



जननायक चन्द्रशेखर विश्वविद्यालय  
बलिया

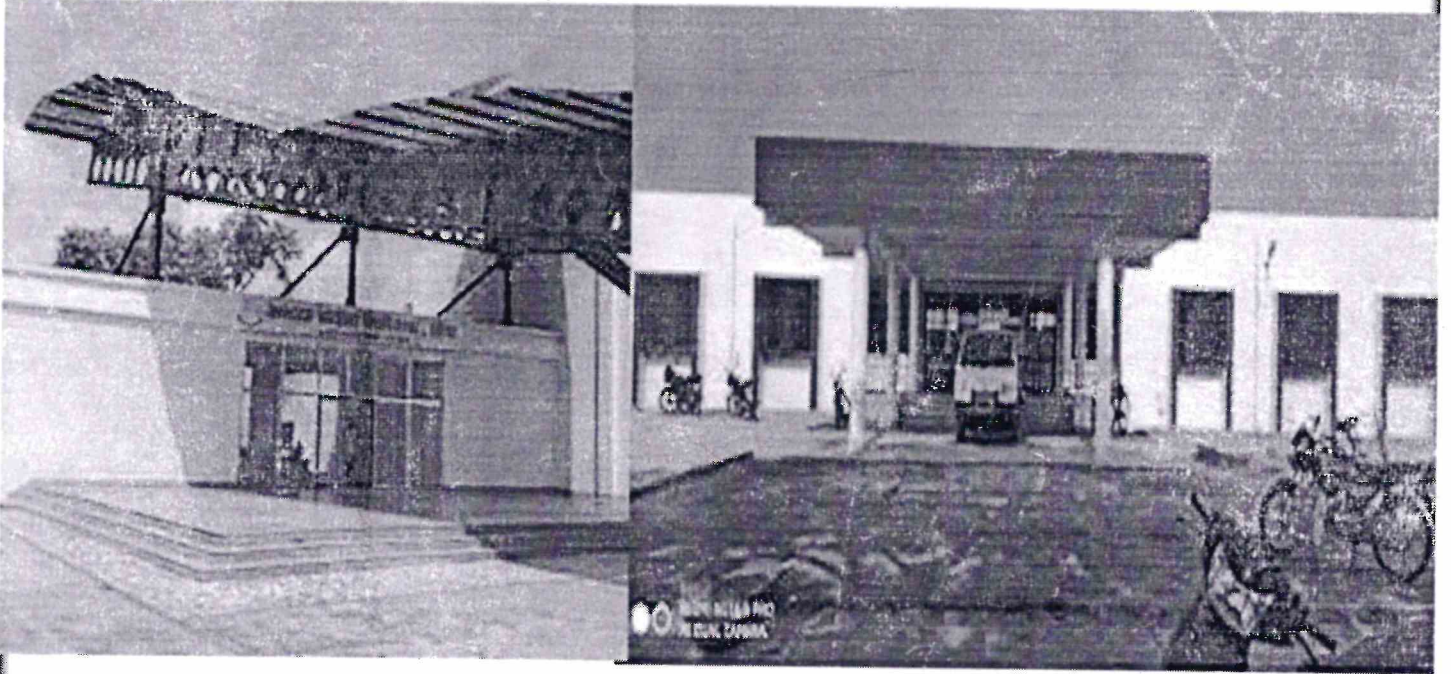


**Jananayak Chandra Shekhar University Ballia**

*Shaheed Smark, near Taal Basantpur Ballia -277301, Uttar Pradesh, India*

Curriculum in Accordance with  
National Education policy- 2020

Programme name -B.A.  
Subject- Music Vocal

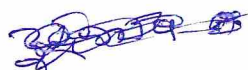


*Department of Music*  
**Jananayak Chandra Shekhar University Ballia**  
*Shaheed Smark, near Taal Basantpur Ballia -277301, Uttar Pradesh, India*

पिन. १९१०८

		Code			
1	I	A320101T	Introduction to Indian music	Theory	02
1	I	A320102P	Critical Study of Ragas and Taals	Practical	04
1	II	A320201T	History of Indian music	Theory	02
1	II	A320202P	Critical study of Ragas and Taals	Practical	04
2	III	A320301T	Contribution of Ancient, Medieval and Modern Scholars to Indian music	Theory	02
2	III	A320302P	Critical Study of Ragas and Taals	Practical	04
2	IV	A320401T	Notation System, Scales and Time Signature	Theory	02
2	IV	A320402P	Critical Study of Ragas and Taals	Practical	04
3	V	A320501T	Study of Western Music and Style of Indian music	Theory	04
3	V	A320502P	Critical Study of Ragas and Taals	Practical	04
3	V	A320503P	Stage Performance in Prescribed Ragas and Taals	Practical	02
3	V	A320504R	Study of Regional Folk music and Report Writing	Project (Minor Research)	03
3	VI	A320601T	Study of Gharana, Ravindra Sangeet and Carnatic music	Theory	04
3	VI	A320602P	Critical Study of Ragas and Taals	Practical	04
3	VI	A320603P	Stage Performance in Prescribed Ragas and Taals	Practical	02
3	VI	A320604R	Report Writing of Reputed artist of Indian Classical music	Project (Minor Research)	03
4	VII	A320701T	Introduction of Ragas and Principles	Theory	4
4	VII	A320702T	Introduction of Taals & Genral Study of Western music	Theory	4
4	VII	A320703P	Presentation of Ragas	Practical	4
4	VII	A320704P	Analytical Study of Ragas & viva-	Practical	4
4	VII	A320705P	Demonstration Stage Performance	Practical	4
4	VII	A320706R	Research Project	Project (Minor Research)	4
4	VIII	A320801T	Indian Aesthetics & ras Siddhant	Theory	4
4	VIII	A320802T	Principles of Indian and Western music	Theory	4
4	VIII	A320803P	Presentation of Raag	Practical	4
4	VIII	A320804P	Analytical Study of Ragas & viva-	Practical	4
4	VIII	A320805P	Demonstration Stage Performance	Practical	4
4	VIII	A320806R	Research Project	Project (Minor Research)	4

On graduation level every student have to complete minor research project in third year (fifth and sixth semester) and fourth year ( seventh and eight semester).



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जननायक चन्द्रशेखर विश्वविद्यालय  
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Jananayak Chandra Shekhar University Ballia  
Shaheed Smarak, near Taal Basantpur Ballia -277301, Uttar Pradesh, India

Subject- Music Vocal

Syllabus- B.A.-1<sup>st</sup> First Year

Semester	1
Course <del>Code</del> Code	A32010IT
Course Title	Introduction to Indian music
Credits	2
<b>Course objective:</b> <ol style="list-style-type: none"><li>1. Learn about the fundamental aspects of Indian Music.</li><li>2. Learn about the historical development of Indian Music and cultural development of India.</li><li>3. Students will be able to get acquainted with various Ragas and different Taals.</li><li>4. They will be able to get acquainted with other genres beside classical and will also be able to perform.</li></ol>	
<b>Learning outcomes:</b> <ol style="list-style-type: none"><li>1. This course provides the basic ideas and concepts of Music Vocal, through this programme students will get knowledge about Indian Classical music.</li><li>2. Students will get to know the different Ragas, Taals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music.</li><li>3. Study of regional music, styles of Ravindra Sangeet and carnatic Sangeet along with the biographies of some distinguish artist and scholars of Indian Music.</li></ol>	
Unit	<b>Course Content</b>

Dr. Gopinath

1	Defination of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar and its kinds and sign, Vibration and Frequency, Sahayak Naad, 10 Thhats of Bhatkhande Ji, Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, knowledge of Taanpoora and its parts.
2	Brief knowledge of the Concept of Raga, Gram, Moorchhna, Definition of Swar and Shruti, Relationship between Swar and Shruti.
3	Writing of Taals in notation with Dugun laykari and notations of Bandish from the Ragas of course.
4	Comparative study of Ragas and Taals of course, Identification of Ragas by given Swar Samooh.

**References:**

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.
2. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers Publishers and Distributors, New Delhi.
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
5. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.
6. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.

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7. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
8. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
9. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj.
10. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalaya Hathras.

पु. ११५

<b>Semester</b>	<b>1</b>
<b>Course code</b> <del>code</del> <i>code</i>	<b>A320102P</b>
<b>Course Title</b>	<b>Critical study of Ragas and Taals</b>
<b>Credit</b>	<b>4</b>
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the classical aspects of Indian classical Music.</li> <li>2. Students will be able to get acquainted with various Ragas and different Taals.</li> <li>3. They will be able to get acquainted with other genres beside classical and will also be able to perform.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.</li> </ol>	
<ul style="list-style-type: none"> <li>● This paper focuses on the practical fundamentals of perform a Raag on stage with Vilambt and DrutKhayal.</li> <li>● They will be able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the concept of Lay and Layakari.</li> </ul>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Brief study of Ragas given below: Non Detail- (A) Bhairav (B) Bilawal
<b>II</b>	Ability to demonstrate Taals on hand given below with their Theka and Dugun: (A) Teen Taal (B) Ek Taal (C) Keharva
<b>III</b>	Drut Khyal. Students should be able to perform a Bhajan, Geet or Intensive study of one detail Raag as choice Raag covering

*P. Singh*

	Vilambit and Lakshan Geet of their choice.
IV	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.

**References:**

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.
2. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers Publishers and Distributors, New Delhi.
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
5. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.
6. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
8. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
9. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj.
10. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalaya Hathras.

*Dr. S. S. S.*

<b>Semester</b>	2
<b>Course <del>code</del> code</b>	A320201T
<b>Course Title</b>	History of Indian Music
<b>Credits</b>	2
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the fundamental aspects of Indian Music.</li> <li>2. Learn about the historical development of Indian Music and cultural And development of India.</li> <li>3. Students will be able to get acquainted with various Ragas and different Taals.</li> <li>4. They will be able to get acquainted with other genres beside classical And will also be able to perform.</li> <li>5. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.</li> </ol>	
<b>Learning outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This paper focuses on the practical fundamentals of perform a Raag on stage wirth Vilambt and DrutKhayal.</li> <li>2. They will able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Study of Ancient Music- Vedic, Ramayana, Mahabharat._
<b>II</b>	Brief knowledge about Medieval and Modern History of Indian music.
<b>III</b>	Comperative study of Ragas and identification of Raagas by given Swar Samooh
<b>IV</b>	Writing notation of Bandish from the Ragas of course and Taals with Dugun and Chaugun Layakari.

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**Suggested Readings (Theory and Practical):**

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

Dr. Jyoti

Semester	2
Course <del>code</del> <sup>code</sup>	A320202P
Course Title	Critical study of Ragas and Taals
Credits	4

**Course objective:**

5. Learn about the classical aspects of Indian classical Music.
6. Students will be able to get acquainted with various Ragas and different Taals.
7. They will be able to get acquainted with other genres beside classical and will also be able to perform.
8. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.

**Learning outcome:**

1. This paper focus on the practical fundamentals of perform a Raag on stage wirth Vilambt and Drut Khayal.
2. They will able to perform Tarana, Bhajan, Geet and gazal also. Students will understand theconcept of Lay and Layakari.

**Syllabus**

Unit	Course Content
I	Brief study of Ragas given below: Non Detail- (A) Shudh kalyan (B) Chhayanat (C) Puriya
II	Ability to demonstrate Taals on hand given below with their Theka ,and Layakari of Dugun and Chaugun: (A) Chaar Taal (B)

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	DhamarTaal (C) Dadra Taal.
<b>III</b>	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal. Students should able to perform a Bhajan,Geet or Lakshan Geet of their choice.
<b>IV</b>	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.

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mentioned Ragaas.

**References:**

1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.
2. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers Publishers and Distributors, New Delhi.
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
5. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.
6. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
8. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
9. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj.
10. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalaya Hathras.

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<b>Semester</b>	<b>3</b>
<b>Course code</b> <i>Code</i>	<b>A320301T</b>
<b>Course Title</b>	<b>Contribution of Ancient, Medieval &amp; Modern Scholars to Indian Music</b>
<b>Credit</b>	<b>2</b>
<b>Course objective:</b>	
At the end of program following outcomes are expected from students:	
<ol style="list-style-type: none"> <li>1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.</li> <li>2. Built knowledge about notation system.</li> <li>3. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and as performer.</li> </ol>	
<ol style="list-style-type: none"> <li>1. The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period.</li> <li>2. Students will be able to understand development of Indian Music</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Brief study of contribution of Ancient and Medieval Scholars to Indian Music: Bharat, Narad . Sharang Dev, Ahobal, Lochan, Shrinivas, Venkatmukhi

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<b>II</b>	Contribution of Mordern Scholars as Bhatkhande Ji, V.D.Paluskar, Prof. Premlata Sharma, Prof Lal Mani Mishra, Pt Omkar Nath Thakur,  Pt Raja Bhaiya Poonchhwale and Pt Ramashraya Jha.
<b>III</b>	Writing of Taals in Notation with different Layakaries like Dugun and Chaugun. Notation of Bandish from the Raagas of course.
<b>IV</b>	Identification of Raagas by given Swar Samooh and Comperative study  of Raagas and Taals of couse.

**Suggested Readings (Theory and Practical):**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasisik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher:

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Sangeet Karyalaya, Hathras.

9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.

10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.

Dr. Lalit Singh

<b>Semester</b>	<b>3</b>
<b>Course <del>code</del> <sup>9 digit</sup> Code</b>	<b>A320302P</b>
<b>Course Title</b>	<b>Critical study of Ragas and Taals</b>
<b>Credits</b>	<b>4</b>
<p><b>Course objective:</b>  At the end of program following outcomes are expected from students:</p> <ol style="list-style-type: none"> <li>1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.</li> <li>2. Built knowledge about notation system and Scales.</li> <li>3. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and as performer.</li> </ol>	
<p><b>Learning outcomrs:</b></p> <ol style="list-style-type: none"> <li>1. The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period.</li> <li>2. Students will be able to understand development of Indian Music</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Critical study of ragas given bellow- Detail- (A) Bageswari (B) Miya malhar
<b>II</b>	Intensive study of anyone detail Raag as choice Raag covering Vilambit and Drut Khyal with Alaap and Taan.
<b>III</b>	Ability to demonstrate Taals given bellow onhand with Dugun, Chaugun Laykari. (A)Jhaptaal (B) Teevara.

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<b>IV</b>	<p>Knowledge of Tarana in any one of the above mentioned Raagas.</p> <p>Demonstration of Kajri. Ability to perform Bhajan or Gazal of their choice.</p>
<p><b>Suggested Readings (Theory and Practical):</b></p> <ol style="list-style-type: none"> <li>1. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</li> <li>2. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</li> <li>3. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>4. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>5. Mishra, Dr. Jyoti, <b>Alankar lay Kriya samuchchaya</b> Publisher: Anubhav Prakashan, Prayagraj.</li> <li>6. Tomar, Awadhesh Pratap, <b>Sangeet Shashtr Surasari</b> Publisher: Raagi Publication, Sagar (M.P.)</li> <li>7. Banerjee, Dr. Geeta, <b>Raag Shaastra I&amp;II</b>, Publisher: Sangeet Sadan Prayagraj</li> <li>8. Bhatkhande, Pt V N, <b>Kramik Pushtak Malika</b>, Publisher: Sangeet Karyalay Hathras..</li> </ol>	

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Semester	4
Course code <sup>917</sup> <del>code</del> <sup>code</sup>	A320401T
Course Title	Notation system, scales and time signature
Credits	2
<p><b>Course objective:</b>  At the end of program following outcomes are expected from students:</p> <ol style="list-style-type: none"> <li>1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.</li> <li>2. Built knowledge about notation system and Scales.</li> <li>3. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and as performer.</li> </ol>	
<p><b>Learning outcomes:</b></p> <ol style="list-style-type: none"> <li>1. On the succesfull completion of this paper student will get a brief idea about Dhamar gayan shaili.</li> <li>2. They will able to perform Dhrupad with Layakarries as well as Kajri, Chaiti and Dadra</li> </ol>	
<b>Syllabus</b>	
Unit	Course Content
<b>I</b>	Brief study of notation system: Bhatkhande Notation and Vishnu Digambar Notation
<b>II</b>	Brief study of Western Notation and Harmony Melody
<b>III</b>	Comparative study of raags and taals and identification of ragas by given Swar Samooh
<b>IV</b>	Notation of bandish from the ragas of course, Writing of taals with Dugun,

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Tigun and Chaugun layakari.

**Suggested Readings (Theory and Practical):**

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

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<b>Semester</b>	<b>4</b>
<b>Course code</b> <del>code</del> <i>code</i>	<b>A320402P</b>
<b>Course Title</b>	<b>Critical Study of Raagas and Taals</b>
<b>Credits</b>	<b>2</b>
<p><b>Course objective:</b> At the end of program following outcomes are expected from students:</p> <ol style="list-style-type: none"> <li>1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.</li> <li>2. Built knowledge about notation system and Scales.</li> <li>3. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and as performer.</li> </ol>	
<p><b>Learning outcomes:</b></p> <ol style="list-style-type: none"> <li>1. The paper focuses on the notation system of Indian and western music.</li> <li>2. Student will able tounderstand time signature and how to write Hindustani taals in staff notation.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Critical study of Ragas given below: Detail- (A) Todi (B) Multani.
<b>II</b>	Ability to demonstrate Taals given below onhand with their Theka and Dugun, Tigun and Cahugun: (A) Roopak (B) Dhamar
<b>III</b>	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. Knowledge of Lakshan geet or Tarana in anyone of the above mentioned Ragas.

*Dr. J. S. S. S.*

<b>IV</b>	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.
<p><b>Suggested Readings (Theory and Practical):</b></p> <ol style="list-style-type: none"> <li>1. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>2. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet Sadan Prakashan, Allahabad.</li> <li>4. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</li> <li>5. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>6. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>7. Mishra, Dr. Jyoti, <b>Alankar lay Kriya samuchchaya</b> Publisher: Anubhav Prakashan, Prayagraj.</li> <li>8. Tomar, Awadhesh Pratap, <b>Sangeet Shashtr Surasari</b> Publisher: Raagi Publication, Sagar (M.P.)</li> <li>9. Banerjee, Dr. Geeta, <b>Raag Shaastra I&amp;II</b>, Publisher: Sangeet Sadan Prayagraj</li> <li>10. Bhatkhande, Pt V N, <b>Kramik Pushtak Malika</b>, Publisher: Sangeet Karyalay Hathras..</li> </ol>	

R. Singh

<b>Semester</b>	<b>5</b>
<b>Course code</b> <i>code</i>	<b>A320501T</b>
<b>Course Title</b>	<b>Study of western music and style of Indian music</b>
<b>Credits</b>	<b>4</b>
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the terminology of music &amp; they learn chords and scales of western music.</li> <li>2. Students will be able to get acquainted with musical forms.</li> <li>3. They will be able to get acquainted with other genres beside classical and will also be able to perform.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.</li> </ol>	
<b>Learning outcomes :</b>	
<ol style="list-style-type: none"> <li>1. The paper deals with the science of western music, style of Indian music.</li> <li>2. The purpose of this paper to give knowledge to understand Dhamar, Thumri, Tappa, Dadra, Ashtpadi, Hori etc.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Study of consonance and dissonance, Rest, Echo, Reberveration, Microtone and Overtone. Western musical Scale and Chords.
<b>II</b>	Brief study of classical music styles like Khyal, Dhrupad, Dhamar, Tarana, Chaturang. And study of Semi-classical music styles like Thumri, Tappa, Dadra, Ashtpadi, Hori .
<b>III</b>	Comperative study of Ragas and Taals of course. Writing of Taals in notation with different Layakarries like Dugun, Tigun and Chaugun.
<b>IV</b>	Notation of Bandish from the Ragas of course. Identification of Ragas by given Swar Samooh.

*Dr. 75128*

**REFERENCE:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
10. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.

<b>Semester</b>	<b>5</b>
<b>Course code</b> <i>code</i>	<b>A320502P</b>
<b>Course Title</b>	<b>Critical study of Raagas and Taals</b>
<b>Credits</b>	<b>4</b>
<b>Course objective:</b> <ol style="list-style-type: none"> <li>1. about the fundamental aspects of Indian Music of India.</li> <li>2. Learn Learn about the historical development of Indian Music and cultural</li> <li>3. development Students will be able to get acquainted with various Ragas and different Taals.</li> <li>4. They will be able to get acquainted with other genres beside classical and will also be able to perform.</li> </ol>	
<b>Learning outcome:</b> <ol style="list-style-type: none"> <li>1. This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti.</li> <li>2. The purpose of this section is to give an idea to students about how to perform on stage beautifully..</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Critical study of Ragas given below: Detail- (A) Ramkali (B) Desi (C) Vibhas
<b>II</b>	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A) Ada chautaal (B) Pancham Sawari.
<b>III</b>	Intensive study of anyone detail Raagas as choice Raagas covering Vilambit and Drut Khyal with Alaap and Taan. Students should able to perform Hori or Dadra of their choice. Knowledge of Trivat or Chaturang.
<b>IV</b>	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.

*R. 29/5*



### REFERENCES:

1. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
3. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
4. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
5. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
6. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj
8. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras..

<b>Semester</b>	<b>5</b>
<b>Course code</b> <i>code</i>	<b>A320503P</b>
<b>Course Title</b>	<b>Stage Performance of Prescribed Raagas and Taals</b>
<b>Credits</b>	<b>2</b>

**Course objective:**

1. Learn about the western music and styles of vocal music.
2. Built knowledge about regional music and Rabindra music and south Indian music.
3. Students will be able to get acquainted with various new Ragas, Taals, and styles.
4. They will be to perform classical music as well as semi classical, light and folk music.

**Learning outcomes:**

1. This paper provides a practice on the theoretical and analytical study of Ragas and Taals.
2. Student will get more aware with coparativ study of Ragas and Taals.

**Syllabus**

Unit	Course Content
<b>I</b>	Performance of any deatail raag of choice
<b>II</b>	Performance of Semi Classical Music or Light Music
<b>III</b>	Comparative discussion of Raagas in prescribed syllabus
<b>IV</b>	Knowledge of prescribed Taal with laykaari.

*B. D. S.*

## REFERENCES:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2, 3 & 4** Publisher: Sangeet Sadan Prakashan Allahabad.
3. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
4. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
5. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
6. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj
7. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras..

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<b>Semester</b>	<b>5</b>
<b>Course cede</b> <i>code</i>	<b>A320504R</b>
<b>Course Title</b>	<b>Study of Regional folk music and Report Writing</b>
<b>Credits</b>	<b>3</b>
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the fundamental aspects of Research and report writing.</li> <li>2. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.</li> </ol>	
<b>Learning outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This section will impart knowledge to the students in the context of culturally famous local folk music.</li> <li>2. They can get information and essence of individuality about the cultural heritage of Indian music around them.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Nearby survey to explore the folk music of local cultural places and submit a project report.

<b>Semester</b>	<b>6</b>
<b>Course cede</b>	<b>A320601T</b>
<b>Course Title</b>	<b>Study of gharana, Ravindra sangeet and Carnatic Music</b>
<b>Credits</b>	<b>4</b>
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the historical development of south Indian Music and Ravindra Music.</li> <li>2. Students will be able to get acquainted with various Ragas and different Taals.</li> <li>3. They will be able to get acquainted with Biographies.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.</li> </ol>	

*Dr. J. S. J.*

**Learning outcomes:**

1. The paper focus on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music.
2. The purpose of this paper to give knowledge to understand Ravindra sangeet and Carnatic music in brief.

**Syllabus**

Unit	Course Content
I	Defination of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, and Brief study of Banies and Gharana of Dhrupad and Dhamar.
II	Study of Carnatic music and Difference between Hindustani and Carnatics swar. Notation of Bandish from the Ragas of course. Identification of Ragas by given Swar Samooh.
III	Notation of Bandish from the Ragas of course. Identification of Ragas by given Swar Samooh. Writing of Taals in notation with different Layakarries like Dugun, Tigon, Chaugun.
IV	Life scetch of following eminent Vocalists: Pt. Omkar Nath Thakur, Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Pt Rajan – Sajan Mishra, Vidushi Kishori Amonkar, Vidushi Girija Devi.

**Suggested Readings (Theory and Practical):**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
4. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
5. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karya laya, Hathras. Allahabad.
6. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj
8. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras..

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<b>Semester</b>	6
<b>Course code</b> <i>code</i>	A320602P
<b>Course Title</b>	<b>Critical study of Raagas and Taals</b>
<b>Credits</b>	4
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the folk of Indian Music.</li> <li>2. Learn about the classical forms of Indian Music and cultural of India.</li> <li>3. Students will be able to get acquainted with various Ragas and different Taals.</li> <li>4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.</li> </ol>	
<b>Learning outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti.</li> <li>2. The purpose of this section is to give an idea to students about how to perform on stage beautifully.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	<p>Critical study of Raagas given below: Detail- (A) Basant and Paraj</p> <p>(B) Jaunpuri (C) Hindol</p>
<b>II</b>	<p>Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun:</p> <p>(A) Panjabi (B) Tilwada (C) Rudra</p>
<b>III</b>	<p>Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. Students should able to perform Hori or Dadra of their choice</p>

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IV	Demonstration of one Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. Knowledge of Trivat or Chaturang.
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**REFERENCES :**

1. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
3. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
4. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
5. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
6. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj
7. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras..

Dr. Jyoti

<b>Semester</b>	<b>6</b>
<b>Course code</b> <i>code</i>	<b>A320603P</b>
<b>Course Title</b>	<b>Stage performance of prescribed Ragas and Taals</b>
<b>Credits</b>	<b>2</b>
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the vocals of light Music.</li> <li>2. Learn about the semi classical Music and cultural of India.</li> <li>3. Students will be able to get acquainted with various Ragas and different Taals.</li> <li>4. They will be able to get acquainted with other genres beside classical and will also be able to perform.</li> </ol>	
<b>Learning outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This paper provides a practice on the theoretical and analytical study of Ragas and Taals.</li> <li>2. Student will get more aware with coparative study of Ragas and Taals.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Performance of any deatail raag of choice
<b>II</b>	Performance of Semi Classical Music or Light Music
<b>III</b>	Comparative discussion of Raagas in prescribed syllabus
<b>IV</b>	Knowledge of prescribed Taal with laykaari.

*R. J. Singh*



**Suggested Readings (Theory and Practical):**

1. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
2. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
3. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
4. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
5. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
6. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj
8. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras..

<b>Semester</b>	<b>6</b>
<b>Course code</b> <i>code</i>	<b>A320604R</b>
<b>Course Title</b>	<b>Report writing on reputed Artist of Indian Music</b>
<b>Credits</b>	<b>3</b>
<b>Course objective:</b>	
<ol style="list-style-type: none"> <li>1. Learn about the fundamental aspects of Reseach and develop the skill of research.</li> <li>2. They will be able to write on report.</li> <li>3. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.</li> </ol>	
<b>Learning outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This section will helpful for student to know how to perform on stage. From the music festival visit.</li> <li>2. Students know the methods of collection, documentation, display technique, conservation technique etc.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	<p>(A) Review any two local music festival or programme.</p> <p>(B) Submit a project report on performance of two artists of Indian (Classical/Light/Folk) music.</p>

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## REFERENCES:

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

<b>Semester</b>	7
<b>Course code</b>	A320701T
<b>Course Title</b>	<b>INTRODUCTION OF RAGAS &amp; PRINCIPLE</b>
<b>Credits</b>	4
<b>COURSE OBJECTIVES:</b>	
<ol style="list-style-type: none"> <li>1. Complete introduction to the ragas given in the syllabus to the students</li> <li>2. To practice writing swaralipi; To introduce the students to the ragas, talas and singing style of Hindustani and South Indian music.</li> <li>3. To study the contribution of great musicians given in the comparative studies course.</li> </ol>	
<b>LEARNING OUTCOMES:</b>	
<ol style="list-style-type: none"> <li>1. Students will get knowledge with all the Ragas and Taals</li> <li>2. Students will know the concept off indian music south indian music, Western music, Ravindra Music and folk music also.</li> <li>3. Students will know the musical contribution of all the great musicians.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Complete study of all ragas given by the syllabus. nature of ragas and comparative study of ragas.
<b>II</b>	Writing of notation system to prescribed ragas
<b>III</b>	Comparative study of the ragas, taals and vocal forms (Gayan shaili) of Indian and souh Indian music.
<b>IV</b>	Biographies and musical Contribution of Hassu khan, Haddhu khan, Ustaad Allaudin khan, Pt. Samta Prasad ( Gudai maharaj), Pt. Ravi Shankar

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**REFERENCES:**

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

<b>Semester</b>	7
<b>Course code</b>	A320702T
<b>Course Title</b>	<b>INTRODUCTION OF TAALS &amp; GENERAL STUDY OF WESTERN MUSIC</b>
<b>Credits</b>	4

**COURSE OBJECTIVES:**

1. To make students study the texts given in the syllabus.
2. To tell about arrangements and their types.
3. To describe western compositions, harmony, melody, autonomy, heteronomy etc.

**LEARNING OUTCOMES:**

4. Students will get knowledge with all the Ragas and Taals
5. Students will know the concept of Indian music, South Indian music, Western music, Ravindra Music and folk music also.
6. Students will know the musical contribution of all the great musicians.

**Syllabus**

Unit	Course Content
	Complete study the following taals- Gazjhampa taal, Rudra taal, Pancham Sawari taal, Ganesh taal etc.
II	Writing Practice of Theka with the Layakari of Dugun, Tigun and Chaugun in prescribed Taals.
III	General study of western music & Study of western notation system.
IV	Study of various musical scales, beats ((matra) and rhythm of western music

F. B. S.

**REFERENCES:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran

<b>Semester</b>	7
<b>Course code</b>	A320703P
<b>Course Title</b>	PRESENTATION OF RAAG
<b>Credits</b>	4

**COURSE OBJECTIVES:**

1. Along with imparting knowledge of ragas to the students, they also practice singing in slow and fast rhythms.
2. To practice singing Raga's Chhota Khayal, Aalap and Taans given in the syllabus.
3. To practice classical and sub-classical compositions in various ragas and talas given in the syllabus.

**LEARNING OUTCOMES:**

1. Student will achieve all the goals related to presentation of ragas,
2. students will enhance their skills and self-confidence in the field of indian music.
3. students will enhance the stage skills and stage quality .

**Syllabus**

Unit	Course Content
I	Ability to sing any Vilambit and Drut khyaal with various aalap and tans in the prescribed ragas- Sudh sarang, Jog, Shyam kalyan, Chandrakaunsh etc.
II	Ability to sing any Dhrupad or dhamar of thei choice in given by the syllabus. Ability to sing any Semi classical musical forms like thumari, bhajan, dadra in raag Khamaj, Pilu and raag Bhairavi.
III	Writing practice of Rudra and Gazjhampa taal with Theka and Layakari Dugun, Tigun and Chaugun.
IV	Ability to sing any Semi classical musical forms like thumari, bhajan, dadra in raag Khamaj, Pilu and raag Bhairavi. Knowledge of different ragas and taals of previous syllabus.

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12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran

R. Singh

<b>Semester</b>	7
<b>Course code</b>	<b>A320704P</b>
<b>Course Title</b>	<b>ANALYTICAL STUDY OF RAGAS &amp; VIVA</b>
<b>Credits</b>	4
<b>COURSE OBJECTIVES:</b>	
<ol style="list-style-type: none"> <li>1. To provide a platform to the students to enhance the skills and self confidence.</li> <li>2. To enhance the stage skills of the students.</li> </ol>	
<b>Learning outcomes:</b>	
<ol style="list-style-type: none"> <li>1. learner will achieve all the goals.</li> <li>2. Students stage quality will increase and also enhance the stage skills of the students.</li> </ol>	
<b>Syllabus</b>	
Unit	<b>Course Content</b>
I	ALL RAGAS AND TAALS GIVEN IN YOUR SYLLABUS.
<b>REFERENCES:</b>	
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihashik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</li> <li>8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher:</li> </ol>	

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9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.

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Dr. Tez Singh

<b>Semester</b>	7
<b>Course code</b>	A320705P
<b>Course Title</b>	DEMONSTRATION AND STAGE PERFORMANCE
<b>Credits</b>	4

**COURSE OBJECTIVES:**

3. To provide a platform to the students to enhance the skills and self confidence.
4. To enhance the stage skills of the students.

**Learning outcomes:**

3. learner will achieve all the goals.
4. Students stage quality will increase and also enhance the stage skills of the students.

**Syllabus**

Unit

**Course Content**

I

PERFORMAMANCE OF ALL RAGAS AND TAALS GIVEN IN YOUR SYLLABUS.

**REFERENCES:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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<b>Semester</b>	8
<b>Course code</b>	A320801T
<b>Course Title</b>	INDIAN AESTHETICS & RAS SIDDHANT
<b>Credits</b>	4
<b>COURSE OBJECTIVES:</b>	
<ol style="list-style-type: none"> <li>5. To introduce students to the principal of ras and beauty (Aesthetics) of music.</li> <li>6. To make aware of rasa, Bhaav and metrical place in indian music.</li> <li>7. To study Rasas Viniyoga and Tall Rasas.</li> <li>8. To tell students the interrelationship of fine arts.</li> </ol>	
<b>LEARNING OUTCOMES:</b>	
<ol style="list-style-type: none"> <li>1. Students will get knowledge with the concept of Ras, Bhaav and Taal.</li> <li>2. Students will know the concept of Ras and its Principles (Siddhnat).</li> <li>3. Students will know the co-relation and Comparative study of Ras and Other Fine Arts.</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	Detailed Study of Ras and its four Principles.
<b>II</b>	Description of Rag and Ras, Bhav and Ras
<b>III</b>	Integration Viniyog of Ras Co-relation and Comparative Study of Ras and Other Fine Arts.
<b>IV</b>	Musical Relation of Channd, Laya Taal and Ras.

Dr. Arun

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Dr. Tez Singh

<b>Semester</b>	8
<b>Course code</b>	A320802T
<b>Course Title</b>	<b>PRINCIPLES OF INDIAN AND WESTERN MUSIC</b>
<b>Credits</b>	4
<b>COURSE OBJECTIVES:</b>	
<p>4. To make students study the texts given in the syllabus.</p> <p>5. To tell about the fundamentals of texts (Granth ) of indian music .</p> <p>6. To describe western compositions, harmony, melody, autonomy, heteronomy etc.</p>	
<b>LEARNING OUTCOMES:</b>	
<p>7. Students will get knowledge with all the Ragas and Taals</p> <p>8. Students will know the fundamentals of texts (Granth ) of indian music.</p> <p>9. Students will know the concept of Prabandh and its type.</p>	
<b>Syllabus</b>	
Unit	<b>Course Content</b>
<b>I</b>	Brief description of musical texts (Granth ) up to Vedic and Medieval Period.
<b>II</b>	Prabandh and its type.
<b>III</b>	General study of western terms: Harmony, Melody Chords, Consonance and Dissonance.
<b>IV</b>	Contribution of these texts(Granth ) of indian music : (A) Nardiya Shiksha (B) Sangeet Samay Saar (C) Sangeet Darpan.

Dr. Rajendra



**REFERENCES:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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<b>Semester</b>	8
<b>Course code</b>	A320803P
<b>Course Title</b>	PRESENTATION OF RAAG
<b>Credits</b>	4
<b>COURSE OBJECTIVES:</b>	
<ol style="list-style-type: none"> <li>1. Along with imparting knowledge of ragas to the students, they also practice singing in slow and fast rhythms.</li> <li>2. To practice singing Raga's Chhota Khayal, Aalap and Taans given in the syllabus.</li> <li>3. To practice classical and sub-classical compositions in various ragas and talas given in the syllabus.</li> </ol>	
<b>LEARNING OUTCOMES:</b>	
<ol style="list-style-type: none"> <li>1. Student will achieve all the goals related to presentation of ragas,</li> <li>2. Students will enhance their skills and self-confidence in the field of indian music.</li> <li>3. Students will enhance the stage skills and stage quality .</li> </ol>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
I	Ability to sing any Vilambit and Drut khyaal with various aalap and tans in the prescribed ragas- Jogkaunsh, Malkaunsh, Pooriya kalyan, Maru Bihag etc.
II	Ability to sing any Dhrupad or Dhamar of their choice in given by the syllabus. Ability to sing any Semi classical musical forms like Thumari, Bhajan, Dadra in Raag Khamaj, Pilu and Raag Bhairavi.
III	Writing practice of Laxmi and Brahma Taal with Theka and Layakarī Dugun, Tigun and Chaugun.
IV	Knowledge of different ragas and taals of previous syllabus.

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R. S. S. S.

<b>Semester</b>	<b>8</b>
<b>Course code</b>	<b>A320804P</b>
<b>Course Title</b>	<b>ANALYTICAL STUDY OF RAGAS &amp; VIVA</b>
<b>Credits</b>	<b>4</b>
<b>COURSE OBJECTIVES:</b>	
<p>9. To provide a platform to the students to enhance the skills and self confidence.</p> <p>10. To enhance the stage skills of the students.</p>	
<b>Learning outcomes:</b>	
<p>5. learner will achieve all the goals.</p> <p>6. Students stage quality will increase and also enhance the stage skills of the students.</p>	
<b>Syllabus</b>	
<b>Unit</b>	<b>Course Content</b>
<b>I</b>	ALL RAGAS AND TAALS GIVEN IN YOUR SYLLABUS.
<b>REFERENCES:</b>	
<p>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etahasik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</p> <p>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</p> <p>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</p> <p>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher:</p>	

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Dr. Tez Singh

<b>Semester</b>	8
<b>Course code</b>	A320805P
<b>Course Title</b>	DEMONSTRATION AND STAGE PERFORMANCE
<b>Credits</b>	4

**COURSE OBJECTIVES:**

11. To provide a platform to the students to enhance the skills and self confidence.
12. To enhance the stage skills of the students.

**Learning outcomes:**

7. learner will achieve all the goals.
8. Students stage quality will increase and also enhance the stage skills of the students.

**Syllabus**

Unit	Course Content
I	PERFORAMANCE OF ALL RAGAS AND TAALS GIVEN IN YOUR SYLLABUS.

**REFERENCES:**

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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Dr. Tez Singh