabus
- Tabla accompany with vocal, Instruments and Dance.

Unit	Topics	No. of Lectures: 120
I	Knowledge of Ektaal its full detailed Panichya Utham, Peshkar, Kaydas, Bela, Tukra, Pawan etc	20
II	Practice of Adachari Taal with Nagma with Detailed Study.	15
III	Recitation of Practical Matters and Tiyam of one Taal.	15
IV	Practice one odd Number Taal in Detailed - Vasant Taal (a Mathas) with Utham, Peshkar, Kayda, Bela, Tukra, Tihai	15
V	Practice to the Taal - a) Pushto b) Dharmadi c) Khehda	15
VI	Practice of Khule baal Taal - Soal Taal Tihai, Tukra Pawan.	15
VII	Accompanyment Taals Practice like Dharmadi Deed chandi, Khehda with vocal and Instrument.	15
VIII	Revision of choice Taal with Nagma Play Lehar of Talas on harmonium.	10

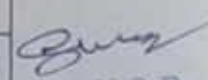
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Suggested reading - (1) Taal Bansa - Pt. Cholle Lal Mishra
 (2) Tabla Kavya ke Roop Rang - Dr. Bansi Vaidya
 (3) Taal Manland - Pt. Satyanarayan Mishra
 (4) Taal Panichya Bhag - 1, 2, - Prof. G. Vish Chandra Shrivastava

Curriculum Teaching Plan

Department of Music

Programme: B.A.	Year: II	Semester: -
Name of Faculty: Dr. Amita Kashyap / Amita		
Course Title: <u>Inst. Music (Percussion)</u> Inst. - Tabla / Pakhawaj	Credits: -	
Course Code: A - 269	Core Compulsory	
Max. Marks: 25+75 30	Theory	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • To Introduce about the History of origin and Development of • Tabla • Ability to write Laya-karves in prescribed syllabus Taals • Practice to write Notation Composition 		
Unit	Topics	No. of Lectures:
		60
I	origin of Tabla - different view of Music Scholars.	07
II	Introduction of these percussion instruments Dhumdumb, Pakhawaj, Dholak and Dhol.	08
III	Laya and Laya-karves - Aad, Kuaad, Bhaad	08
IV	Ability to write all the Taals (Ektaal, Adachakar, Varant, Dhumali, Khamta, Pashto in different Laya-karves	08
V	Introduce of different terms - Tukda, Mukhda, Mohra, Bela, Paam, Tappali, chauralli Nud, swan, santan etc	08
VI	• Guru Shishya Parampara • History of Medieval Period	07
VII	Elementary knowledge of Raj • life sketch of Mairhar	07
VIII	Notation of Practical Matter	07


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- Suggested Reading**
- (1) Bhootya Sangeet Vidhya - Dr. Lal Mani Mishra
 - (2) Tabla Puram - Pt. Vijay Shankar Mishra
 - (3) Tabla ka Udgam Vikas aur Vidan Shailiyam - Dr. Yogmaya Shukla
 - (4) Pakhawaj aur Tabla ke gharane evam pramparayan - Dr. Aban E. Mistary

Curriculum Teaching Plan

Department of Music

Programme: B.A.	Year: III	Semester: —
Name of Faculty: Dr. Amita Kashyap / Amita		
Course Title: <u>Ind. Music (Percussion Inst. - Table / Pakhawaj)</u>	Credits: —	
Course Code: A-965, A-966	Core Compulsory	
Max. Marks: 25+75 35+35 = 70	Practical	

Course Outcome:

- The students will become well versed with the techniques of playing Table
- They will possess a fairly good idea of how to play Peshkari, Kayda, Rela with tukra param and gats etc

Unit	Topics	No. of Lectures:
		120
I	Taals in Detail - (A) Rudra Taal - 11 Matras (B) Pancham Sawari - 15 Matras (C) Jhap Taal - 10 Matras	20
II	Advanced Course with Utham, Peshkari, Kayda, Rela, Tihai's, Tukra, Mukhra, Tipalli, chaupalli, Cratt and Paramas etc	15
III	Presentation of Kayda of different Jati.	15
IV	Oral rendering of some bols during solo playing	15
V	Ability to play Teen Taal with advanced course	15
VI	Ability to play Shikhar Taal - 17 Matras (Tihai, Tukra and param only)	15
VII	Taals of Pakhawaj (A) Gajhampar - 15 Matras (B) Dhamar - 14 Matras Advanced course with Jajapanyas	15
VIII	Knowledge to play - (a) Dhama (b) Doola (c) Keherwa (d) Deepkandir (e) Akda (f) Tilwara	10

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Suggested Reading - (1) Taal Dhamsham Manjari - Shri Ram Narayn Roy
(2) Tal Prasoon - Pt. Chhote Lal Mishra
(3) Sulabh Tabla Vadem bhag - 2 - Pt. Keshav Talegumber & Dr. Dipati Mathyari
(4) Taal Parichaya bhag - 2, 3 - Prof. Erish Chandra Shrivastav

Curriculum Teaching Plan

Department of Music

Programme: B. A.	Year: III	Semester: --
Name of Faculty: Dr. Anita Kashyap / Anita		
Course Title: Ind. Music (Percussion Inst. - Tabla / Pakhawaj)	Credits: --	
Course Code: A-369	Core Compulsory	
Max. Marks: 25+75 30	Theory	

Course Outcome:

- To introduce about the history of origin and Development of
- Tabla
- Detail study about North Indian and South Indian Taal System
- Knowledge of Music and other interdisciplinary subject

Unit	Topics	No. of Lectures:
		60
I	Development of Tabla and its importance in Indian Music	08
II	Definition of Taal and introduction of North Indian Taal System	08
III	Art of Tabla accompaniment with different Music forms	08
IV	Introduction of Bhatkhande and Vishnu Digambar Notation system with special reference to Taal	08
V	Ability to write different Layakars of theka given in syllabus	07
VI	Life sketch of - (a) Pt. Kishan Maharaj (b) Pt. Vishnu Digambar Paluskar (c) Ustad Munim Khan (d) Pt. Vishnu Narayan Bhatkhande (e) Pt. Santa Bhardwaj	07
VII	• Ten Ganas of Taal. • Karnataka Music taal system.	07
VIII	Essay - (a) Music and Society (b) Contribution of Science in music (c) Music and employment etc.	07

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Suggested Reading - (1) Prof Swatantra Sharma - Bharatiya Sangeet ka Vaidyanik Vishleshan
(2) Dr. Mahaswami Sharma - Sangeet Mani
(3) Dr. Manohar Lal Joshi - Taal Vigyan Tabla
(4) Tabla Vidan Kala aur Shastar - Shri Sudhin Mainpuri

SITAR

U. G. - (B.A NEP I, II^{Sem})
B.A II Year. B.A III Year.

Department of Music

Programme: B.A. (NEP)	Year: I	Semester: First
Name of Faculty: Dr. Kiran Sharma / Swati Gupta		
Course Title: Th. & Analytical Study of Rag & Tala & Gen. Theory of Indian Classical Music		Credits: 02
Course Code: A300101 T	Core Compulsory	
Max. Marks: 25+75	Theory	

Course Outcome:

- Students aware about rich cultural Heritage of Indian Classical Music.
- Knowledge about basic terminologies and Structural detail of Sitar.
- Ability to read and write Notation system and Compositions.

Unit	Topics	No. of Lectures:
		30
I	History of Indian Classical Music - Origin & development - (Ancient, Medieval and Modern Period)	04
II	Theoretical Description and Analytical Study - Rag Yaman - with Aaroh Avroh and Pakar. Rag Bhubali - " " " "	06
III	Notation writing - Rag Bhubali - Hat, Tode, Jhala Rag Yaman - Maseet Khan Hat, Druhat, Tode, Jhala	06
IV	Teen Taal - Introduction, Theka, Duggun Dadra Taal - " " "	04
V	Basic structure of Sitar with playing Technique	02
VI	Definition - Aaroh, Avroh, Pakar, Vibhag Sam Tali Khali.	02
VII	Notation system. (Pt V. N. Bhatkhande)	02
VIII	Biography - Tansen & Pt. V. N. Bhatkhande	04

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Suggested Reading -

1. Bhartiya Sangeet ki Uthatti Evam Vikas. (Dr. Jogendra Singh)
2. Sitar and its Technique - (Pt. Debu Chaudhary)
3. Rag Parichaya Part 1 & 2 (Harish Chandra Srivastava)

Curriculum Teaching Plan

Department of Music

Programme: B. A I (NEP)	Year: I	Semester: First
Name of Faculty: Dr. Kiran Sharma / Swati Gupta		
Course Title: Pract. Performance & Prof. Skill of Prescribed Rages and Taal	Credits: 04	
Course Code: A300102 P	Core Compulsory	
Max. Marks: 25+75	Practical	

Course Outcome:

- Students Learn Basic fundamental and Playing
- Technique of Sitar.
- Bole and Variation of Swaras with Alankar.
- Students understand about Lay and Taal.

Unit	Topics	No. of Lectures: 60
I	Basic Knowledge of Sitar. Bole (Da Ra Der) Alankar (10) Rag yaman → Vilambit (rat, drut, rat, Tode, Thala)	18
II	Rag Bhupali - Introduction, Aaroh, Avaroh Pakad, Rajkhami (rat with Tode & Thala)	08
III	Taal - Bole, Division, Matra, Tali and Khali. Practice on hand.	06
IV	Teentaal - Thah, chugun Lay (Practice) Dadra Tal - " " " " on hands.	08
V	Playing of different Bole, one to four Matras. Taught Alankar According to Taal.	08
VI	Various Type Bole Pattern of Thala with The Help of Chikari String	08
VII	Knowledge of Sargam on Harmonium.	02
VIII	Name of Main Seven String of Sitar and their attributes. (Baaj, Tode, etc.)	

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Suggested reading -

- 1- Rag Parichaya Part 1, & 2, (Harishchandra Srivastava)
- 2- Sangeet Visharad (Basant) Sangeet Karyalay Hathras
- 3- Sitar Vigyan (Prof. Rajesh Shah)

Curriculum Teaching Plan

Department of Music

Programme: B.A. (NEP)		Year: I	Semester: Second
Name of Faculty: Dr. Kiran Sharma / Swati Gupta			
Course Title: Theoretical & Ana. Study of Ragas Talas & His. of Ind. Music		Credits: 02	
Course Code: A300201T		Core Compulsory	
Max. Marks: 25+75		Theory	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • This course will help the Students to know Musical Concept • of Vaidik Period, & Classification of Instruments. • Placement of Swara on Shruties • Enhance the ability to read and write Various Laykaries. 			
Unit	Topics	No. of Lectures: 30	
I	Theoretical & Analytical Study of - 1- Rag Vrandavani Sorang 2- Rag Deshkar	04	
II	Maseet Khani Ghat - Notation writing with Tadas. Rajakhani Ghat - Notation writing with Tadas & Jhal	08	
III	Theoretical description with Notation writing 1- Ektaal (2) Jhaptaal - Thak and Dugun.	04	
IV	Brief History of Indian Classical Music. (Vaidik Period to 4th Century A.D.)	02	
V	Classification of Indian Classical Music Inst.	03	
VI	Definition - Alankar, Ghat, Vadi, Samvadi Vivadi, Taan/Tadas	02	
VII	Placement of Swara (Shuddha) Ancient, Medieval & Modern Period.	03	
VIII	Biography & Contribution of - Swami Haridas & Pt. V. D. Palushtkar.	02	

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Suggested reading -

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|-------------------------------|----------------------------|
| 1. Rag Parichay Part 1, 2, 3, | (Hartshchandra Srivastava) |
| 2. Bhartiya Sangeet Vadya | (Pt. Lalmani Mishra) |
| 3. Bhartiya Sangeet ka Itihas | (Pt. Bhagrat Saran Sharma) |

Curriculum Teaching Plan

Department of Music

Programme: <u>B.A. (NEP)</u>		Year: <u>I</u>	Semester: <u>Second</u>
Name of Faculty: <u>Dr. Kiran Sharma / Swati Gupta</u>			
Course Title: <u>Pract. Perf. & Proficiency Skill of the Prescribed Ragas & Talas.</u>		Credits: <u>04</u>	
Course Code: <u>A300202 P</u>		Core Compulsory	
Max. Marks: <u>25+75</u>		Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Students know the playing about Eight matras different Bala • Patterns with the practice of right hand. • Ability to sing 'Sa' in given scale • Knowledge to tune Jodi String 			
Unit	Topics		No. of Lectures: 60
I	<u>Rag Vrindavani Sarang</u> - Introduction with Aaroh, Avroh, Pakad, Vilambit & drut Ghat, Taan, Jhala.		18
II	<u>Rag Dastkar</u> - Introduction, Aaroh Avroh Pakad, with Rajakhani Ghat, Toda & Jhala		08
III	<u>Ektaal & Thaptaal</u> - Introduction, and demonstration on hand with Thak & Dugun Laya.		06
IV	Alankar Practice and knowledge of four different Bala Patterns of Eight Matras.		08
V	Alankar Practice According to Prescribed Rag and Taat.		08
VI	Different Bala Pattern of Jhala with the help of Mizrab.		08
VII	Ability to Sing 'Sa' swar on given scale.		02
VIII	Knowledge and Ability to tune Jodi String of Instrument.		

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Suggested reading -

- 1- Rag Parichay Part, 1, 2, 3.
- 2- Sangeet Visharad
- 3- Sitar Vigyan

(Harish chandra Srivastava)
(Vasant, Sangeet Karyalaya Hathwa)
(Prof. Rajesh Shah.)

Curriculum Teaching Plan

Department of Music

Programme: B-A	Year: II	Semester: X
Name of Faculty: RUKAIYA / Swati Gupta		
Course Title: Music Ths. String Sitar	Credits: X	
Course Code: 865, 866	Core Compulsory	
Max. Marks: 35 + 35 = 70	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • The student will come to know about the fundamental terminologies of Indian music. • The students will become well versed with the techniques of playing sitar. • They will possess a fairly good idea of how Masekhanai & Razakhanai gat with tan and thala. 		
Unit	Topics	No. of Lectures:
I	Detail Rages- Suddh Kalyan, Malkouns Todi.	20
II	Non detailed Rag- Gaur Malhar, Vibhas Gaur Sarang.	15
III	Study of the following Talas- Dhamar, Rupak Teerxa, Jhaptal, Ektal, Chantal, Thavra.	15
IV	One Vilambit (Masekhanai) Gat & One Druet (Razakhanai) Gat with Arch. Auxoh, Pakad.	15
V	Four Todal in the rag Prescribed for detailed study.	15
VI	One Druet (Razakhanai) Gat with Arch, Auxoh, Pakad and Four Taans in the Raag.	15
VII	Writing and Explain of Talas in notation with duggun, tigur & Chaugun bajkaris.	15
VIII	Knowledge of Playing of Thala with some variations of eight matra tal.	10

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Suggested reading -

1. Rag Parichaya 2 & 3 (Harish Chandra Srivastava)
2. Sangeet Shastri Darpan Part 2 & 3 (Shanti Gowardhan)
3. Sangeet Bodh (Dr. Sharachandra Sridhar Pranjaya)

Curriculum Teaching Plan

Department of Music

Programme: B.A.	Year: II	Semester: X
Name of Faculty: RUKAIYA		
Course Title: Music Ths. String Sitar	Credits: X	
Course Code: A-267	Core Compulsory	
Max. Marks: 30	Theory	

Course Outcome:

- The students will know about the rich history of Indian music through the study of musical concepts from ancient period.
- They will know in detail about the history and origin of sitar.

Unit	Topics	No. of Lectures:
I	Theoretical description & analytical study of Ragas - Detail Ragas - Suddh Kalyan, Malkuns.	08
II	Todi. Non detail Rag - Gaur Malhar, Vibhas, Gaur Sarang	08
III	A Comparative study of Pandit Bhalkhande & Pandit U. D. Paluskar notation system.	08
IV	Difference between Hindustani & Karnatak Swar & Tal.	08
V	Short History of Music.	07
VI	Detailed Study of Classification of Ragas	07
VII	Defination of the following - Nyas, Apanyas	07
VIII	Saranyas & Vinyas, Alap, Jod, Alpatava Bahutava, Kampan, Lag-dat, Masekthani, Rasikthani	07

Suggested reading -

1. Raag Parichaya Part 3
2. Sangeet Visharak
3. Sangeet Saransh

(Prof. Harislandra Srivastava)
(Basant) Sangeet Karyakya Mathras)
Dr. Jyoti Sinha

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Curriculum Teaching Plan

Department of Music

Programme: <u>B.A.</u>	Year: <u>III</u>	Semester: <u>X</u>
Name of Faculty: <u>RUKATYA / Swati Gupta</u>		
Course Title: <u>Music Two - String Sitar</u>	Credits: <u>X</u>	
Course Code: <u>965, 966</u>	Core Compulsory	
Max. Marks: <u>35 + 35 = 70</u>	Practical	

Course Outcome:

- They will learn practical Fundamentals of Playing of Instrument in terms of Meend & advance playing of Jhala.
- They will learn to sing the swargam which will help them to understand the fine tuning of Instrument.
- They will help them to understand the fine tuning of Instrument.

Unit	Topics	No. of Lectures:
I	Detail Rag - Pooriya, Darbari Kanada Chandrakant.	20
II	Non detail Rag - Jai Jaiwanti, Adana Miyan ki Malhar, Sohni	15
III	Study of the following Tal - Adachautal, Deepchandi, Sawari, Punjabi, Tilwara, Sootal.	15
IV	Ability to tune the Instrument.	15
V	Ability to play Alap in the prescribed	15
VI	Rag. Ability of playing of two Swar Meend on sitar	15
VII	Writing & Explained of Talas in notation	15
VIII	with duggun, Tigrun & Chaugun laykaval.	

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Pt. Omkarnath Thakur.

S. P. Banerjee.

(Basant) Sangeet Koyalaya Hathras.

Suggested reading -

- 1- Sangeetanjali 1, 2.
- 2- Sitar Marg Part 1 & 2
- 3- Sangeet Mishra

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Programme: B.A.	Year: III	Semester: X
Name of Faculty: RUKAIYA		
Course Title: Music String Tun. Sitar	Credits: X	
Course Code: 367	Core Compulsory	
Max. Marks: 30	Theory	

Course Outcome:
 The students will know about the rich history of Indian music through the study of musical concepts from modern period.
 • They will get the salient knowledge of Gharana tradition in Indian Music.
 • They will know about the various grammatical aspect & respective rules of the prescribe rag and Tal.

Unit	Topics	No. of Lectures:
I	Detailed Study of Musical Compositions - Dhrupad Dhamar, Khajol, Topka, Thumri, Bhajan, Gatal.	08
II	Elementary knowledge of Tabla-Vachya.	08
III	Method of placing the Shuddha & Vikrit Swaras on Veena by Pr. Sri Nivas.	08
IV	Detailed Study of Staff Notation.	08
V	Detailed Study of different schools (Gharana) as played on instrumentalas.	07
VI	Short Study of Sangeet Cosanth - Natya Shashtra & Sangeet Ratnakar.	07
VII	Difference between Harmony and Melody.	07
VIII	Nibaddha - Anibaddha - Gana, Alapti (Ragalap & Rupakalap) their definitions and varieties.	07

Suggested reading.

1. Bhasitya Sangeet ko Itihaz
2. Sangeet Saransh
3. Rag Pari chaya Part 3 & 4

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Dr. Sharad Chandra Paranjay
 Dr. Tyati Sinha
 Harishchandra Sinastava

VOCAL

Curriculum Teaching Plan

U.G. B.A NEPI, IInd Year
B.A IInd Year, BA IIIrd Year

Department of Music

Programme: B.A	Year: I st	Semester: I st
Name of Faculty: Dr. Swati Sharma / Ruchika Singh		
Course Title: Introduction of Indian Music	Credits: 02	
Course Code: A320101T	Core Compulsory	Compulsory
Max. Marks: 25+75	Theory	

Course Outcome:

- Students aware about rich cultural Heritage of India.
- Learn about the fundamental aspects of Indian Music.
- Classical Music.
- Students will develop a strong foundation on the basic Understanding of Indian Music.

Unit	Topics	No. of Lectures: 30
I	I. Definition of Music, Sound and its origin. Andolan and its type. Naad and its quality. Shrutis, Swar and its kind and sign. Saptak, Poorvang, Uttarang. Varna, Alankar, Vadi	9
II	Samvadi, Anuvadi, Vivadi. Gramak, Meend, Knowledge of Taan Pooras and its Palas	
	II. Brief knowledge of concept of Raga, Gram, moorchang	
III	Definition of Swar and Shrutis, Relationship between Swar and Shrutis	
IV	III. Writing of Talzin notation with Dugun Jey Ras and notations of Bandish from the Ragas of Course	7
V	IV. Comparative Study of Ragas and Talas of Course, Identification of Ragas by given Swar Samooch.	7
VI		
VII		
VIII		

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Suggested Reading.

1. Karamik Pustak Malika - 2, 3, (Pt. Vishnu DARANAN Bhatt Khande) Part writer
2. Rag Parichaya - Part 2, 3 (Harsh chandra Shrivastav) writer
3. Sangeet Vishvaal - (Basant)

Department of Music

Programme: B.A.I	Year: I	Semester: First
Name of Faculty: Dr. Swati Sharma / Ruchika Singh		
Course Title: Critical Study of Ragas and Taals	Credits: 04	
Course Code: A320102P	Core Compulsory	
Max. Marks: 25+75	Practical	

Course Outcome:

- Focus on Practical fundamentals of performing a Raga on stage
- Practice Alankars
- They will be able to perform Greet, Gazal, Bhajan
- Students will understand the concept of Lay and Laypari.

Unit	Topics	No. of Lectures:
		60
I	Critical Study of Ragas given below detail - (A) YAMAN (B) MALKAUN	9
II	Brief Study of Ragas given below: Non detail - (A) Bhairav (B) Bilwal	6
III	Ability to demonstrate Taals on hand given below with their Theka and Dugun. (A) Teen Taal (B) Ektaal (C) Keharva	5
IV	Students should be able to perform 20 Alankars of their choice from above mentioned Ragas.	5
V	Demonstration of Dhrupad with dugun Layakar in any one of the above mentioned Ragas.	9
VI	Intensive study of one detail Raag as choice of Raag covering Vilambit and Drot Khayal	
VII	Students should be able to perform a Bhajan or Greet of their choice	8
VIII	Knowledge of Lakshar Greet or Sargam Greet in any one of the above mentioned Ragas.	

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Gun

Suggested Reading

1. Sangeet Visharad - 'Basant'
2. Kramik Pustak Malika - 'Pt. V.N. Bhatkande'
3. Sangeet Ratanavali - 'Ashok Kumar & Yaman'

Department of Music

Programme: B.A (NEP) Year: I	Semester: Second
Name of Faculty: Dr. Swati Sharma / Ruchika Singh	
Course Title: History of Indian Music	Credits: 02
Course Code: A320201T	Core Compulsory
Max. Marks: 25+75	Theory

Course Outcome:

- Students' Know about the historical development of Indian Music and Cultural development of India.
- They will be able to get acquainted with various Ragas and different Taals.

This course will help the students to know the rich history of Vedic Indian Music from the Vedic age.

Unit	Topics	No. of Lectures:
		30
I	Study of Ancient Music - Vedic, Ramayana, Mahabharat.	9
II	Brief knowledge about Medieval and Modern History of Indian Music	7
III	Comparative Study of Ragas and identification of Ragas by given Swar Samooch.	
IV	Writing notation of Bandish from the Ragas of Course and Taals with dufun and Chaugun Layakari.	7
V		
VI		
VII		
VIII		

Sum
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Suggested Reading -

1. Raag Shaastra I & II - Dr. Geeta Banerjee.
2. Raag Parichay 3 & 4 - Prof. Harischandra Srivastava.
3. Sangeet Bodh - Dr. Sharachandra Sidhar Pranjape.

Curriculum Teaching Plan

Department of Music

Programme: B.A	Year: I	Semester: Second
Name of Faculty: Dr. Swati Sharma / Ruchika Singh		
Course Title: Critical Study of Ragas and Taals	Credits: 4	
Course Code: A320202 P	Core Compulsory	
Max. Marks: 25+75	Practical	

Course Outcome:

- Students will be able to get acquainted with
- Various new Ragas and Taals. They will be
- able to perform classical and other Light
- and music styles such as Bhajan, lokgeet -
Gazal etc.

Unit	Topics	No. of Lectures:
		60
I	Shuddh Kalyan - Introduction with Aaroh, Avrooh, Pakad Vilambit and Drot Khayal and Taals	18
II	Chhayanat - Introduction with Aaroh, Avrooh, Pakad with Vilambit and Drot Khayal with Taals.	08
III	Char Taal, and Dhamar and Dadra Introduction and demonstration on hand with duggun	06
IV	Students should be able to perform a Bhajan or Geet of their choice	08
V	Knowledge of Tarana in any one of the above mentioned Ragas.	08
VI	How to Demonstrate a gazal.	08
VII	Intensive study of any one detail Ragas as choice Ragas Converging Vilambit and Drot Khayal.	02
VIII	Knowledge of Lakshmi geet or Sargam geet in any one of the above mentioned Ragas.	02

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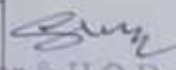
Suggested Reading

1. Sangeet Bodh : Dr. Sharachchandra Sridhar Branjape
2. Sangeet Ke Pramukh Shastriya Sidhanti : Dr. S.R. Chaudhary.
3. Raag Parichay : Prof. Harisachandra Srivastava.

Curriculum Teaching Plan

Department of Music

Programme: B.A.	Year: II	Semester: I
Name of Faculty: Dr. Suman Singh / Ruchika Singh		
Course Title: Hindustani Music Vocal	Credits: 1	
Course Code: A-865 / 866	Core Compulsory	
Max. Marks: 35 + 35 = 70	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Students learn different variations is Bardish. • Ability to perform on stage. • Preparation of performance in classical and light music. 		
Unit	Topics	No. of Lectures:
I	Ability to Demonstrate Talas. (Tivra, Jhumsa, Rupak) orally by	20
II	Giving Tali and Khali on hand (Jhumsa Thaka, Dugun - Chaugun, Jayapuri of the ^{same} Talas)	15
III	Stage Performance of Ragas with Alap Tan etc. (Bhairav, Gaudmalhar, Bhimpalasi)	15
IV	Malkams - Vilombit Khayal, Dhruth Khayal with Arch, Avach, Pakad, Alap, Taan.	15
V	Miraj Malkhar - Such Kalyan - with Alap taan. Study of -	15
VI	Tarana, Bhajan. Folk Song as Patriotic Song.	15
VII	Study of one dhrupad and one dhruvan with Dugun, Tu'gun and Chaugun.	15
VIII	Knowledge of the all the ragas and talas B.A. I st year syllabus. (Revision)	10


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Suggested reading ①. Raag Parichay - Part - 1, 2, 3, 4. ^{Written}

②. Kramik Pustak - Malika - Part - Pt. Vishnu Dig. ^{Prof. Hanis chandra}

③. Sangeet Bodh - Dr. Sharad Chandra Srinhar Pranjape. ^{Srinastava.}

Curriculum Teaching Plan

Department of Music

Programme: B.A.	Year: II	Semester: X
Name of Faculty: Dr. Suman Singh / Ruchika Singh		
Course Title: Hindustani Music Vocal		Credits: 1
Course Code: A 265	Core Compulsory	
Max. Marks: 30	Theory	

Course Outcome:

- Ability to read and write notation system and
- Compositions.
- Students learn about Indian Classical music.
- Students understand about technical terms.

Unit	Topics	No. of Lectures:
I	History of Indian Classical Music origin & development (Ancient, Medieval and Modern)	08
II	Study of the following technical terms - - Vaggeyakar, merits and demerits of Vaggeyakar.	08
III	technical terms - Joti Gayan, Vrindayama and Vrindavadan.	08
IV	Thaptaal - Suktal, Rupak - Tivra, Jhuma Dhamar - Introduction with Dugun, Tigun, Chougun	08
V	Notation system (Pt. V.N. Bhatkhande's and Pt. Vishnu Digambari's Pulushkar)	07
VI	Reading and writing of Notation of Bandish of Ragas with Alap and Tan etc.	07
VII	Classification of Ragas - (Raja Vargikaran) (a) Male Raga Vargikaran (b) Thata Raga	07
VIII	Vargikaran - (c) Raganga Vargikaran, (d) Raga - Ragini Vargikaran.	07

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- Suggested reading: (1) Sangeet Visharad - written by Basant
(2) Raag Parichay Part 1, 2, 3 - Harischandra Shrivastava.
(3) Kramik Pustak Malika - Pt. V.N. Bhatkhande.P..

Curriculum Teaching Plan

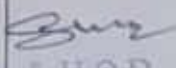
Department of Music

Programme: B.A.	Year: III	Semester: X
Name of Faculty: Dr. Suman Singh / Ruchika Singh		
Course Title: Hindustani Music-Vocal	Credits: X	
Course Code: A965/A966	Core Compulsory	
Max. Marks: 35+35 = 70	Practical	

Course Outcome:

- Students will be able to get acquainted with various new Ragas - Taals and light music.
- Performing skill development.
- This section focus on practical knowledge of Ragas and Taals. and students about How to Perform on stage beautifully.

Unit	Topics	No. of Lectures:
I	Study of following detailed Ragas. Jaipiwanti, Jaunpuri, Darbari Kanada. with	20
II	Alap ten. Vilambit Khayal. Bal. Alap. Non Detailed Raag with. Alap than etc.	15
III	Punjabi Tal, Ailwara. Deepchandi, Sewari, Sooratal with Dugun, Tigun chaugun.	15
IV	Lakshmi Greet, one Soorgam Greet. Study of one thupad and thamer with dugun, tigun chaugun.	15
V	Study of one Chaturang, Tarana, Bijon, one Ghazal or one folk song.	15
VI	Ability to demonstrate (orally by giving tali and khali on hand) prescribed layakar.	15
VII	Knowledge of the ragas, taals and theory. Position of B.A. I and II year syllabus.	15
VIII	Revision of Ragas and Taals and Theory.	10


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- Suggested Readings:**
- (1) Raag Shastri - I & II Part - Dr. Ganga Banerjee.
 - (2) Raag Parichay - Part - 1, 2, 3, 4 - Prof. Harishchandra Shrivastava.
 - (3) Sangeet Bodh - Dr. Sheelach Chandra, Shridhar Pranjay.

Curriculum Teaching Plan

Department of Music

Programme: B.A.	Year: III	Semester: 4
Name of Faculty: Dr. Suman Singh / Reehika Singh		
Course Title: Hindustani Music - Vocal	Credits: 4	
Course Code: A-365	Core Compulsory	
Max. Marks: 30	Theory	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Knowledge of Contribution of scholars to Indian Music • from Ancient to Modern period. • Study of Gharana system and Growth. • Knowledge of biography of Musicians. 		
Unit	Topics	No. of Lectures:
I	Comparative study of Raagas and Taals of course.	08
II	Writing of Taals in notation with different Laganas like Dugun, Tugun, Chaugun.	08
III	Basic Knowledge of Staff Notation. - Karnataka Tala System.	08
IV	General Knowledge of Musical Composition - Dhrupad, Dhamar, Bhajana, Tappa, Thumri, Hari, Chaturang.	08
V	Definition of Gharana, Brief Study of main Gharana of Hindustani vocal music like - Bhopal, Agra, Kirana, Patiyala, Jaipur, etc.	07
VI	General Knowledge of Gharans - Natya Shastra, Sangeet Ratnakar, Chaturdandi Prakashika, Sawai madhwa.	07
VII	Knowledge of the Method of placing the Shuddha and Vikrit Swaras on Veena by Pt. Seemiva.	07
VIII	Contribution of following Musicians - Ustad Allaudin Khan, Pt. Omkar Nath Thakur, Ustad Feroz Khan, Ustad Bismillah Khan.	07

- Suggested Readings -**
- 1) Bharatiya Sangeet ka Itihasa - Pt. Vaidya
 - 2) Sangeet Vishva - Varanasi - Dr. Jaidev Singh
 - 3) Raag Shastra 1811 - Dr. Geeta Banerjee.

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Department of Music

Programme: M.A Stage	Year: I	Semester: I
Name of Faculty: Dr. Suman Lata Sharma		
Course Title: Practical (Stage Performance)	Credits: -	
Course Code: G-597	Core Compulsory	
Max. Marks: 50 + 50 = 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Students will develop their sense of playing advance solo. • Students will understand the taal system of tabla. • They will understand the concept of tukda, paran, gat. • Characteristics and skills of a good tabla player. 		
Unit	Topics	No. of Lectures:
		90
I	Practice of Boles - Vilambit, Madhya & Drut Laya; Practice of Gramak (left hand)	12
II	Detail study & Parichaya of 'Teental' Uthan, Peshkar, Kayadas, Rela, Tukdas, Parans.	12
III	Revision of Teental with Lehra Revision of Padhant of Teental on hand	12
IV	Shikhartal (No Detail Tal) with Tukda, Gat & Paran. Chartal (Non detail Tal) with Tukda, Gat, Paran	12
V	Practice of Teental with Lehra Practice of Shikhartal with Lehra Practice of Chartal with Lehra	12
VI	Adachartal - Detail study & Parichaya of Uthan, Peshkar, Kayads, Rela, Tukda, Gat.	10
VII	Chakkardar Paran, Kamal Paran, Formaihu Paran of Tabs. Padhant of Tal on hand.	10
VIII	Play Lehra of Tabs on Harmonium Practice of Adachartal with Harmonium Practice of Teental, Shikhartal & chartal with Lehra.	10

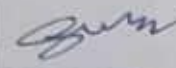
- Suggested Readings:-
1. Tabla - Arvind Mulgaonkar
 2. Tabla Ki Bandishu - Dr. Aban - E. Mistary
 3. Tabla Sahitya - Dr. Pravin Uddhar
 4. Taal Prasoon - Pt. Chholte Lal Mishra

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Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: I	Semester: I
Name of Faculty: Dr. Amita Kashyap		
Course Title: VIVA VOCE (For Tabla & Pukhraj)	Credits: —	
Course Code: G-548	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Tabla stage Performance with essential basic Material. • Knowledge of khule baal taal as char taal. • Padhant of different layakaries. • Turning of the Tabla. 		
Unit	Topics	No. of Lectures: 30
I	Detailed study of Adachan Taal with its techniques - utham, Pesh/kaar, Kayda, Tihai, Tukra, Paam	12
II	Detailed study of Teen Taal with its techniques utham, Pesh/kaar, Kayda, Rela, Tihai, Tukra, Paam, chakardar Paam, Kamali Paam, farmaishi.	12
III	Study of Taal Techniques - char taal - Tukra, Tihai, Paam, Kamali Paam, farmaishi Paam, chakardar Tukra etc.	12
IV	Study of Taal Techniques - Shikhar (Tigun, chaugun, Aad, kuaad, Biaad layakaries etc.	12
V	Moni Taal Techniques - Pesh/kaar with four belts, Kayda - Tistha Jaati, chaturtha Jaati, Rela, Tukra Tihai, Paam, Kamali, farmaishi, chakardar	12
VI	Study of Taal Techniques - Mat Taal - Tigun, Dugun, Tigun, chaugun, Tukra, Tihai, Paam, chakardar	10
VII	To demonstrate the speciality of Kamali, Paam, Farmaishi Paam and Naukaha.	10
VIII	Turning of the particular percussion Instruments	10


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Suggested Reading -

- (1) Tabla - Anand Mulgaonkar
- (2) Tabla ki bandishai - Dr. Aban-E-Mistry
- (3) Tabla Sahitya - Dr. Pravin Uddhav
- (4) Taal Baram - Pt. Chhatre Lal Mishra

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: I
Name of Faculty: Amita		
Course Title: NEW-CODE (For Tabla & Pakhawaj)	Credits:	
Course Code: G-599	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Tabla stage performance with essential basic Musical • Knowledge about khule bale taal as chaar taal • Provide the playing techniques of tabla Players • Tuning of the Tabla • Padhant of different Layakaries • Tabla accompany with vocal, Instruments and Dance. 		
Unit	Topics	No. of Lectures:
		90
I	Detailed study of Teentaal - (Utham, Peshkar, Kayda, Tukra, Param, chakardas)	12
II	Detailed study Talas and their techniques - Adachar taal - Utham, Peshkar, Kayda, Tukra, Param, chakardas	12
III	Study of taal techniques - chaar taal & Tukra, Tihar, Param, kamali Param, farmaishi Param	12
IV	Detailed study of taal techniques - Deepchandi, Utham, Peshkar, Adachar, Kayda, chaar taal saati, Kayda, Tukra, Tihar, Param	12
V	Study of taal techniques - Shikhar and Mani taal Dugun Tigun, chaugun, Aad, Kuaad, Bhaad, Layakaries etc.	12
VI	Demonstrate the especially of kamali Param, Farmaishi Param, Navhakka	10
VII	Tuning of the Particular Percussion Instruments.	10
VIII	Ability to accompany Tabla or Pakhawaj effectively with vocal or Instrument Music	10

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- Suggested reading*
- (1) Taal Bhasoon - Pt. Chhatra Lal Mishra
 - (2) Tabla Sahitya - Dr. Brajendra Vaidya
 - (3) Tabla ki bandishai - Dr. ABAN E MISTRY
 - (4) Tabla - Anind Mulgompkar

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: I	Semester: II
Name of Faculty: Dr. Suman Lata Sharma		
Course Title: Practical (Stage Performance)	Credits:	
Course Code: G-697	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Student will develop their sense of Padhant.
- Sense of playing solo systematically.
- Knowledge of Talas and its development.
- Skill development of Lehra playing

Unit	Topics	No. of Lectures: 90
I	Jhap Tal with its full detailed Parichaya Uthan, Peshkar, Kayadas, Rela, Tukda, Paxon, Grate.	12
II	Practice of Jhap Tal with Lehra. Grajhampa Tal with detail study.	12
III	Padhant of Both Talas on hand. Practice of Both Talas with Lehra	12
IV	Rudra Tal with detailed Study like - Uthan, Peshkar, Kayadas, Rela, Tukda, Paxon, Grate	12
V	Practice of Previous Talas with Lehra Bole Padhant of Talas	10
VI	Practice of Tune their Instrument. Farodust Tal with full detail.	12
VII	Practice of all Talas for Performance Revision of Bandish on hand.	10
VIII	Revision of choice Tal with Lehra Play Lehra of Talas on Harmonium	10

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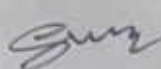
Suggested Readings:-

1. Bharatiya Talaon me Theke ho Vilkhinn Swarup - S.P. Chisht
2. Taal Pralambh - Pt. Chhote Lal Mishra.
3. Talas Ananth - Pt. Chhote Lal Mishra.
4. Talas - Anurad Mulgaonkar

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: II
Name of Faculty: Dr. Anita Kashyap		
Course Title: VIVA-VOCE (Fam Tabla & Pakhawaj)	Credits:	
Course Code: G-698	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • They will possess a fairly good Idea of how to play Peshkari & Kayada. • Rela with Tukda Patoms • The student will be able to read and learn the compositions. • Padhant of different Layakaravies • Tuning of the Tabla • The students will become well versed with the techniques of playing Tabla 		
Unit	Topics	No. of Lectures:
		30
I	Thapatal with its full detailed Paichaya Uthan, Peshkari, Kayadas, Rela, Tukda, Paran, Gatalc.	12
II	Practice of Thapatal with Lehra. Grajjhampa tal with detail study.	12
III	Padhant of Both Talas on hand. Practice of Both Talas with Lehra.	12
IV	Rudra Tal with detailed study like Uthan, Peshkari, Kayadas, Rela, Tukda, Paran, etc.	12
V	To demonstration at least five Kamali Patoms, Farmaishi patoms, Novhakkai and charbag from the prescribed syllabus.	12
VI	Ability to recite Bels (Padhant) showing Khali Bhari	10
VII	Ability to recite Layakaravies on hand.	10
VIII	Ability to tune their Instrument	10


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Suggested Reading - (1) Bhautiya Taaron me There ke Utbhinn Swaroop - S. R. Chishti
 (2) Taal Puabandh - Pt. Chhate Lal Mishra
 (3) Tabla Gramth - Pt. Chhate Lal Mishra
 (4) Tabla - Arvind Mulgaonkar

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: II
Name of Faculty: Amita		
Course Title: NEW CODE (For Tabla & Pakhawaj)	Credits: —	
Course Code: G-599	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Stage Performance with essential basic material
- Padhant of Prescribed Taal
- Padhant of Different Layakaries.

Unit	Topics	No. of Lectures:
		90
I	Practice Shaptaal in Detail (Uthan, Peshkan, Kayda, Rela, Tukra, Pavan etc.)	15
II	Practice Grajhampa Taal in Detail (Uthan, Peshkan, Kayda, Rela, Tukra, Pavan etc.)	15
III	Rudra Taal - In Detail - Uthan, Peshkan, Kayda, Rela, Tukra, Pavan, Tihai etc.	15
IV	Sanatit Taal - Dugun, Tigun, Chaugun, Bhairavi and Tihaiyon	15
V	Padhant of Syllabus Taal in different Layakaries.	10
VI	To play Lekha & Padhant also	10
VII	Preparation for Practical Non Detailed Taal	10
VIII		

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Suggested reading - (1) Taal Bharon - Pt. Chhatre Lal Mishra
(2) Tabla comm: Essentials of Tabla Playing - Dr. Amit Kumar Sharma
(3) Bharatiya Taalon Me Theke ke Vibhinn Swarup - S.R. Chishti

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: II	Semester: III
Name of Faculty: Dr Suman Lata Sharma		
Course Title: Stage Performance	Credits:	
Course Code: G- 797	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Knowledge of Taals and its development • Student will know about the different compositions of Tabla. • It educate students how to perform solo in Taals 		
Unit	Topics	No. of Lectures:
		90
I	Practice of <u>Thekas</u> (Roopak Tal, EK Tal Chooti-sawari, Jai Tal ek.) with different <u>layas</u> <u>Layakari</u>	12
II	Detail study of <u>Chhoti-Sawari</u> . Like- uthan, Peshkar, Kayadas, Rela, Tukdas, different <u>Parans</u> .	12
III	Revision of Bari-Sawari with Harmonium. ' <u>Roopak Tal</u> ' - Full detail & Parichaya.	12
IV	Practice of Both Talas on hand & Harmonium. Play <u>Lehra</u> of different <u>Matsas</u> .	12
V	Tune the instrument, Practice of Bol Padhant. ' <u>EK Tal</u> ' - Practice of different <u>Layakaries</u>	12
VI	Full <u>Parichaya</u> of Tal with uthan, Peshkar, Kayadas, Rela, Ghat, Tukdas & <u>Parans</u> ek.	10
VII	Revision of previous Talas - chhoti sawari, Roopak Tal & EK Tal.	10
VIII	Practice of all <u>Bandish</u> done in class on hand. Non detail Tal of course. Revision of all Talas done in class with <u>Lehra</u> .	10

Suman

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Suggested Readings:-

1. Taal Prasoon - Pt. Chhote Lal Mishra
2. Tabla Granth - Pt. Chhote Lal Mishra
3. Talte Ki Bandish aur - Prof. Jamuna Prasad Patel
Vistaar Vidhi

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: II	Semester: III
Name of Faculty: Dr Suman lata Sharma		
Course Title: Stage Performance	Credits:	
Course Code: G- 797	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Knowledge of Taals and its development • Student will know about the different compositions of Tabla. • It educate students how to perform solo in Taals 		
Unit	Topics	No. of Lectures:
		90
I	Practice of <u>Thekas</u> (Roopak Tal, EK Tal Chooti-sawari, Jai Tal ek.) with different <u>layas</u> <u>Layakari</u>	12
II	Detail study of <u>Chhoti-Sawari</u> . Like- uthan, Peshkar, Kayadas, Rela, Tukdas, different <u>Parans</u> .	12
III	Revision of <u>Bari-Sawari</u> with Harmonium. ' <u>Roopak Tal</u> ' - Full detail & <u>Parichaya</u> .	12
IV	Practice of Both <u>Talas</u> on hand & Harmonium. Play <u>Lehra</u> of different <u>matras</u> .	12
V	Tune the instrument, Practice of <u>Bol Padhant</u> . ' <u>EK Tal</u> ' - Practice of different <u>layakaries</u>	12
VI	Full <u>Parichaya</u> of <u>Tal</u> with uthan, Peshkar, Kayadas, Rela, <u>Gat</u> , <u>Tukdas</u> & <u>Parans</u> ek.	10
VII	Revision of previous <u>Talas</u> - <u>choti sawari</u> , <u>Roopak Tal</u> & <u>EK Tal</u> .	10
VIII	Practice of all <u>Bandish</u> done in class on hand. Non detail <u>Tals</u> of course. Revision of all <u>Talas</u> done in class with <u>Lehra</u> .	10

Suman

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Suggested Readings:-

1. Taal Prasoon - Pt. Chhote Lal Mishra
2. Tabla Granth - Pt. Chhote Lal Mishra
3. Talte Ki Bandish aur - Prof. Jamuna Prasad Patel
Vistaar Vidhi

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: III
Name of Faculty: Dr. Amita Kashyap		
Course Title: VIVA-VOCE (For Tabla & Pakhawaj)	Credits:	
Course Code: G-798	Core Compulsory	
Max. Marks: 25+75 100	Practical	

Course Outcome:

- Student will develop their sense of Pochant
- Sense of playing taal systematically.
- Knowledge of Taal and its development
-

Unit	Topics	No. of Lectures: 30
I	Practice Bol on hand Rupak Taal (Utham, Peshkar, Kayda, Rela, Tihai, Tukra, Panam etc.	15
II	Practice of Ektaal - Utham, Peshkar, Kayda, Rela, Tukra, Tihai etc.	15
III	Pochant of chaati Swari, Teentaal, Tihai, Tukra, Panam, Dugunchaku, Tigun	15
IV	Practice of Prescribed Taal in syllabus Layakarais.	15
V	To demonstrate the specialty of Kamali Panam, Fannaishi Panam, Nauhakka Tihai etc.	10
VI	Ability to rebite bols showing khali Bhasi of different Layakarais - 2/3, 4/5, 4/7	10
VII	Ability to accompany Tabla or Pakhawaj effectively with vocal or instrumental music	10
VIII	Associate Professor U.D. Music Department R.G (P.G) College, Meerut	

Sum

Suggested Reading - (1) Taal Buisoom - Pt. Chhate Lal Mishra
 (2) Table Ki Bandishe aur Vistar Vidhi - Prof. Jamuna Bhusad Patel
 (3) Table Granth - Pt. Chhate Lal Mishra

Curriculum Teaching Plan

Department of Music

Programme: M.A II	Year: II	Semester: III
Name of Faculty: Dr. Suman Lata Sharma		
Course Title: Lecture Demonstration	Credits:	
Course Code: G-799	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Prepare students for Lecture Demonstration. • Students get educated about the topic related to music. • Prepared a Lecture in the Prescribed manner 		
Unit	Topics	No. of Lectures:
		90
I	Selection of Topic	10
II	Categorization of reading material, for writing paper	15
III	Literary visit of students	15
IV	Help for selecting their topic	15
V	Write the topic with systematic manner	15
VI	Revision & Practice for demonstration	10
VII	Completely ready for Lecture demonstration	10
VIII		
Associate Professor & H.O.D. Music Department R.G (P.G) College, Meerut		

Sun

Suggested Readings:-

1. Sangeet Jigyasa aur Samadhan - Dr. Tej Singh
2. Sangeet Mani - Dr. Manorma Sharma
3. Sangeet Ratnawali - Ashok Kumar Yaman
4. Sangeet Manual - Dr. Paratunjay Sharma

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: IV
Name of Faculty: Dr. Suman Lata Sharma		
Course Title: Stage Performance	Credits:	
Course Code: G- 897	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Study about the different techniques. • Characteristics & Skills of a good Talila Player. • Performance with a systematic manner 		
Unit	Topics	No. of Lectures
		90
I	Main Tal - Uthan, Peshkar, Kayadas, Rela Parans & Grat.	10
II	Bazi sawari with full detail. Uthan, Peshkar, Kayadas, Rela, Tukda	12
III	Grat & Parans. Practice of Both Talas on hand.	12
IV	Practice of Talas with Harmonium. 'Jay' Tal with full detail	12
V	Different type of Kayadas with layakar. Different type of Parans & Grats.	12
VI	Shoomra Tal with full Parichaya. Uthan, Peshkar, different Kayadas.	12
VII	Rela, Various types of Parans-Grats. Revision of all Talas on hand also.	10
VIII	Revision of all Talas with Lehra. Proper Practice of Choice Tal for Stage Performance.	10

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Suggested Readings:-

1. Talila Pusan - Pt. Vijay Shankar Mishra
2. Talila Granth - Pt. Chote Lal Mishra
3. Talila Ke Gharane. Vadan Sailyan EVANI BARDISH - Dr. Sudarshan Raani

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: IV
Name of Faculty: Dr. Anita Kashyap		
Course Title: VIVA-VOCE (Far Tabla (S. Pakhrawaj))	Credits:	
Course Code: G-898	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- student will develop their ~~some~~ of Padhand.
- Practice of layakaris on hand
- Practice of accompaniment Tabla
- Practice of playing Nagra

Unit	Topics	No. of Lectures: 30
I	Complete development of the Tala with its full Techniques - Details Tala - Muni Tala - C Utham, Peshkar, Kayda, Rela, Tukra, Tihai, Panam.	12
II	Adacharital - Utham, Peshkar, Kayda, Rela, Tukra, Tihai, Panam, chakardas, Kamali, chakardas, Tukra etc.	12
III	Jai Tala, Vishnu Tala → Utham, Peshkar, Kayda, Rela, Tukra, Tihai, chakardas, Tukra, Panam, chakardas.	12
IV	Non Detailed → Mat Tala, Bani Saurasi, Thoma, Tukra, Tihai, Panam, Bhakardas, Dugun, Tigun, chaugun, Pachgan Layakarais.	12
V	Khamta, Adha Tala, Punjabi Tala - difference, Tukra, Tihai, Panam, Dugun, Tigun, chaugun, Pachgan Layakarais.	12
VI	To demonstration the specialty of Kamli Panam, Farmaishi Panam, Navhaka, Tihai etc.	10
VII	Ability to recite bats showing Khati Bhat of different Layakarais - 2/3, 4/5, 4/7	10
VIII	Ability to accompany Tabla or Pakhraj effectively with Vocal or Instrumental Music	

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- Suggested Reading -
- (1) Tabla Panam - Pt. Vijay Shankar Mishra
 - (2) Tabla granth - Pt. Chate Lal Mishra
 - (3) Tabla ke Gharane. Vadam Saibiyam Evam Bandishe - Dr. Sudarshan Ram

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: II	Semester: IV
Name of Faculty: Dr. Suman lata Sharma		
Course Title: Dissertation	Credits:	
Course Code: G-899	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Review habit of students
- The students learn to carry out a research on
- the given topic and present the collected
- data and material.

Unit	Topics	No. of Lectures: 90
I	Selection of Topic For Lecture demonstration (Read various Books & Research Journals)	15
II	Data Collection (Primary & Secondary) Synopsis, chapterization	15
III	Categorization of the Resource material	15
IV	References, Footnotes, Bibliography	15
V	Writing the topic in proper manner	10
VI	Completed & checked	10
VII	Submission of Dissertation	10
VIII		

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Suggested Readings:-

1. Bharatiya Sangeet me Rasanutihuti evam Soundriya Baddh -
2. Sangeet Mani - Dr. Mahamma Sharma
3. Bharatiya Sahitya, Sanskriti evam Sangeet - Dr. Anjali Mittal
4. Taluk Sahitya - Dr. Pravin belolav

Dr. Meeta Jaisal
Dr. Sangeeta Siuastan

Department of Music

Programme: M.A	Year: I	Semester: I st
Name of Faculty: Dr. Kiran Sharma		
Course Title: Stage Performance	Credits:	
Course Code: Cr- 597	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Prepared Students for Stage Performance. • Ability to Tune their Instruments. • • 		
Unit	Topics	No. of Lectures: 90
I	Practice of Bole and Alankar in Madhya and Druat Laya. Practice of Meend and Gramak	12
II	Rag yaman → Swar Vistar, Aalap and Jod Aalap, Maseetkhani and Rajakhani Gat	12
III	Rag yaman → Tode and Jhala. Rag Puriya Kalyan - Aalap, Jod, Gat, Tode, Jhala	12
IV	Rag Malkauns and Rag Chandrakauns Comprision, demonstration with the help of Instruments.	12
V	Malkauns & Chandrakauns → Maseetkhani Gat Rajakhani Gat with Tode and Jhala.	12
VI	Playing Technique of Technical Term on Sitar. Kan, Meend, Gramak, Khatka, Krintan etc.	10
VII	Semi Classical Music. Dhun / Bhajan / Thumri.	10
VIII	Practice of all Ragas with Tabla for The Preparation of Stage Performance.	10

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Suggested reading

1. Abhinav Greetanjali Part. 1 2, 3. (Pt. Ramashraya Jha)
2. Rag Parichay Part 3, 4. (Pt. Harshchandra Srivastava)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: First
Name of Faculty: Rukaiya		
Course Title: Viva-	Credits: 4	
Course Code: Cr-598	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Student able to play some dhrupad light compositions. • The student will be versed with the technique of playing sitar. 		
Unit	Topics	No. of Lectures:
		31
I	Rag Yaman - Vilambit Gat and Dhrupat gat with Tadas.	12
II	Rag Harit - Introduction, Razakhani gat and (Sthai and Antra).	12
III	Rag Puriya - Razakhani gat and 4 Tans.	12
IV	Rag Sohani & Rag Puriya Comparison between difference of Ragas.	12
V	Rag Jog - Kauras Razakhani gat and tadas -	12
VI	Explain - difference between Rag Jog & Rag Jog - Kauras.	10
VII	Talas by hand - Teental, Chautal Adachautal, Deep chandi, Tilwara	10
VIII	All Ragas Practice with Tabla	10

[Signature]

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Suggested reading

1. Sitar Vadyan (shastriya evam prayog) (Prof. Rajesh Shah)
2. Jahan-E-sitar (Dr. S. Sudeep Rai)
3. Dhavani aur Sangeet (Prof. Lalit Kishore Singh)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: I st
Name of Faculty: Dr. Kiran Sharma		
Course Title: NEW CODE	Credits:	
Course Code: G-599	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Ability to create composition and notation • Prepared for Light Music Performance. • • 		
Unit	Topics	No. of Lectures: ~
I	Practice of Bole and Swara in Madhyor or slow Laya. Practice of <u>Bhayan</u> or <u>Dhun</u> .	12
II	<u>Rag Miyan Malhar</u> → Introduction. Aalap Rajakhani Gat (composition) with Tode & Jhala.	12
III	<u>Rag Bhairav</u> → Introduction with Shuddha Vikrit Swar, Aalap, Gat, Tode & Jhala.	12
IV	Practice of Taan/Todas in various Laykaris Rag and Dhun. Practice with Tabla.	12
V	<u>Rag Aahaiya Bilawal</u> → Introduction and difference between Bilawal and Aahaiya Bilawal.	12
VI	<u>Rag Aahaiya Bilawal</u> - Rajakhani Gat Tode and Jhala.	10
VII	<u>Rag Tilang</u> - Introduction with Swar Vistar Gat Tode and Jhala.	10
VIII	Ability to compose notation. All Ragas and Dhun practice with Tabla.	10

Sum

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Music Department
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Suggested reading -

- 1- Sitar Vadan (Prof. Nancy Srivastava)
- 2- Rag Prichay Part 3,4, (Harishchandra Srivastava)
- 3- Sitar Vigyan (Prof. Rajesh Shah)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: II nd
Name of Faculty: Dr. Kiran Sharma		
Course Title: Stage Performance	Credits:	
Course Code: U-697	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Prepared Students for Stage Performance. • Ability to tune their Instruments. • 		
Unit	Topics	No. of Lectures:
I	Practice of Bole and Alankar up to Eight Matras. Practice of Laykaris and Technical terms of Sitar playing.	12
II	Rag <u>Ahir Bhairav</u> & <u>Jogia</u> - Introduction. and Swar vistar	12
III	Rag Ahir Bhairav - Aalap, Tod Aalap, Vilambit and drut Gat with Todas and Jhala.	12
IV	Rag Jogia - Aalap, Tod Aalap, Vilambit and drut Gat with Todas and Jhala.	12
V	Dhun or Thumri, Practice with Tabla. Revision Practice of All Ragas with Tabla	12
VI	Rag Bageshwari - Aalap, Tod Aalap, Vilambit and drut Gat with Tode and Jhala.	10
VII	Rag Bageshwari - Both Gat with Todas in Various Layakaris and Jhala.	10
VIII	Ability to tune Instruments, All Ragas and Dhun Practice with Tabla.	

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Suggested reading -

1. Rag Parichay - Part 3, 4, (Harishchandra Srivastava)
2. Abhinav Gitanjali. Part 2, 3, 4, (Pt. Ramashraya Jha)
3. Sangeet Ratnavali (Ashok Kumar Yaman)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: Second
Name of Faculty: RUKAIYA		
Course Title: VIVA - VOCE	Credits: x	
Course Code: Cr-698	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Students Prepare for compare sampraksiti Rag. • They will possess a fairly good idea of How Maslet • Khani & Razakhani gat with tanas and Jhala in a Rag • to be performed after learning the ragas and their gat. 		
Unit	Topics	No. of Lectures:
I	Explain Rag Jogiya, Masletkhani and Razakhani with aalap and tanas.	12
II	Rag Kafi - Madha Kaya Rajakhani gat (Sthai and Antara)	12
III	Rag Bilawal - Introduction with Aroh, Avaroh, Pakad and Rajakhani gat.	12
IV	Capable to recite different lay-karies	12
V	Ability to play 4 Swax Meend on Sitar.	12
VI	Ability to tune the Instrument.	10
VII	Tals by Hand - Jhaptaal, Crojhhampa Rudra, Farodust	10
VIII	All Ragas Practice with Tabla	10

Suggested reading

1. Tanti Naad Swarajali (Prof Sahitya Kumar Nahar)
2. Jahan - E - Sitar (Dr. S. Sudip Rai)
3. Sitar Vaden Pra vithi even Shaili Sangrah (Dr. Nancy Shrivastava)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: II nd
Name of Faculty: Dr. Kiran Sharma		
Course Title: NEW CODE	Credits:	
Course Code: Cr-699	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Students prepared for their own Composition/Notation, and • for Light Music Presentation. (Dhum/Thumri/Dadra). • • 		
Unit	Topics	No. of Lectures: 39
I	Practice of Bole and Alankar. Ability to compose sur in two, three, four matras	12
II	Thumri in Rag Bhairvi / or Dhum - practice with Tabla.	12
III	Rag Kafi - Notation, Composition practice with Tabla.	12
IV	Rag Poorvi - Introduction. Alap Rajakhani Crat, Tode & Jhala.	12
V	Bhajan or Thumri, Sthai and Antra	12
VI	Simple Thekas of Common Taal. Practice on hand and Tabla.	10
VII	Rag Bilawal - Aalap, Rajakhani Crat.	10
VIII	All Ragas and Dhum/Thumri/Bhajan Practice with Tabla.	10

Sure

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Suggested reading-

1. Rag Parichay - (Harish Chandra Srivastava)
2. Sitar Vigyan - (Prof. Rajesh Shah.)
3. Abhinav Cratanjali (Pt. Ramastroya Jha)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: III rd
Name of Faculty: Dr. Kiran Sharma		
Course Title: Stage Performance	Credits:	
Course Code: Cr- 797	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Prepared Students for Stage Performance.
- Ability to tune their Instruments
- Knowledge of Simple Theka on Tabla and Alankar playing on Harmonium.

Unit	Topics	No. of Lectures:
I	Practice of Bole and Alankar. Ability to tune Instruments.	12
II	Rag <u>Durgiri Bilawal</u> - Alap, Jod Alap Vilambit or drut gat with Tadas and Thala.	12
III	Rag <u>yamni Bilawal</u> - Alap, Jod Alap Vilambit or drut gat with Tadas and Thala.	12
IV	Thumri/Dhun. Practice in any Rag. Ragas Practice with Tabla.	12
V	Knowledge of Simple Thekas and Playing Ability on Tabla.	12
VI	Harmonium Playing - (Simple Alankar) Class Performance and Revision test.	10
VII	Rag <u>Bilaskhani Todi</u> - Alap, Jod Alap Vilambit & drut gat with Taan/Tadas & Thala	10
VIII	Rag <u>Gurjari Todi</u> - Gat, Taan/Tadas, Thala All Ragas Practice with Tabla.	16

Associate Professor H.O.D.

Music Department

R.G.(P.G) College, Meerut

Suggested reading -

1. Sitar Vignyan (Prof. Rajesh Shah)
2. Rag Parichay Part 2, 3, 4, (Harish Chandra Srivastava)
3. Abhinav Greetanjali (Pt. Ramashraye Jha)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: III rd
Name of Faculty: Dr. Kiran Sharma		
Course Title: Stage Performance	Credits:	
Course Code: Cr- 797	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Prepared Students for Stage Performance.
- Ability to tune their Instruments
- Knowledge of Simple Theka on Tabla and Alankar playing on Harmonium.

Unit	Topics	No. of Lectures:
I	Practice of Bole and Alankar. Ability to tune Instruments.	12
II	Rag <u>Durgiri Bilawal</u> - Alap, Jod Alap Vilambit or drut gat with Tadas and Thala.	12
III	Rag <u>yamni Bilawal</u> - Alap, Jod Alap Vilambit or drut gat with Tadas and Thala.	12
IV	Thumri/Dhun. Practice in any Rag. Ragas Practice with Tabla.	12
V	Knowledge of Simple Thekas and Playing Ability on Tabla.	12
VI	Harmonium Playing - (Simple Alankar) Class Performance and Revision test.	10
VII	Rag <u>Bilaskhani Todi</u> - Alap, Jod Alap Vilambit & drut gat with Taan/Tadas & Thala	10
VIII	Rag <u>Gurjari Todi</u> - Gat, Taan/Tadas, Thala All Ragas Practice with Tabla.	16

Associate Professor H.O.D.

Music Department

R.G.(P.G) College, Meerut

Suggested reading -

1. Sitar Vignyan (Prof. Rajesh Shah)
2. Rag Parichay Part 2, 3, 4, (Harish Chandra Srivastava)
3. Abhinav Greetanjali (Pt. Ramashraye Jha)

Department of Music

Programme: M.A.	Year: II	Semester: III
Name of Faculty: Dr. Kiran Sharma		
Course Title: Viva-Voce	Credits: X	
Course Code: Cr-798	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Students prepare for Compose Samprakriti Rag.
- Compose Showing from Vadi-Samvadi, Shuddha
- Vikrat Swara and the Basis of Poorang Uttharing.

Unit	Topics	No. of Lectures:
I	Rag Bilaskhani Todi - Vilambit Rat and Drut gat with Tadas.	12
II	Rag Bhupal Todi - Rajakhani Rat and Brief description with Shuddha Vikrit Swar.	12
III	Rag Durga - Introduction, Rajakhani Rat (Sthai and Antara)	12
IV	Rag - Komal Risabh Asawari - Rajakhani gat (Sthai and Antara)	12
V	Rag Bahaduri Todi - Introduction with Shuddh Vikrit Swar, Rat in Madhya Laya.	12
VI	Rag Hansodhwani - Rajakhani gat (Sthai and Antara)	10
VII	Common/Simple Taal, Theka on Tabla and Showing with hand.	10
VIII	All Ragas Practice with Tabla.	10

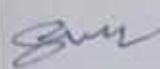
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Suggested reading - Rag Parichay Part 3 & 4 (Harishchandra Srivastava)
1. Abhinav Greetanjali (Pt. Ramashray Jha)
2. Sangeet Visharad (Vasant)
3.

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: III
Name of Faculty: Dr. Kiran Sharma		
Course Title: New Code	Credits: x	
Course Code: 67-799	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Prepare Students for Lecture demonstration. • • and Enhance Literature Review habit of Students. • • 		
Unit	Topics	No. of Lectures:
I	Selection of Topics. (Theoretical and Pract.) Both are included.	30
II	Source of data Collection. Library visit of Students. Suggested books for reading.	30
III	Categorization of reading material, Writing Paper.	30
IV	Seminar Presentation.	
V		
VI		
VII		
VIII		


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Suggested reading -

1. Bharatiya Sangeet Ka Itihas. (Bhagvat Sharan Sharma)
2. Sangeet Evam Shodh Pravidhi
3. Bharatiya Sangeet Ek Vagyanik Vishleshan (Dr. Swatantra Sharma)

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: IV
Name of Faculty: Dr. Kiran Sharma		
Course Title: Stage Performance	Credits: 4	
Course Code: Cr-897	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Prepare Student for Stage Performance.
- Ability to tune Instruments.
-
-

Unit	Topics	No. of Lectures: 30
I	Rag Maru Bihag. Introduction, Alap, Jod Alap Vilambit and drut gat with Taan/Tadas and Jhala.	12
II	Rag Bihag Comprision with Maru Bihag. Alap, Jod Alap, Vilambit & drut gat, Tadas & Jhala.	12
III	Dheem / Thumri and Dadra in Rag Pilu Mishra Khamaj and Kafi.	12
IV	Tuning of Instruments.	12
V	Rag Kaunsi Kanhada - Alap, Jod Alap, Vilambit & drut gat with Taan/Tadas and Jhala	12
VI	Rag Abhogi Kanhada - Alap, Jod Alap Gat (Sthai and Antara) Taan/Tadas, Jhala.	10
VII	All Ragas Practice with Tabla.	10
VIII	Dheem / Thumri / Dadra Practice with Tabla.	10

Sum

Associate Prof. Dr. M.O.D.
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Suggested reading -

- 1- Rag Parichay Part 1, 2, 3, 4, (Harishchandra)
2. Rag Shashtra - Part 1, 2, (Dr. Greta Banerjee)
3. Abhinav Gitanjali Part 2, 4, (Pt. Ramashraya Jha)

Department of Music

Programme: M.A.	Year: II	Semester: IV
Name of Faculty: Dr. Kiran Sharma		
Course Title: Viva-Voce	Credits: 4	
Course Code: G-898	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Ability Compare Samprikriti Rag. (Similarity and difference) with the help of Shuddha-Vikrit Swara
- Vadi-Samvadi, Poorvang Uttarvang etc.

Unit	Topics	No. of Lectures:
I	Rag Maru Bihag → Introduction Alap, Jod Alap. Vilambit and drut gat with Tadas and Jhala.	12
II	Rag Shuddha Sarang → Madhya Laya Rajakhani gat (Sthai and Antara)	12
III	Rag Madhmas Sarang → Rajakhani gat in Madhya Laya with Tadas.	12
IV	Rag Miyan Ki Sarang → Introduction with Shuddha Vikrit Swar. Sthai and Antara.	12
V	Five Simple Alankar on Harmonium.	12
VI	Rag Saha → Gat in Madhya Laya Sthai and Antara, Taan Tadas.	10
VII	Rag Gaur Sarang → Introduction Rajakhani gat, Sthai, Antara,	10
VIII	All Ragas Practice with Tabla.	10

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Suggested reading -

1. Rag Parichay Part 3, & 4 (Harish chandra Srivastava)
2. Rag dhyani (Creeta Banerjee)
3. Abhinav Cree tanjali (Pt. Ramashraya Jha)
4. Sangat Visharad (Vasant)

Curriculum Teaching Plan

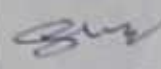
Department of Music

Programme: M.A.	Year: II	Semester: IV
Name of Faculty: Dr. Kiran Sharma		
Course Title: New Code	Credits: X	
Course Code: 07-899	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Knowledge about write dissertation in a systematic way.
- Enhance Lit. Review habit of students.
-
-

Unit	Topics	No. of Lectures:
I	Selection of Topic (Lit. Review) of Various Book and Research Journal.	30
II	Source of Data Collection (Primary and Secondary)	30
III	Synopsis, Chapterization, Categorization of resource material.	30
IV	References, Footnotes, Bibliography.	
V	Preparation and Submission of dissertation.	
VI		
VII		
VIII		


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Suggested reading:

- 1 - Research Methodology in Music. (Prof. Ravi Sharma)
- 2 - Bhartiya Sangeet Ka Vaigyanik Vicharshan (Dr. Swatantra Sharma)
- 3 - Panchayatya Swarlipi Paddhati Evam Bhartiya Sangeet (" ")

Department of Music

Programme: M. A	Year: I	Semester: I st
Name of Faculty: Dr. Swati Sharma.		
Course Title: Stage Performance	Credits:	
Course Code: G-597	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Prepared Students^r for Stage Performance. • Ability to tune their Instrument. 		
Unit	Topics	No. of Lectures: 90
I	Practice of Alankars and Palta	12
II	Rag Yaman - Introduction in brief, Swar Vistar, Aalap, taans	12
III	of Rizas Vilambit and Druth Khayal and Dhoupad.	12
IV	Rag Purixa Kalyan - Introduction in Brief - Aalap, taans of Rizas,	12
V	Vilambit and Druth Khayal. Taans of Chauhan, Etgun, Salhgun.	12
VI	Malkans & Chandrakans - Vilambit and druth Khayal.	10
VII	Knowledge of Bhajan in Raga Yaman,	10
VIII	Practice of all Ragas with Tabla for their Stage Performance	10

Suggested Reading.

1. Kramik Pustak Malika: Pt. V. N. Bhatkhande.
2. Raag Parichay Vol. 2, 3, 4: Prof. Haris Chandra Srivastava.
3. Aabinau Getanjali Vol. 2, 3, 4, Rama Shya Jha.

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: 1st	Semester: 1st
Name of Faculty: Dr. Suman Singh		
Course Title: ^{For} Viva-Voce -vocal	Credits:	
Course Code: G-598	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Ability to perform on stage.
- Student will get more aware with copreative
- Study of Ragas.
- General knowledge of the following Ragas.

Unit	Topics	No. of Lectures:
I	General knowledge of the following Raags → Puriya, Sohni, Jog, Jogkauns, Lalit etc	12
II	Performance of any Non Detail raag of choice.	12
III	Raag Puriya → Aroh, Avroh, Pakad, Swar vistar, Duet Khayal with Alap taan.	12
IV	Raag Sohni - Duet Khayal with Swar vistar Alap taan.	12
V	Brief Study of the any one Non detail Raag - Swar vistar, Duet Khayal with Bol Alap Bol taan.	12
VI	Raag Jog Kauns - Swar vistar, dueth Khayal with Alap taan.	10
VII	Intensive Study of any of the following Ragas → Puriya, Jog, Jogkauns, Lalit, Sohni etc	10
VIII	Raag Lalit - Swar vistar, Duet Khayal with Alap taan	10

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- Suggested Readings:
- ① Sangeet Rahmavali - *Ashtok Kumar jumar*
 - ② Bhartiya Sangeet Ka Ikkhitaas - *Dr. Thakur Jai Dev Singh*
 - ③ Raag Parichya - Part - 3, 4 - *Haris chandra shrivastva*

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: I st	Semester: I st
Name of Faculty: Dr. Swati Sharma		
Course Title: New Code	Credits:	
Course Code: G-599	Core Compulsory	
Max. Marks: 100	Practical 100	

Course Outcome:

- Ability to Create composition and Notation
- Prepared for light Music performance
-

Unit	Topics	No. of Lectures: 5*
I	Practice of Swar and Alankar in Madhya or druth laya.	12
II	Rag <u>Miyan Malhar</u> - Introduction in brief. Raga related Swar	12
III	practice. Alap, taans. Druth Khayal.	12
IV	Raga <u>Bhairav</u> - Introduction in brief	12
V	Druth Khaya, Bhajan in Bhairav Raga. Practice with Tabla.	12
VI	Raga <u>Ashaiya Bilawal</u> - Alap, taans	10
VII	Druth Khayal. with Taan.	
VIII	Rag <u>Tilang</u> - Introduction with Swar Vistar, Druth Khayal. Bhajan in Tilang	10
	Raga. Practice with Tabla	

Suggested Reading

1. Sangeet Visharad ! Vasant
2. Kramik Pustak Malika: Pt. V.N. Bhatkhande.
3. Raag Parichay ! Prof. Harishchandra Prasad

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Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: I	Semester: II nd
Name of Faculty: Dr. Swati Sharma		
Course Title: Stage Performance	Credits:	
Course Code: G-697	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Prepared Students for stage Performance
- Ability to tune their instrument.

Unit	Topics	No. of Lectures:
I	Practice of Alankar. Practice of Layakaries.	12
II	Rag <u>Ahir Bhairav</u> & <u>Jogi</u>	12
III	Both Ragas are in Bhairav Thats. Introduction. Alap	12
IV	Taans of Rizas. Vilambit	12
V	and Druth Khayal. Rag <u>Jogi</u> - Alap, Taans, Vilambit	12
VI	and druth Khayal. Rag <u>Bageshwari</u> Introduction. Alap	10
VII	Taans of Rizas, Vilambit and druth Khayal. Rag <u>Regeshwari</u> , Introduction, Alap	10
VIII	Taans. Vilambit and Druth Khayal and <u>Dhamar</u> with various <u>Layakaries</u> .	10
	Practice with Tabla.	

Suggested Reading

1. Kramik Pustak Malika; Pt. V.N. Bhatkhande.
2. Sangeet Visharad; VASANT.
3. Raag Parichay; Prof Harshchandra Srivastava.

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Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: 1st	Semester: II nd
Name of Faculty: Dr. Suman Singh		
Course Title: Viva - VOCE For vocal	Credits:	
Course Code: G-698	Core Compulsory	
Max. Marks: - 100	Practical	

Course Outcome:

- General Knowledge of the following Ragas.
- Ability to perform on stage.
- Student will get more aware with cooperative
- Study of Ragas.

Unit	Topics	No. of Lectures:
I	General Knowledge of the following Ragas - Bheempalasi, Malgunji, patdeep, Gunkali,	12
II	Raag Bheempalasi - Aroh, Avroh, Pakad, drut khayal with Alap taan.	12
III	Raag Malgunji - Swan Vistar, drut Koyal with Alap taan.	12
IV	Raag patdeep - Aroh, Avroh, Pakad, drut khayal with Alap taan etc.	12
V	Brief Study of the following Raagas - Malgunji, Patdeep, Gunkali, Bheempalasi.	12
VI	Raag Gunkali - Aroh, Avroh, Pakad, drut khayal with Alap taan.	10
VII	Performance of any Non detail Raag of choice.	10
VIII	Intensive Study of any one Non detail Raag Drut khayal with Alap and taan etc.	10

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Suggested Readings: - Uttamika Pustak malik - Part 2, 3 Pt. Wadhwa

© Raag Parichay Part. 2, 3, 4 - Harishchandra Wadhwa Digambari Shrivastava. Bhatkhande.

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: I	Semester: II nd
Name of Faculty: Dr. Swati Sharma		
Course Title: NEW CODE	Credits:	
Course Code: G-699	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Students Prepare for their own Composition/ • Notation for light Music as Bhajan • ..., Greet, Lokgeet in Raga. 		
Unit	Topics	No. of Lectures:
I	Practice of Alankar and Swar	12
II	Raga <u>Bhairvi</u> - Introduction in brief. Alap, Taans Douth Khayal. Bajan in Raga	12
III	Bhairvi, Practice with Tabla. Raga <u>Kafi</u> - Alap, Taans,	12
IV	Notation, Composition, folk song in Kafi Raga.	12
V	Raga <u>Poorvi</u> :- Introduction, Alap Douth Khayal, Taans.	12
VI	Raga <u>Bilawal</u> - Alap, Taans, Douth Khayal.	10
VII		10
VIII	All Ragas and Bhajan / Greet/ Lokgeet practice with Tabla.	10
		Sum

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Suggested Reading.

1. Kamir Pustak Malika : Pt. V. N. Bhatkhande.
2. Raag Shastra I & II Dr. Geeta Banerjee.
3. Sangeet Visharad : Vasant.

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: II	Semester: III ¹
Name of Faculty: Dr. Swati Sharma		
Course Title: Stage Performance	Credits:	
Course Code: G-797	Core Compulsory	
Max. Marks: 100	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Prepare Students for Stage Performance • Ability to tune their Instruments • Knowledge of Alankar Playing on Harmonium. 		
Unit	Topics	No. of Lectures: 2
I	Practice of Swar and Alankar.	12
II	Rag <u>Devjari Bilawal</u> - Introduction in brief, Alap, Taans of Rizas, Vilambit	12
III	and Douth Khayal, Dhamar with various layakarais.	12
IV	Rag <u>Varni Bilawal</u> - Introduction	12
V	Alap, Taans of Rizas, Vilambit and Douth Khayal.	12
VI	Rag <u>Bilaskhani Todi</u> - Taans of Rizas, Alap, Vilambit and Douth Khayal. Practice with Tabla.	10
VII	Rag <u>Gurjari Todi</u> Alap, Taans of Rizas, Vilambit	10
VIII	and douth Khayal. Practice with Tabla.	10

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Suggested Readings

1. Abinav Greetanjali : Pt. Ramashya Jha.
2. Kramir Pustak Malika : Pt. V. N. Bhatkhande.
3. Raag Shaastar I & II, Dr. Geeta Banerjee.

Curriculum Teaching Plan

Department of Music

Programme: M.A	Year: II	Semester: III
Name of Faculty: Dr. Swati Sharma		
Course Title: - Vivo Voce	Credits:	
Course Code: 6-798	Core Compulsory	
Max. Marks: 100	Practical	

Course Outcome:

- Ability to tune their instrument.
- Play simple Thekas of Common Tales.
- Play Ragas and Taans on Harmonium.

Unit	Topics	No. of Lectures: 2
I	<u>Raga Bopal Todi</u> - Introduction Taans of Rizas, Alap, Vilambit	12
II	and Douth Khayal. <u>Raga Komal Rishab Aasawari</u> - Introduction	12
III	Taans of Rizas, Swar Vistar.	12
IV	Alap, Vilambit and Douth Khayal	12
V	<u>Raga Durga</u> - Introduction in brief Alap, Taans Douth Khayal.	12
VI	Play Durga Raga on Harmonium.	10
VII	<u>Raga Bahadur Todi</u> - Introduction Alap, Taan, Douth Khayal.	10
VIII	<u>Raga Hanshavhi</u> - Introduction Alap, Taans, Bhayan in Hanshavhi	10
Practice with Tabla all Rages.		

Suggested Reading:

1. Raag Parichay 3 & 4 Prof Haruchandra Srivastava.
2. Sangeet Visharad, Varanasi.
3. Kramir Pustak Malika: Pt. V. N. Bhatkhande.

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Curriculum Teaching Plan

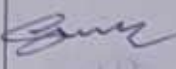
Department of Music

Programme: <u>M.A</u>	Year: <u>II</u>	Semester: <u>III</u>
Name of Faculty: <u>Dr. Swati Sharma</u>		
Course Title: <u>New- Code</u>	Credits:	
Course Code: <u>Cr- 799</u>	Core Compulsory	
Max. Marks: <u>100</u>	Practical	

Course Outcome:

- Prepare students for lecture
- Demonstration.

Unit	Topics	No. of Lectures: ①
I	Selection of Topic.	30
II	Categorization of Reading Material, for writing paper.	20
III	Library visit of students.	10
IV	Help in how they (students) selecte their topic.	10
V	Seminer Presentation.	10
VI	Group discussion on	10
VII	Various topic	
VIII		


 Associate Pro... J.D.
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Suggested

- Reading
1. Research Methods in Indian Music : NAZMA Parveen Ahmed
 2. Research Methodology in Indian Music : Amit Kumar Verma
 3. Sangeet Jigyasa aur Samadhana : Dr. Tej Singh Taak.

Curriculum Teaching Plan

Department of Music

Programme: <u>M.A</u>	Year: <u>II</u>	Semester: <u>IV</u>
Name of Faculty: <u>Dr. Swati Sharma</u>		
Course Title: <u>Stage Performance</u>	Credits:	
Course Code: <u>G-897</u>	Core Compulsory	
Max. Marks: <u>100</u>	Practical	

Course Outcome:

- Prepare for Stage Performance
- Ability to tune their Instrument.

Unit	Topics	No. of Lectures:
I	<u>Rag Maru Bihag</u> - Introduction taans of Rizas. Vilambit and Douth Khayal	12
II	<u>Rag Bihag</u> - Introduction. taans of Rizas. Vilambit and	12
III	Douth Khayal. Dhoupad with various layakaries	12
IV	<u>Rag Kaunsi Kanhada</u> - Introduction	12
V	Taans of Rizas, Vilambit and Douth Khayal. Dhamar	12
VI	with various layakaries. <u>Raga Abhogi Kanhada</u> -	10
VII	Introduction. Taans of Rizas	10
VIII	Vilambit Khayal & Douth Khayal.	10
Practice with Tabla all Ragas.		

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- Suggested Reading
1. Kramik R Pustak Malika: Pt. V. N. Bhatkhande
 2. Raag Shaastra: Dr. Greta Binerjee
 3. Sangeet Visharad: Vasant

Curriculum Teaching Plan

Department of Music

Programme: <u>M.A</u>	Year: <u>II</u>	Semester: <u>IV</u>
Name of Faculty: <u>Dr. Swati Sharma</u>		
Course Title: <u>Viva - Voce</u>	Credits:	
Course Code: <u>G-899</u>	Core Compulsory	
Max. Marks: <u>100</u>	Practical	

Course Outcome:

- Ability to Tune their Instrument.
- Great ability to Perform Dhoupad and Dhamar in any Raga as Course.
- Able to play any Raga in Course on Harmonium.

Unit	Topics	No. of Lectures
I	<u>Raga Shudha Saurang</u> - Introduction, Alap in Brief, Taans of Rizas, Vilambit and Douth Khayal, Dhoupad with various Layakarite.	20
II	<u>Raga Madha-Maad Saurang</u> Introduction. Taans of Rizas, Alap Vilambit and Douth Khayal play douth Khayal on Harmonium	10
III	<u>Raga Gaud Saurang</u> - Introduction Alap, Taans of Rizas.	10
IV	Vilambit and Douth Khayal <u>Raga Megh Malhar</u> - Introduction	10
V	Taans of Rizas, Alap, Vilambit and Douth Khayal.	10
VI	<u>Raga Miya Ke Saurang</u> - Introduction	10
VII	Alap, Douth Khayal.	10
VIII	Practice all Raga with Tabla.	

Suggested Reading

1. Raga Parichay: Harishchandra Srivastava
2. Karam: R. Parthasarathy
- PT: V.N. Brahmachari

Curriculum Teaching Plan

Department of Music

Programme: <u>M.A</u>	Year: <u>II</u>	Semester: <u>IV</u>
Name of Faculty: <u>Dr. Swati Sharma</u>		
Course Title: <u>New Code</u>	Credits:	
Course Code: <u>G-899</u>	Core Compulsory	
Max. Marks: <u>100</u>	Practical	

Course Outcome:

- Review habit of Students.
- Prepared a lecture in the Prescribed Manner.

Unit	Topics	No. of Lectures: <u>31</u>
I	Selection of Topic (read various book and Research Journals)	20
II	Source of Data Collection (Primary and Secondary)	20
III	Synopsis, chapttrization,	20
IV	categorization of resource material. Group Discussion	10
V	References, Footnotes, Bibliography	
VI	Completed and checked.	10
VII	Submission of Dissertation	10
VIII		

Associate Prof. Swati Sharma J.D.

Music Department

R.G (P.G) College, Meerut

Suggested Readings

1. Hindustani Music: G.H. Ranada.
2. Sangeet (Journal of Music)
3. Research Methodology in Indian Music: Amit Kumar Verma.

Department of Music

Programme: M.A.	Year: M.P I	Semester: First
Name of Faculty: Rukaiya		
Course Title: Science & Aesthetics of Music	Credits: X	
Course Code: G-1097	Core Compulsory	
Max. Marks: 100	Theory	
Course Outcome:		
<ul style="list-style-type: none"> • student will know about the rich history of sound • through the study of indian music form Ancient period. • They will get the knowledge of Bharat Ras Theory in Indian Music. 		
Unit	Topics	No. of Lectures:
		96
I	Sound - Three characteristics of Musical sound (Naad)	10
II	Reflection, Refraction, Defraction, Shruti, Swar, Frequency and Vibration	12
III	Physiology of Human Throat and its application in voice culture.	12
IV	Relativity between the sound and the structure of Musical Instrument.	12
V	Rasa Theory of Bharat & its application on its Indian Music.	10
VI	Relation between Music and other fine Arts from the aesthetic point of view.	10
VII	Four Facts of Aesthetic - Aesthetic attitude, Expression, Feeling & Emotion.	12
VIII	Aesthetics according to Indian Scholars.	12

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Suggested reading -

1. Bharatiya Sangeet ka Vigyanik Vishleshan (Dr. Swatantra Bala Sharma)
2. Bharatiya Soudaryashastro Part 1 (Dr. Jai Prakash Jagtap)
3. Soudaryashastro (Dr. Harita Chaturvedi)

Curriculum Teaching Plan

Department of Music

Programme:	Year: M.A. I	Semester: I
Name of Faculty: Ruchika Singh		
Course Title: His. & Th. Study of Ragas & Talas	Credits:	
Course Code: G-1098 A	Core Compulsory	
Max. Marks: 100	Theory	

Course Outcome:

- The student will know about Ragang Padhti, Raga Padhti, Raga Jati Grayan, Rag Ragini Padhti.
- They will be able to get acquainted with various Ragas and different Talas.

Unit	Topics	No. of Lectures:
I	Comparative Study of Chandrokauns and Malkauns. Ragang Paddhati,	15
II	Comparative Study of Puriya Kalyan and Yaman. Rag Jati Grayan	15
III	Notation writing of Vilambit & about Khayal. Rag Ragini System.	15
IV	Ability to write Layakarics As- Aad, Biad, and Kud.	10
V	Introduction of Rag Puriya & Sohini and comparison.	10
VI	Theoretical description of Jog & Jogkauns and comparison.	10
VII	Biography and Contribution of — Abdul Karim Khan, Bade Gulam Ali Khan	15
VIII	Pt. Nikhil Banerjee.	

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Suggested Reading -

- | | |
|---------------------------------|----------------------------|
| 1. Rag Parichay - Part 3, and 4 | (Harishchandra Srivastava) |
| 2. Abhinav Gitanjali | (Pt. Ramashraya Thakur) |
| 3. Sangeet Ratnawali | (Ashok Kumar Yaman) |

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: I
Name of Faculty: Amita		
Course Title: Critical Study of Talas of Tabla and Pukhaway	Credits:	
Course Code: Ca-1098 (B)	Core Compulsory	
Max. Marks: 5475 100	Theory	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Knowledge of Theoretical study of Practical course. • Knowledge of Laya/karais. • Technical Terms Knowledge • 		
Unit	Topics	No. of Lectures:
I	<ul style="list-style-type: none"> • Definition of Laya and Laya/karais. • Definition of gat and its kinds. • Knowledge of Taal dushprans. 	15
II	<ul style="list-style-type: none"> • Importance of Khanda in Talas • Definition of Aad, Krad & Bhrad Laya/karais • formation of different kinds of Tihai with Exa. 	15
III	<ul style="list-style-type: none"> • Description of the following - Kamali Panam, Formalsi Panam and Navhakka Panam. 	10
IV	<ul style="list-style-type: none"> • Ability to write the Terms in Notation - 1) Utham, Tuhava, Moha, Panam 2) Peshkara, Quda, Pele 3) Talas prescribed for Practical course 	15
V	<ul style="list-style-type: none"> • Intensive and Comparative Study of Talas - 1) Teen Taal, Ada charaal, charaal, Deepchandi, Shikhar, Mathtaal 	10
VI	<ul style="list-style-type: none"> 2) Forms of Hindustani Music - Dhrwad, Dhanar, khayal, Thansi, tappa, chaturang and Talas 3) Conception of Rhythms and Tempo 	15
VII	<ul style="list-style-type: none"> 1) Knowledge of Laya/karais 2) Difference of Playing technique Gharana 	10
VIII		

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Suggested reading - (1) Talas ki Bandishe aur Vistar Viki - Dr. Saranya Prasad Patel
(2) Taal Bandishe - Pt. Chhote Lal Mishra
(3) Talas Granth - Pt. Chhote Lal Mishra

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: I	Semester: Second
Name of Faculty: RUKAIYA		
Course Title: Musicology, Classification of Ins. & Construction of Talas.	Credits:	
Course Code: Cr-2097	Core Compulsory	
Max. Marks: 100	Theory	

Course Outcome:

- student will get knowlege own Instrument and
 - other Instrument.
 - Student will know about Raag construction & Tal
 - Construction Principle.
- They will Improve her knowlege. *... Jaz music.*

Unit	Topics	No. of Lectures:
		30
I	Explain Tal according to Sharang Dev.	10
II	Knowledge of string, Wind and Percussion Instruments [Other than your Ins.]	10
III	Define Paat / Nishabad kriya or vadi Vivadi, Samvadi and Anuvadi etc.	12
IV	Principles of Raag Construction & Talas Construction.	10
V	Classification of Indian Instruments / Western Instruments	12
VI	Genealogy of Musicians, Origin and development of Gharana system with	12
VII	Special reference to Khayal Gayki, Sitar Vadan / Table Vadan or Pakhawaj.	12
VIII	Study of Alankaras described by Sharang Dev in detail.	12

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Suggested reading -

1. Bharliya Sangeet ki Utpatti Evam Vikas (Dr. Jogindra Singh Bausia)
2. Bharliya Sangeet ka Itihasik Visteshan (Dr. Swatantra Bala Sharma)
3. Bharliya Sangeet Vadya - (Dr. Lal Mani Mishra)

Curriculum Teaching Plan

Department of Music

Programme:	Year: H. A I	Semester: Second
Name of Faculty: Ruchika Singh		
Course Title: Technical Study of Rag Tal & General Research Methodology	Credits:	
Course Code: 2098 A	Core Compulsory	
Max. Marks: 100	Theory	

Course Outcome:

- They will be able to get acquainted with various Ragas and different Taals.
- The students will know about Ragang Rag, Upang Rag, Bhashang Rag and Kriyang Rag.

Unit	Topics	No. of Lectures:
I	Detailed Ragas - Bhairav Ang - Aaher Bherav Jogiya.	10
II	Kafi Ang - Bageshree, Rageshree Non Detail Rag - Gunkali, Bheemplasi, Malgunji	10
III	Tals - Jhaptaal, Grajjampa, Rudra, Faradust	10
IV	Explain Research meaning & scope of research / aim & objectives what are the sources of data	12
V	collectionwise Research and steps of Research.	12
VI	Explain Audio / Visual aids in Music.	12
VII	Sudha / Vikrit Swar, Ragang Rag, Upang Rag, Bhashang Rag and Kriyang Rag.	12
VIII	Selection of topic procedure of registration Synopsis, Chapterisation, Bibliography, Footnote	12

Suggested reading-

- 1- Sangeet Ratnavali (Ashok Kumar Yaman)
2. Rag Parichay Part-3, 4; (Haris Chandra Srivastava)
3. Abhinav Creeatanjali (Pt. Ramashaya Jha)

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Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: III
Name of Faculty: Amita		
Course Title: History of Indian Music & Aesth. Tec. Term (F.A. V. So. T.)		Credits:
Course Code: G-3097		Core Compulsory
Max. Marks: 100		Theory

Course Outcome:

- To Introduce the History of Indian Music
- This will help in knowing about the History of Music from Vedic time to present world
- study of various Music Genres in reference of Swara, Raag, Taal.

Unit	Topics	No. of Lectures:
I	• Period and author of the following Books and their special feat. - <u>Geet Govind, Sangeet Ratnakar, Rag Tarangini, Swaramel Kalanidhi, Raag Vibodh, Sangeet Darpan</u>	12
II	• Define - <u>Khyal, Dhrupad, Dhruvan, Muzekhoni, Rajakhani, Ghat, Jhala, Mani and Kalya</u> etc. • Explain any Vistar of 10 Matras such as - 00000, 110 • Define <u>Gandhara and Ganga, Margi and Deshi Sangeet</u>	12
III	• Define Orchestra and its history in Indian Music Principles of orchestra and its desirability and possibility in Indian Music • Popular Folk Music of different states - <u>Baul, Bhatiyali, Raag Laxoni, Gurbani, Ghosmer, Gidda, Chaiti and Devotional Music</u>	12
IV	• Comparative study of <u>Hindustani and Karnatak</u> system with special reference to <u>swaras, Raags and Taals.</u>	12
V	• Detailed study of <u>Ganakas</u> and its varieties mentioned in ancient text • Detailed study of <u>Vedic Period of medieval Period.</u>	10
VI	• Comparative study of Indian Music System 15 th to 20 th century following Books - <u>Rag Lakshana, Rag Tarangini, Hriday Koutak, Sangeet Ratnakar, Rag Tatur Vibodh, Sangeet Sarasvatam</u>	12
VII	Historical development of Indian Musical Instruments from Vedic Period to Modern Period.	10
VIII	• comparison between ancient <u>Gana, Shiksha, Parampara</u> and Institutional systems of Music • contribution of the following Musician - <u>Tyag Raji, Anant Kharas, Ahmad San Thirakwa, Vilayat Khan</u>	10

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Suggested reading - (1) Sangeet Jigyasa aur Samadhan - Dr. Tej Singh Tark
(2) Sangeet Mani - Dr. Manasima Sharma
(3) Sangeet Ratnavali - Ashok Kumar Jagan
(4) Sangeet Manual - Dr. Manasimjay Sharma

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: I Sem.
Name of Faculty: <u>Dr. Suman Singh</u>		
Course Title: <u>Details study of Ragas & Talas</u>	Credits: <u>x</u>	
Course Code: <u>G-3098</u>	Core Compulsory	
Max. Marks: <u>100</u>	Theory	

Course Outcome:

- This Paper Provides a practical on the theoretical and analytical study of Ragas and Talas.
- This section is to give an idea to students about how to perform on Stage beautifully.

Unit	Topics	No. of Lectures:
I	Explain - Shudh, Salag, Sankheem taal. Differentiate - Meerji and Dashi Tal.	10
II	Explain the Main Bols/Varnas tabla & sitar. Write few taal - 6 Matras, 12, 14, 16 Matras in Karnatak system.	10
III	General knowledge of the following Ragas - Devgiri, Yamini Vilamb, durga, Bilashkani Todi, Gajendra Bhopali Todi, Kamal Khabr Assauri, Bahadur Todi, Hansdani	12
IV	General knowledge of following taal - Triusra, Kilanai, Basant, Punjabi and Adaha, Rupak, Ektal, Chaudisra Vishnu taal (17 Matras)	12
V	Ability to write an essay on - ① Religious aspect of music ② Social aspect of music ③ musical Mythology ④ Music as a Therapy	10
VI	Explain - Shruki, Gram, murchna, Sanna, Chatusai, Praman Shruki, Shruki of Ancient and medieval period according to Bharat & Sharang Dev.	12
VII	Capacity to make - Gatas, tanas and Banish by given set of swaras from prescribed Ragas. Capacity to make - Purans, Tukras and Thrans.	12
VIII	Capacity to write sthapan of Dhruvpa & Dharmar Gajki notation of Talas in any Rag Prescribed in the syllabus. Ability to write Talas in 2/3, 4/5, 4/7, charyamayi, Rudra	12

Suggested Readings:

- ① Bhavatiya Sangeet by K. K. Vishwan -
- ② Raag Shastra I & II - Dr. Gita Banerjee - Swatara Bala -
- ③ Raag Parichay - Part - 1, 2, 3, 4 - Wadher - Havish chandra sharma

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Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: IV
Name of Faculty: Amita		
Course Title: Notation system (Fay Vadi Table, Sitar)	Credits:	
Course Code: G-4097	Core Compulsory	
Max. Marks: 5+75 100	Theory	

Course Outcome:

- Importance of Notation system
- Detail study about western Notation System
- Brief description of Karnataka taal Notation System
- Knowledge of Chanda Swanup
- Knowledge of writing compositions

Unit	Topics	No. of Lectures:
I	① What is Notation System ② Importance of Swarlipi Padhati ③ Taal, meende, sootha, Chaseta, Krintan, zamzama, Muxi, Khatia and their Method of production	12
II	① Explain chanda Swanup - Malini chanda, Pamati chanda, shashi vandra, Tala, Variant tilak etc. ② Explain Jalis in Ragas/Talas, Bhaman shruiti and its distribution among Swaras.	12
III	① Knowledge of Utility and nonutility Talas/Ragas. ② Knowledge of writing Notation such as - Dhruwad, Dhamar, Gatas, Tans/Tukari and Pawan	10
IV	① Explain Talas according to different Gyan Vidhi such as Dhruwad Ang, Dhamar Ang, Thumri Ang, Khayal Ang, Topra Light Music. ② Compare shruiti and Swan Relationship ③ Explain shruiti and Swan division according to modern scholar	12
V	① Detailed study of Karnataka taal System. ② Detailed study of western Notation System. ③ development of Sapt Talas according to Jaati Bhed	12
VI	① Knowledge of writing only 25 Ancient, Ashtottar Talas (108 Talas), 5 Marga and 20 Deshi Talas	10
VII	① Importance of Notation system how it came into being, in reference to Swaras and Talas. ② Computer Application in Music	10
VIII	① Role of Media in popularizing the India Music ② Contents of Hindustani Music in Raymanga Sangeet Abhidhan ③ Role of Government of India in popularizing Indian Music Abroad ④ Growth of Musical institution and their Role in the Propagation of classical Music.	12

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Suggested reading - (1) Bhartiya Sangeet me Rasambuti evam sounderiya Bodhy - Dr. Meeta Samal
 (2) Bhartiya Sangeet ka vaigyanik Vishleshan - Prof Swatantra Sharma
 (3) Panchiya swarlipi padhati evam Bhartiya Sangeet - Prof Swatantra Sharma
 (4) Sangeet Mani - Dr. Maheshwari Sharma

Curriculum Teaching Plan

Department of Music

Programme: M.A.	Year: II	Semester: Second (II)
Name of Faculty: <u>Dr. Siman Singh</u>		
Course Title: <u>Intensive study of Ragas and Talas</u>	Credits: <u>x</u>	
Course Code: <u>U-17098</u>	Core Compulsory	
Max. Marks: <u>100</u>	Theory	

Course Outcome:

- This Section is to give an idea to students about
- how to perform on stage beautifully.
- This Paper provides a practice on the theoretical and analytical study of Ragas and Talas.

Unit	Topics	No. of Lectures:
I	Explain - Kirana, Agra, Saina, Delhi Punjabi, Banaras Charana.	10
II	Importance of Vadi, Samvadi, Anuvadi and Vivadi Swara.	10
III	Composition of Ragas / Talas. Explain - chal and Achaal Taal.	12
IV	Notation of - Phrupeid, Dhamar, Gatas, Tora, Thais Paran with examples.	12
V	Talas - Mau, Basant, Mat, Jeeva, Adachantal, Farodast, Roopak, kental, Jhaptal, Bari Saury, Jhansi, Jantal - Punjabi	10
VI	Explain - ten Ashraya Raag. Raag - Shud-Sorag, Madhramadi Sorag, Miza Mithar, Megh Mathari, Tala - #	12
VII	General knowledge on Non Detail Raag and taal. Knowledge of making - Paras, Tuklas, Thais, Tora, Gatas.	12
VIII	Intense and Comparative Study of the following talas - mau, Bari Saury Jhansi, Punjabi	12

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- Suggested Readings:
- ① Sangeet Visharad - Varant
 - ② Sangeet Ratnavali - Ashok Kumar yaman
 - ③ Sangeet Bodh - Dr. Sheorach chandra Sridhar Pranjaye