

Curriculum and Credit Framework for Undergraduate Programme (Multidisciplinary) as per NEP-2020

Bachelor of Arts (Music-Instrumental) (Three Year and Four-Year Undergraduate Programme)

3rd to 8th Semesters
w.e.f. Session: 2024-25



Department of Music (Vocal & Instrumental)
Chaudhary Devi Lal University,
Sirsa, Haryana – 125055.

Dr. M. S. Sharma
20/05/24

Dr. M. S. Sharma
20/05/24

Dr. M. S. Sharma
20/05/24

Dr. M. S. Sharma
20/05/24

1. Introduction to the Programme

In this recent era, it has become inevitable to prepare minds for future by providing quality higher education. Though quality may be viewed through different criteria however, Bachelor of Arts - Music-Instrumental (Honours/Research) Programme is designed to enable and give power to students to acquire knowledge, skills and abilities to analyse and blend the existing realities pertaining to the sphere of influence of professional Music fields. This course provides matter for professional activities with a needed perspective of sustainable growth in the time of change and competition. This programme aims at infusing conceptual understanding and practical aspects to prepare students to make professional of today and prepares them to drive and face the challenges of tomorrow. It also exposes the students to the world of technology, digitization, performance and happiness in the relevant field as imagined by the entrepreneurs, Musicians and scholars. This course is designed to help and enlighten the students in cultural and professional approach, expert knowledge in different fields of music, management, organization and happiness.

2. Programme Outcomes (POs) based on Learning Outcome-based Curriculum Framework of B. A. Music–Instrumental (Honours/Research) - Three/Four Year:

The courses of this programme have been designed to promote understanding of the music world and the happiness as a whole. The programme will help to understand various types of music, composition and discipline. B. A. Music–Instrumental (Honours/Research) is a highly prominent management course of modern times and prepares the participants for taking up middle and top-level challenging performing assignments in government and private sectors. Accordingly, they are imparted adequate conceptual knowledge and practical training in various functional areas of celebration by classical music, semi-classical music, light music, western music and folk music also as a specialization. B. A. Music–Instrumental (Honours/Research) degree is structured to provide the students with the performing skills in disciplines related to perform and management. Also, by the end of the programme students gain an in-depth knowledge on the core subjects like classical music, semi-classical music, light music and folk music. B. A. Music-Instrumental (Honours/Research) programme is a four years graduate programme divided into eight semesters. The programme is aimed at following outcomes:

Dr. M. S. Shrivastava
23/11/24

Dr. M. S. Shrivastava
23/11/24

Dr. M. S. Shrivastava
23/11/24

Dr. M. S. Shrivastava
23/11/24

2.1 Objectives of the Programme:

After complete this program, the students will be able to prepare a progressive mindset by developing the comparative thing, disciplinary knowledge, performing and composing Music, communication skills, team work, co-operation, management skills, multi-tasking, qualities and skills.

2.2. Programme Learning Outcomes for the Programme:

This programme brings out the following outcomes:

PO1: Deep Understanding of Music Learning, Performing and composing

The aim of this programme is to make the learners understand the concepts of music and its use in performance and management. The content of this program is so designed that it will help the students to analyse the various perspectives such as performing, accompanying, composing, recording, teaching and research.

PO2: Developing the Entrepreneurship skills

The aim of this program is to provide the students to start their own profession with cognitive and entrepreneurship skills. The knowledge of the different specialization in music as Instrumental i.e. Sitar, Sarod, Tabla, Harmonium, Dholak and other folk instruments etc. with the help of practical exposure will help the students to stand in culture. The content is organized in such a way that the students would be able to think from various perspectives and suggest solutions according to their individual sensibilities.

PO3: Capability of the students to make decisions at the personal and professional level

In order to improve professional education, a better understanding of student's decision making is required. The graduates of this programme will be trained to develop skills and attitudes needed for decisive thinking and adopting an inclusive problem-solving approach. They shall be exposed to the pedagogy that helps them understand real life situations through case-studies. It aims at building the basic ability to think critically, evaluate analytically and solve complex problems innovatively.

PO4: Performing and Communication Skill and Team work/cooperation

The teaching learning pedagogies used in the programme make the students capable enough to deliver and communicate information effectively up to a mark. The curriculum also inculcates in the young minds the qualities of teamwork, cooperation and communication skill, which can be seen as a vision of the traditional and current music world in this competitive era. The course includes the knowledge and understanding of group dynamics, recognise opportunities and contribute positively to collaborative management research, demonstrate a capacity for self-management and teamwork, in order to achieve common goals and further the learning of themselves as well as others.

Dr. M. S. Shinde
20/05/2024

Dr. S. S. Shinde
20/05/2024

Dr. S. S. Shinde
20/05/2024

Dr. S. S. Shinde
20/05/2024

PO5: Information/Digital Literacy

This programme enables the students to be technologically updated as it has courses like professional performing and composing technology etc. which not only make them work using Riyazroom and recording studio etc. but also makes them independent enough in this world of Music and happiness. In all the courses, wherever applicable and possible, components related to technological changes have been incorporated which not only makes them digitally literate but also makes them aware of various stage performance and how to take precautionary measures.

PO6: Lifelong Learning

This course broadens the horizons of the students by making them understands the details of the Music world and the overall performing. This learning makes them probing to raise concerns and act accordingly. The curriculum is designed in such a way that the students are driven to develop an attitude of life-long learning. The lifelong learning will not only enhance the social inclusion and personal development but also the self-sustainability as well as competitiveness and employability.

2.3. Programme Specific Objectives:

PSO1: The learners will venture into the field of Indian Classical Music, Semi-Classical, Light Music, Folk Music and western Music in the scenes of Instrumental Music for Stage Performance, Accompanying, Music Therapy, Cultural relations, Happiness and Spirituality with Teaching etc.

PSO2: The programme will help the learners to prove themselves in the different Competitive and Professional Examinations like Eligibility Tests, Radio Grade Test etc. with professional Music performer.

PSO3: The students can move on further towards the research work in the field of Music.

PSO4: The vast syllabus covers various comprehensive fields of Raag; Taal and Folk Music etc. will helps the students to grasp the practical and theoretical knowledge.

3. Programme Structure

Bachelor of Arts (Music–Instrumental) - Four year (Eight Semesters) Undergraduate Programme is of 180 credits consisting of Discipline Specific Courses (DSC), Minor(MIC)/Vocational (VOC) Courses, Skill Enhancement Courses (SEC), Ability Enhancement Courses (AEC), Multidisciplinary courses (MDC) and Value Added Courses (VAC).

Dr. M. S. Shetty
20/5/24

Dr. M. S. Shetty
20/5/24

Dr. M. S. Shetty
20/5/24

Dr. M. S. Shetty
20/5/24

**Table 1: Curriculum and Credit Framework for Bachelor of Arts (Music-Instrumental) – Multidisciplinary
3-Year UG Degree - Bachelor of Arts (Music-Instrumental), 4 Year UG Degree – Bachelor of Arts (Music-Instrumental) – Honours/Honours with Research)**

Semester	Discipline-Specific Courses (DSC)	Minor(MIC)/ Vocational (VOC)	Multidisciplinary courses(MDC)*	Ability Enhancement courses(AEC)*	Skill Enhancement Courses (SEC)/ Internship /Dissertation	Value-Added Courses (VAC)*	Total Credits
I	BA/MD/MUS/I/1/DSC/101 @4 credits	BA/MD/MUS/I/1/MIC/101 @ 2 credits	BA/MD/MUS/I/1/MDC/101 @ 3 credits	BA/MD/MUS/I/1/AEC/101 @ 2 credits	BA/MD/MUS/I/1/SEC/101 @ 3 credits	BA/MD/MUS/I/1/VAC/101 @ 2 credits	24
	DSC-B1@4 credits						
	DSC-C1@4 credits						
II	BA/MD/MUS/I/2/DSC/102 @4 credits	BA/MD/MUS/I/2/MIC/102 @ 2 credits	BA/MD/MUS/I/2/MDC/102 @ 3 credits	BA/MD/MUS/I/2/AEC/102 @ 2 credits	BA/MD/MUS/I/2/SEC/102 @ 3 credits	BA/MD/MUS/I/2/VAC/102 @ 2 credits	24
	DSC-B2@4 credits						
	DSC-C2@4 credits						
Students exiting the programme after second semester and securing 52 credits including 4 credits of summer internship will be awarded UG Certificate in the relevant Discipline/ Subject							
III	BA/MD/MUS/I/3/DSC/201 @4 credits	BA/MD/MUS/I/3/MIC/201 @ 4 credits	BA/MD/MUS/I/3/MDC/201 @ 3 credits	BA/MD/MUS/I/3/AEC/201 @ 2 credits	BA/MD/MUS/I/3/SEC/201 @ 3 credits	-----	24
	DSC-B3@4 credits						
	DSC-C3@4 credits						
IV	BA/MD/MUS/I/4/DSC/202 @4 credits	BA/MD/MUS/I/4/MIC/202 @ 4 credits	-----	BA/MD/MUS/I/4/AEC/202 @ 2 credits	-----	BA/MD/MUS/I/4/VAC/103 @ 2 credits	20
	DSC-B4@4 credits						
	DSC-C4@4 credits						
Students exiting the programme after fourth semester and securing 96 credits including 4 credits of summer internship will be awarded UG Diploma in the relevant Discipline/Subject							
V	BA/MD/MUS/I/5/DSC/301 @4 credits	BA/MD/MUS/I/5/MIC/301 @ 4 credits	-----	-----	BA/MD/MUS/I/5/SEC/301 @ 4 credits *INTERNSHIP	-----	20
	DSC-B5@4 credits						
	DSC-C5@4 credits						
VI	BA/MD/MUS/I/6/DSC/302 @4 credits	BA/MD/MUS/I/6/MIC/302 @ 4 credits	-----	-----	-----	-----	20
	DSC-B6@4 credits	BA/MD/MUS/I/6/MIC/303 @ 4 credits					
	DSC-C6@4 credits						
Students will be awarded 3-year UG Degree in the relevant Discipline/Subject upon securing 132 credits.							
VII	BA/MD/MUS/I/H/7/DSC/401 @4 credits	BA/MD/MUS/I/H/7/MIC/401 @ 4 credits	-----	-----	-----	-----	24
	BA/MD/MUS/I/H/7/DSC/402 @4 credits						
	BA/MD/MUS/I/H/7/DSC/403 @4 credits						
	BA/MD/MUS/I/H/7/DSC/404 @4 credits						
	BA/MD/MUS/I/H/7/DSC/405 @4 credits						
VIII (4yr UG Hon.)	BA/MD/MUS/I/H/8/DSC/406 @4 credits	BA/MD/MUS/I/H/8/MIC/402 @ 4 credits	-----	-----	-----	-----	24
	BA/MD/MUS/I/H/8/DSC/407 @4 credits						
	BA/MD/MUS/I/H/8/DSC/408 @4 credits						
	BA/MD/MUS/I/H/8/DSC/409 @4 credits						

Sanjiv Mehta
20/5/24

Sanjiv Mehta
25/5/24

Sanjiv Mehta
25/5/24

Sanjiv Mehta
25/5/24

	BA/MD/MUS/I/H/8/DSC/410 @ 4 credits						
VIII (4yr UG Hon. with Research)	BA/MD/MUS/I/6/HWR/DSC/406 @ 4 credits	BA/MD/MUS/I/HWR/8/MIC/402 @4 credits	-----	-----	BA/MD/MUS/I/HWR/8/SEC/401 @ 12 credits *RESEARCH PROJECT/DISSERTATION	-----	24
	BA/MD/MUS/I/7/HWR/DSC/407 @ 4 credits						

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David M. Shaker
2015/2014

David M. Shaker
2015/2014

David M. Shaker
2015/2014

David M. Shaker
2015/2014

*Student should select one course each from the Central Pool of Ability Enhancement Courses (AEC) and Value Added Courses.

Four credits of internship earned by a student during summer internship after 2nd semester or 4th semester will be counted in 5th semester of a student who pursue 3 year UG programme without taking exit option.

NOTE:

DSC	Discipline Specific Course: Credit of a DSC major could be the combination of lecture credits, tutorial credits, and practical credits. DSC includes core courses, subject elective and subject skill enhancement courses.
MDC	Multidisciplinary Course: All UG students must undergo three introductory level multidisciplinary courses relating to Natural Sciences, Physical Sciences, Humanities, Arts & Social Sciences, Commerce & Management, and Interdisciplinary Studies. Students are not allowed to choose or repeat courses already undergone at the higher secondary level (12th class) or opted as major and minor stream under this category.
AEC	Ability Enhancement Course: Ability Enhancement (Language) courses may be designed to achieve competency in the Modern Indian Language and English, with a special emphasis on language and communication skills.
SEC	Skill Enhancement Course: Skill Enhancement Courses may be primed to impart practical skills, hands-on training, soft skills, etc., to enhance the student's employability.
Summer Internship	Internships will require 120 hours (1 credit: 30 hrs of engagement) of involvement working with local industry, government or private organizations, business organizations, artists, crafts persons, and similar entities during summers. #Four credits of internship earned by a student during summer internship after 2nd semester or 4th semester will be counted in 5th semester of a student who pursue 3 year UG Programmes without taking exit option.
Research Project	Research Project/Dissertation for UG degree (Honours with research) will be completed in the eighth semester under the guidance of a college and university faculty member.
VAC	Value Added Course: All UG students must undergo at least three Value Added Courses
MIC including VOC	Minor Course (MIC) with minimum 24 Credits including Vocational Course (VOC)
	For students who choose to pursue single major after 2nd semester of multidisciplinary Programmes The 16 credits earned during first year in the two subjects, other than the subject which is continued as Single Major, will be counted towards minor

DSC Major and Minor in I& II Semesters will have Foundation or Introductory level courses. DSC Major and Minor in III & IV semesters will be Intermediate Level Courses. Whereas DSC Major and minor in V & VI shall be of higher level courses and in VII & VIII semesters, advanced level courses will be offered.

Sanjiv M. Shinde
20/05/2024

Udit
20/05/2024

Sanjiv M. Shinde
20/05/2024

Sanjiv M. Shinde
20/05/2024

**Table 2: Courses and Credit Scheme of Bachelor of Arts (Music-Instrumental) – Multidisciplinary
3-Year UG Degree - Bachelor of Arts (Music-Instrumental)
4 Year UG Degree - Bachelor of Arts (Music-Instrumental) – Honours/Honours with Research**

Sr. No.	Course Code	Course Title	Credits			Level
			L	P	Total	
Discipline Specific Courses (DSC)			L	P	Total	
1.	BA/MD/MUS/I/1/DSC/101	Fundamental Study of Music (Theory)	4	-	4	100
2.	BA/MD/MUS/I/2/DSC/102	Classification of Musical Instruments (Theory)	4	-	4	100
3.	BA/MD/MUS/I/3/DSC/201	Biography of Musicians (Theory)	4	-	4	200
4.	BA/MD/MUS/I/4/DSC/202	Brief Study of Western Music (Theory)	4	-	4	200
5.	BA/MD/MUS/I/5/DSC/301	Study of Manuscripts (Theory)	4	-	4	300
6.	BA/MD/MUS/I/6/DSC/302	Historical Development of Music (Theory)	4	-	4	300
7.	BA/MD/MUS/I/H/7/DSC/401	Applied Musicology (Theory)	4	-	4	400
8.	BA/MD/MUS/I/H/7/DSC/402	Carnatic Music (Theory)	4	-	4	400
9.	BA/MD/MUS/I/H/7/DSC/403	Study of Tabla Baaj (Theory)	4	-	4	400
10.	BA/MD/MUS/I/H/7/DSC/404	Moorchhana on Sitar (Practical)	-	4	4	400
11.	BA/MD/MUS/I/H/7/DSC/405	Stage Performance of Sitar Recital (Practical)	-	4	4	400
12.	BA/MD/MUS/I/H/8/DSC/406	Sitar Vadan Gharana (Theory)	4	-	4	400
13.	BA/MD/MUS/I/H/8/DSC/407	Research Methodology and Music (Theory)	4	-	4	400
14.	BA/MD/MUS/I/H/8/DSC/408	Hindustani Sangeet & Rabindra Sangeet (Theory)	4	-	4	400
15.	BA/MD/MUS/I/H/8/DSC/409	Compositions & Moorchhana demonstration (Practical)	-	4	4	400
16.	BA/MD/MUS/I/H/8/DSC/410	Raag Elaboration on Sitar (Practical)	-	4	4	400
17.	BA/MD/MUS/I/6/HWR/DSC/406	Sitar Vadan Gharana (Theory)	4	-	4	400
18.	BA/MD/MUS/I/7/HWR/DSC/407	Research Methodology and Music (Theory)	4	-	4	400
Minor Courses (MIC)			L	P	Total	Level
1.	BA/MD/MUS/I/1/MIC/101	Film Music	-	2	2	100
2.	BA/MD/MUS/I/2/MIC/102	Folk Music of Punjab & Haryana	-	2	2	100
3.	BA/MD/MUS/I/3/MIC/201	Folk Music of Rajasthan (Practical)	-	4	4	200
4.	BA/MD/MUS/I/4/MIC/202	Thumri & Dadra on Sitar (Practical)	-	4	4	200

Dr. M. S. Sharma
20/5/24

Dr. M. S. Sharma
20/5/24

Dr. M. S. Sharma
20/5/24

Dr. M. S. Sharma
20/5/24

5.	BA/MD/MUS/I/5/MIC/301	Non-Filmy Music (Practical)	-	4	4	300
6.	BA/MD/MUS/I/6/MIC/302	Patriotism in Indian Music (Practical)	-	4	4	300
7.	BA/MD/MUS/I/6/MIC/303	Ghazal Music (Practical)	-	4	4	300
8.	BA/MD/MUS/I/7/MIC/401	Devotional Form of Indian Music (Practical)	-	4	4	400
9.	BA/MD/MUS/I/H/8/MIC/402	Aesthetics of Taal (Practical)	-	4	4	400
10.	BA/MD/MUS/I/HWR/8/MIC/402	Sitar Recital and Research (Theory)	4	-	4	400
Multidisciplinary Courses (MDC)			L	P	Total	Level
1.	BA/MD/MUS/I/1/MDC/101	Elementary Knowledge of Hindustani Music	-	3	3	100
2.	BA/MD/MUS/I/2/MDC/102	Preliminary Basics In Indian Music (Practical)	-	3	3	100
3.	BA/MD/MUS/I/3/MDC/201	Functional Values of Indian Music (Practical)	-	3	3	200
Ability Enhancement Courses (AEC)			L	P	Total	Level
1.	BA/MD/MUS/I/1/AEC/101	To be selected from the Central Pool			2	100
2.	BA/MD/MUS/I/2/AEC/102	To be selected from the Central Pool			2	100
3.	BA/MD/MUS/I/3/AEC/201	To be selected from the Central Pool			2	200
4.	BA/MD/MUS/I/4/AEC/202	To be selected from the Central Pool			2	200
Skill Enhancement Courses (SEC)			L	P	Total	Level
1.	BA/MD/MUS/I/1/SEC/101	Accompanying Skill on Harmonium	-	3	3	100
2.	BA/MD/MUS/I/2/SEC/102	Accompanying Skill on Dholak	-	3	3	100
3.	BA/MD/MUS/I/3/SEC/201	Accompanying Skills on Tabla (Practical)	-	3	3	200
4.	BA/MD/MUS/I/5/SEC/301	Internship	-	4	4	300
5.	BA/MD/MUS/I/HWR/8/SEC/401	Research Project/Dissertation	-	12	12	400
Value-Added Courses (VAC)			L	P	Total	Level
1.	BA/MD/MUS/I/1/VAC/101	To be selected from the Central Pool			2	100
2.	BA/MD/MUS/I/2/VAC/102	To be selected from the Central Pool			2	100
3.	BA/MD/MUS/I/4/VAC/103	To be selected from the Central Pool			2	200

Notations used: L = Lecture. T = Tutorial and P = Practical.

Sanjay M. Sharma
23/11/24

Sanjay M. Sharma
23/11/24

Sanjay M. Sharma
23/11/24

Sanjay M. Sharma
23/11/24

Table 3: Course code and Title along with the Credit details
Bachelor of Arts (Music-Instrumental) – Multidisciplinary
3-Year UG Degree - Bachelor of Arts (Music-Instrumental)/
4 Year UG Degree - Bachelor of Arts (Music-Instrumental) – Honours/Honours with Research

Semester I							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/1/DSC/101	Fundamental Study of Music (Theory)	4	-	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)/Ability Enhancement Courses (AEC)/Value Added Courses							
4.	BA/MD/MUS/I/1/MIC/101	Film Music	-	2	2	50	
5.	BA/MD/MUS/I/1/MDC/101	Elementary Knowledge of Hindustani Music	-	3	3	75	
6.	BA/MD/MUS/I/1/AEC/101	To be selected from the Central Pool	2	-	2	50	
7.	BA/MD/MUS/I/1/SEC/101	Accompanying Skill on Harmonium	-	3	3	75	
8.	BA/MD/MUS/I/1/VAC/101	To be selected from the Central Pool	-	2	2	50	
Semester II							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/2/DSC/102	Classification of Musical Instruments (Theory)	4	-	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)/Ability Enhancement Courses (AEC)/Value Added Courses							
4.	BA/MD/MUS/I/2/MIC/102	Folk Music of Punjab & Haryana	-	2	2	50	
5.	BA/MD/MUS/I/2/MDC/102	Preliminary Basics In Indian Music (Practical)	-	3	3	75	
6.	BA/MD/MUS/I/2/AEC/102	To be selected from the Central Pool	2	-	2	50	
7.	BA/MD/MUS/I/2/SEC/102	Accompanying Skill on Dholak	-	3	3	75	
8.	BA/MD/MUS/I/2/VAC/102	To be selected from the Central Pool	-	2	2	50	
Semester III							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/3/DSC/201	Biography of Musicians (Theory)	4	-	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)/Ability Enhancement Courses (AEC)/Value Added Courses							
4.	BA/MD/MUS/I/3/MIC/201	Folk Music of Rajasthan (Practical)	-	4	4	100	
5.	BA/MD/MUS/I/3/MDC/201	Functional Values of Indian Music (Practical)	-	3	3	75	
6.	BA/MD/MUS/I/3/AEC/201	To be selected from the Central Pool	2	-	2	50	
7.	BA/MD/MUS/I/3/SEC/201	Accompanying Skills on Tabla (Practical)	-	3	3	75	
Semester IV							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/4/DSC/202	Brief Study of Western Music (Theory)	4	-	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)							
4.	BA/MD/MUS/I/4/MIC/202	Thumri & Dadra on Sitar (Practical)	-	4	4	100	
5.	BA/MD/MUS/I/4/AEC/202	To be selected from the Central Pool	2	-	2	50	
6.	BA/MD/MUS/I/4/VAC/103	To be selected from the Central Pool	-	2	2	50	
Semester V							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/5/DSC/301	Study of Manuscripts (Theory)	4	-	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)							
4.	BA/MD/MUS/I/5/MIC/301	Non-Filmy Music (Practical)	-	4	4	100	
5.	BA/MD/MUS/I/5/SEC/301	Internship	-	4	4	100	

Jaini Madh. Sharma
20/11/24

Deepika
23/11/24

Sanjay Kumar
23/11/24

Deepika
23/11/24

Semester VI							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/6/DSC/302	Historical Development of Music (Theory)	4	-	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)							
4.	BA/MD/MUS/I/6/MIC/302	Patriotism in Indian Music (Practical)	-	4	4	100	
5.	BA/MD/MUS/I/6/MIC/303	Ghazal Music (Practical)	-	4	4	100	
Semester VII							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/H/7/DSC/401	Applied Musicology (Theory)	4	-	4	100	
2.	BA/MD/MUS/I/H/7/DSC/402	Carnatic Music (Theory)	4	-	4	100	
3.	BA/MD/MUS/I/H/7/DSC/403	Study of Tabla Baaj (Theory)	4	-	4	100	
4.	BA/MD/MUS/I/H/7/DSC/404	Moorchhana on Sitar (Practical)	-	4	4	100	
5.	BA/MD/MUS/I/H/7/DSC/405	Stage Performance of Sitar Recital (Practical)	-	4	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)							
6.	BA/MD/MUS/I/7/MIC/401	Devotional Form of Indian Music (Practical)	-	4	4	100	
Semester VIII							
Discipline Specific Courses (DSC)			Credits			Marks	
Sr. No.	Course Code	Course Title	L	P	Total		
1.	BA/MD/MUS/I/H/8/DSC/406	Sitar Vadan Gharana (Theory)	4	-	4	100	
2.	BA/MD/MUS/I/H/8/DSC/407	Research Methodology and Music (Theory)	4	-	4	100	
3.	BA/MD/MUS/I/H/8/DSC/408	Hindustani Sangeet & Rabindra Sangeet (Theory)	4	-	4	100	
4.	BA/MD/MUS/I/H/8/DSC/409	Compositions & Moorchhana demonstration (Practical)	-	4	4	100	
5.	BA/MD/MUS/I/H/8/DSC/410	Raag Elaboration on Sitar (Practical)	-	4	4	100	
6.	BA/MD/MUS/I/6/HWR/DSC/406	Sitar Vadan Gharana (Theory)	4	-	4	100	
7.	BA/MD/MUS/I/7/HWR/DSC/407	Research Methodology and Music (Theory)	4	-	4	100	
Minor Courses (MIC)/Multidisciplinary Courses (MDC)/Skill Enhancement Courses (SEC)							
6.	BA/MD/MUS/I/H/8/MIC/402	Aesthetics of Taal (Practical)	-	4	4	100	
7.	BA/MD/MUS/I/HWR/8/MIC/402	Sitar Recital and Research (Theory)	4	-	4	100	
8.	BA/MD/MUS/I/HWR/8/SEC/401	Research Project/Dissertation	-	12	12	300	

Notations used: L = Lecture. T = Tutorial and P = Practical.

Javed M. Shaikh
23/5/24

Javed M. Shaikh
23/5/24

Javed M. Shaikh
23/5/24

Javed M. Shaikh
23/5/24

**Table 4: Courses and Credit Scheme of Bachelor of Arts (Music-Instrumental) – Multidisciplinary
3-Year UG Degree - Bachelor of Arts (Music-Instrumental)/
4 Year UG Degree - Bachelor of Arts (Music-Instrumental) – Honours/Honours with Research**

Discipline Specific Courses (DSC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/I/1/DSC/101	Fundamental Study of Music (Theory)	3	30	70	100
2.	BA/MD/MUS/I/2/DSC/102	Classification of Musical Instruments (Theory)	3	30	70	100
3.	BA/MD/MUS/I/3/DSC/201	Biography of Musicians (Theory)	3	30	70	100
4.	BA/MD/MUS/I/4/DSC/202	Brief Study of Western Music (Theory)	3	30	70	100
5.	BA/MD/MUS/I/5/DSC/301	Study of Manuscripts (Theory)	3	30	70	100
6.	BA/MD/MUS/I/6/DSC/302	Historical Development of Music (Theory)	3	30	70	100
7.	BA/MD/MUS/I/H/7/DSC/401	Applied Musicology (Theory)	3	30	70	100
8.	BA/MD/MUS/I/H/7/DSC/402	Carnatic Music (Theory)	3	30	70	100
9.	BA/MD/MUS/I/H/7/DSC/403	Study of Tabla Baaj (Theory)	3	30	70	100
10.	BA/MD/MUS/I/H/7/DSC/404	Moorchhana on Sitar (Practical)	3-6	-	100	100
11.	BA/MD/MUS/I/H/7/DSC/405	Stage Performance of Sitar Recital (Practical)	3-6	-	100	100
12.	BA/MD/MUS/I/H/8/DSC/406	Sitar Vadan Gharana (Theory)	3	30	70	100
13.	BA/MD/MUS/I/H/8/DSC/407	Research Methodology and Music (Theory)	3	30	70	100
14.	BA/MD/MUS/I/H/8/DSC/408	Hindustani Sangeet & Rabindra Sangeet (Theory)	3	30	70	100
15.	BA/MD/MUS/I/H/8/DSC/409	Compositions & Moorchhana demonstration (Practical)	3-6	-	100	100

Jamir M. B. Khan
23/5/24

Dr. J. K. Singh
23/5/24

Dr. Anil Kumar
23/5/24

Dr. Anil Kumar
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16.	BA/MD/MUS/I/H/8/DSC/410	Raag Elaboration on Sitar (Practical)	3-6	-	100	100
17.	BA/MD/MUS/I/6/HWR/DSC/406	Sitar Vadan Gharana (Theory)	3	30	70	100
18.	BA/MD/MUS/I/7/HWR/DSC/407	Research Methodology and Music (Theory)	3	30	70	100

Dr. M. S. Khan
23/5/24

Dr. M. S. Khan
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Dr. M. S. Khan
23/5/24

Dr. M. S. Khan
23/5/24

Minor Courses (MIC)/Vocational Courses (VOC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/I/1/MIC/101	Film Music	2-6	-	50	50
2.	BA/MD/MUS/I/2/MIC/102	Folk Music of Punjab & Haryana	2-6	-	50	50
3.	BA/MD/MUS/I/3/MIC/201	Folk Music of Rajasthan (Practical)	3-6	-	100	100
4.	BA/MD/MUS/I/4/MIC/202	Thumri & Dadra on Sitar (Practical)	3-6	-	100	100
5.	BA/MD/MUS/I/5/MIC/301	Non-Filmy Music (Practical)	3-6	-	100	100
6.	BA/MD/MUS/I/6/MIC/302	Patriotism in Indian Music (Practical)	3-6	-	100	100
7.	BA/MD/MUS/I/6/MIC/303	Ghazal Music (Practical)	3-6	-	100	100
8.	BA/MD/MUS/I/7/MIC/401	Devotional Form of Indian Music (Practical)	3-6	-	100	100
9.	BA/MD/MUS/I/H/8/MIC/402	Aesthetics of Taal (Practical)	3-6	-	100	100
10.	BA/MD/MUS/I/HWR/8/MIC/402	Sitar Recital and Research (Theory)	3	30	70	100
Multidisciplinary Courses (MDC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/I/1/MDC/101	Elementary Knowledge of Hindustani Music	3-6	-	75	75
2.	BA/MD/MUS/I/2/MDC/102	Preliminary Basics In Indian Music (Practical)	3-6	-	75	75
3.	BA/MD/MUS/I/3/MDC/201	Functional Values of Indian Music (Practical)	3-6	-	75	75
Ability Enhancement Courses (AEC)						
Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks

Janis M. B. Shrivastava
23/11/24

Janis M. B. Shrivastava
23/11/24

Janis M. B. Shrivastava
23/11/24

Janis M. B. Shrivastava
23/11/24

1.	BA/MD/MUS/I/1/AEC/101	To be selected from the Central Pool	2	15	35	50
2.	BA/MD/MUS/I/2/AEC/102	To be selected from the Central Pool	2	15	35	50
3.	BA/MD/MUS/I/3/AEC/201	To be selected from the Central Pool	2	15	35	50
4.	BA/MD/MUS/I/4/AEC/202	To be selected from the Central Pool	2	15	35	50

Skill Enhancement Courses (SEC)

Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/I/1/SEC/101	Accompanying Skill on Harmonium	2-6	15	35	50
2.	BA/MD/MUS/I/2/SEC/102	Accompanying Skill on Dholak	2-6	15	35	50
3.	BA/MD/MUS/I/3/SEC/201	Accompanying Skills on Tabla (Practical)	2-6	15	35	50
4.	BA/MD/MUS/I/5/SEC/301	Internship			100	100
5.	BA/MD/MUS/I/HWR/8/SEC/401	Research Project/Dissertation			300	300

Value-Added Courses (VAC)

Sr. No.	Course Code	Course Title	Duration of Examination (Hours)	Maximum Marks		
				Internal Assessment	External Evaluation	Total Marks
1.	BA/MD/MUS/I/1/VAC/101	To be selected from the Central Pool	2	15	35	50
2.	BA/MD/MUS/I/2/VAC/102	To be selected from the Central Pool	2	15	35	50
3.	BA/MD/MUS/I/4/VAC/103	To be selected from the Central Pool	2	15	35	50

Notations used: Th = Theory, P = Practical and * = 20 to 30 Minutes per student.

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

SEMESTER-III

Biography of Musicians (Theory)

BA/MD/MUS/I/3/DSC/201

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will gather numerous information and inspirations from legendary artists.

CO2: Student will attain knowledge of old period of music with their biographies in brief.

CO3: Student will gather numerous information and inspirations from legendary artists of Tabla and Pakhawaj.

CO4: Student will gather numerous information and inspirations from legendary artists of Sitar and Sarod.

Unit 1

Biography of renowned Vocalists:

1. Omkar Nath Thakur
2. Krishan Rao Shankar Pandit
3. Kumar Gandharv
4. Gangubai Hangal

Unit 2

Biography of renowned Musicologist:

1. Maharaja Kumbhkar (Maharaja Kumbha)
2. Pundrik Vitthal
3. Feroz Framgi
4. Pt. Vishnu Narayan Bhatkhande

Unit 3

Biography of renowned exponents Tabla & Pakhawaj:

1. Ahmadjaan Thirkua
2. Pt. Ram Sahay
3. Kudau Singh
4. Nana Saheb Panse

Unit 4

Biography of renowned artists of Sitar and Sarod:

1. Ustad Alauddin Khan
2. Pt. Ravi Shankar
3. Ustad Vilayat Khan
4. Ustad Ali Akbar Khan
5. Sharan Rani

Suggested Readings:

1. Garg Laxmi Narayan, (1957) *Hamare Sangeet Ratna*, Sangeet Karyalay Hathras, U. P.
2. Bhakt Narayan, (2012) *Hamare Sangeetkar, Nritak, Gayak evam Vadak*, Y.S Publishers, Delhi- 02.

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Folk Music of Rajasthan (Practical)

BA/MD/MUS/I/3/MIC/201

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will be capable of performing folklore style i.e. Rajasthani Maand.

CO2: Student will have an ability to perform and understand traditional folks.

CO3: Student will be able to sing any composition based on different compositions created by great artist of folk music.

CO4: Student will have ability to sing any particular composition based on some Raag.

Unit 1

Variations of Rajasthani Maand:

1. Marwadi
2. Mewad
3. Hadoti
4. Dhundhadi

Unit 2

Rajasthani Tradition based compositions:

1. Gangaour
2. Teej Festive
3. Marriage
4. Ghoomar etc.

Unit 3

Maand composition sung by following artist:

1. Alahjilai Bai
2. Bano Begham
3. Banarsi Babu etc.

Unit 4

Demonstration of Raag based Rajasthani Folk.

1. As per choice

Suggested Readings:

1. Kherde Manju Shri, (2018) *Rajasthan Ki Sangeet Prampra*, Royal Publication, Jaipur.
2. Samar Devi Lal, Verma Dinga Ram, (2018) *Rajasthan ka Lok Sangeet*, Rajasthan Granthaghar,
3. Jodhpur.

Jaini, Madh. Shrivastava
23/5/24

Jaini, Madh. Shrivastava
23/5/24

Jaini, Madh. Shrivastava
23/5/24

Jaini, Madh. Shrivastava
23/5/24

Functional Values of Indian Music (Practical)
BA/MD/MUS/I/3/MDC/201

Credits: 3
Lectures: 90
Duration of Exam: 3-6 Hours.

Max. Marks: 75
(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will attain number of knowledge of seasonal and regional Raag and that's flavors & effects.

CO2: Student will be able to demonstrate different similar Raag i.e. types of Malhar.

CO3: Student will be able to sing/play with the flavours of base area of making Raag.

CO4: Student will be capable to elaborate their Raagkosh with getting happiness.

Unit 1

Values and Importance of Seasonal Raag:

1. Types of Malhar
3. Basant 4. Bahar

Unit 2

Values and Importance of Region famous Raag:

1. Vrindavani Sarang 2. Multani 3. Bhatiyali
4. Maand 5. Pahadi

Unit 3

Values and Importance of Semi-Classical Musing using Raag:

1. Bhairvi 2. Shivranjani
3. Piloo 4. Sohni

Suggested Readings:

1. Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Ghazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corporation, New Delhi.
2. Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras, U. P.
3. Vasant Prabhu Lal, (2019) *Sangeet Visharad*, Sangeet Karyalaya Hathras, U. P.
4. Mishra Shivnath, (2015) *Meri Sangeet Yatra*, Pilgrims Publishing, Varanasi, U. P.
5. Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varanasi, U. P.

*Danish Malik, Shaheen
20/5/24*

*Ujjwal
23/5/24*

*Anuj
23/5/24*

*Danish
23/5/24*

Accompanying Skills on Tabla (Practical)

BA/MD/MUS/I/3/SEC/201

Credits: 3

Lectures: 90

Duration of Exam: 3-6 Hours.

Max. Marks: 75
(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will be capable of playing proper Bols on Tabla.

CO2: Student will be capable of playing Tabla with techniques.

CO3: Student will have ability to accompany Tabla with classical compositions.

CO4: It will enhance student's potential to play Tabla with a unique style of sitting and playing.

Unit 1

Bol on Tabla:

1. Na, Ta, Tin, Tu, Ti
2. Dha, Dhin, Ge, Tit, Kat, Tirkit, Gadi, Gan

Unit 2

Thahgun and Dugun Laykari of Taal:

1. Ektaal
2. Chautaal

Unit 3

A. Vilambit Laya in Taal:

1. Ektaal
2. Teentaal

B. Ideal posture to play Tabla with explaining its caring and handling

Suggested Readings:

1. Sharma Bhagwatsharan, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras, U. P.
2. Shelar Sanjeev, (2017) *Tabla Taal Lipi*, Rajasthani Granthagar, Jodhpur.
3. Ram Sudarshan, (2023) *Table ke Gharane, Vadan Shailiyan evem Bandishen*, Kanishka Publisher & distributors, Delhi-02.

Dr. M. S. Shrivastava
Rajasthan
23/5/24

Dr. M. S. Shrivastava
Rajasthan
23/5/24

Dr. M. S. Shrivastava
Rajasthan
23/5/24

Dr. M. S. Shrivastava
Rajasthan
23/5/24

SEMESTER-IV

Brief Study of Western Music (Theory)
BA/MD/MUS/I/4/DSC/202

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will attain basic theoretical aspects of western music such as scale, pitch and octave etc.

CO2: It will enhance knowledge of the student regarding western musical instruments.

CO3: Student will attain knowledge of western notation system such as staff notation.

CO4: Student will attain knowledge of different scales in western music.

Unit 1

Study of followings:

1. Rhythm, Ledger Line, Octave, Interval, Beats, Pitch, Tempo
2. Time Signature, Lager Line, Clefs, Harmony and Slur

Unit 2

Study of Western instruments:

1. Synthesizer 2. Guitar

Unit 3

Study of Notation System:

1. Staff Notation 2. Western Notation System

Unit 4

Study of Scales:

1. Natural Scale & Tempered Scale
2. Chromatic, Pythagorean, Pentatonic, Hexatonic, Heptatonic
3. Diatonic Scale

Suggested Readings:

1. Sharma Bhagwatsharan, (2018) *Pashchatya Sangeet Shiksha*, Sangeet Karyalaya Hathras U. P.
2. Sharma Amal Dash, (2011) *Vishav Sangeet Ka Itihas*, Raj Kamal Prakashan, Delhi.
3. Stone Ruth M., (2008) *The Concise Garland Encyclopedia of World Music (Vol-I & II)*, Routledge New York & London.
4. Terry E. Miller & Andrew Shahiari, (2009) *World Music*, Routledge New York & London.
5. Tagore SM, (2005) *Universal History of Western Music*, Sanjay Prakashan Delhi.
6. Shrivastava Harishchander, (2016) *Rag Parichay, 1-4 Bhag*, Sangeet Sadan Prakashan, Prayagraj, U.P.
7. Garg Laxmi Narayan, (2013) *Sangeet Taal Parichay*, Sangeet Karyalaya, Hathras, U. P.
8. Ghosh Santosh, (2021) *Music in the Ancient World*, Global Version Publishing House, Delhi.
9. Tagore S. N., (1963) *Universal History of Music*, Chowkhamba Shanskrit Series Varanasi, U. P.

Dr. M. L. Shrivastava
23/5/24

Dr. M. L. Shrivastava
23/5/24

Dr. M. L. Shrivastava
23/5/24

Dr. M. L. Shrivastava
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Thumri & Dadra on Sitar (Practical)

BA/MD/MUS/I/4/MIC/202

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will be able to Play and understand particular style of playing and singing by the given artist and other technicalities.

CO2: Student will be capable of understanding the different Styles and Bols on Tabla used for Thumri and Dadra.

CO3: Student will prepare to play Different style of Bol-Banav etc.

CO4: Student will capable to make/play notation of Thumri and Dadra of Sitar Recital.

Unit 1

Detail Study of Following:

1. Thumri
2. Dadra

Unit 2

Elaboration of Thumri & Dadra in Taal as Tode and Bol-Banav:

1. Teentaal 2. Kaharva 2. Deepchandi
3. Adha-Teentaal 4. Dadra

Unit 3

Style of playing Thumri & Dadra on Sitar by following:

1. Ustad Vilayat Khan 2. Pt. Ravi Shankar
3. Pt. Budhaditya Mukhrjee 4. Ustad Shahid Pavez

Unit 4

Recorded/Non-Recorded Thumri & Dadra based on Raag:

1. Bhairvi 2. Piloo 3. Khamaj 4. Kafi

Suggested Readings:

1. Pohankar Anjali, (2009) *Safar Thumri Ka*, Krishna Publishers & Distributers, Delhi.
2. Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi.
3. Mohan Narender, (1990) *Punjab ke Lok Gatha-Geet*, Publication Davison Government of India, Delhi.

Jani, Madh. Shikha
23/5/24

Jani, Madh. Shikha
23/5/24

Jani, Madh. Shikha
23/5/24

Jani, Madh. Shikha
23/5/24

SEMESTER-V

Study of Manuscripts (Theory)

BA/MD/MUS/I/5/DSC/301

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will attain textual knowledge from old musical Granthas.

CO2: Student will attain textual knowledge from old musical Granthas as such as Vedas and Puranas.

CO3: Student will attain theoretical knowledge of usage and functionality of basics in music.

CO4: Student will attain textual information of old treatises.

Unit 1

Brief study of followings Treatises:

1. Sangeet Ratnakar
2. Sangeet Darpan
3. Swar-Mel Kalanidhi

Unit 2

Brief study of following Puran in reference of music:

1. Vayu Puran
2. Markanday Puran
3. Vishnu Dharmotar Puran

Unit 3

Brief study of Samved:

1. Gram and Swar in Samved
2. Shruti-Jati in Samved
3. Types of Sangeet
4. Samgan and Sam Vikar

Unit 4

Brief Study of Natya Shastra:

1. Saarna-Chatusthai
2. Relationship Shudh and Vikrit-Swar
3. Shruti-Jati
4. Moorchhana

Suggested Readings:

1. Joshi Umesh, (1915) *Bhartiya Sangeet ka Itihas*, Mansrovar Park Prakashan Mahal, Firojabad U. P.
2. Paranjape Sharat Chander Sridhar, (2015) *Bhartiya Sangeet ka Itihas*, Chaukhamba Prakashan, Delhi.
3. Sharma Sawtentra, (2013) *Bhartiya Sangeet Ka Shedhantik Vishleshan*, Neha publishers & Distributors, Delhi.
4. Shastri Babu Lal Shukul, (2015) *Natya Shastra of Bharat Muni*, 1-4 Volume (Hindi Version), Chaukhamba Sanskrit Sansthan, Varanasi, U. P.
5. Sharma Premlata, (1963) *Sangeet Raj (Nriptikumbhakaranpratah)* Sanskrit and English, Hindu Vishvavidyalaya Sanskrit Publication Board, Varanasi.
6. Shastri K. Vasudev, (1958) *Sangeet Shastra*, Prakashan Shakha, Suchna Vibhag, U. P.
7. Vasant Prabhu Lal, (2019) *Sangeet Visharad*, Sangeet Karyalay, Hathras, U. P.
8. Bhatt Vishambharnath, (2015) *Swarmel Kalanidhi*, Sangeet Karyalay, Hathras, U. P.

Joshi Umesh
23/5/24

Paranjape Sharat
23/5/24

Sharma Sawtentra
23/5/24

Shastri Babu Lal
23/5/24

Non-Filmy Music (Practical)

BA/MD/MUS/I/5/MIC/301

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will have knowledge of performing any Geet based on particular Raag.

CO2: Student will be able to perform Non-Filmy Compositions based on different Taal.

CO3: Student will have capabilities to recognize and sing/play number of Geet by given renowned Artist.

CO4: Students will be capable to create big quantity knowledge of Non-filmy songs.

Unit1

Geet/Bhajan on Sitar basis of following Thaats:

1. Bilawal
2. Aasawari
3. Bhairvi
4. Kalyan
5. Khamaj
6. Kafi

Unit 2

Non- filmly Song of Artist on Sitar:

1. Lata Mangeshkar 2. Asha Bhonsle 3. Sonu Nigam and other artist

Unit 3

Non-Filmy Geet or Composition on following Taal:

1. Rupak, 2. Kaharva, 3. Deepchandi

Unit 4

Taal and Raag of sung compositions:

Students will identify the Raag and Taal that they play as per unit 3

Suggested Readings:

1. Chaturvedi Mamta, (2002) *Filmi Non Filmi Songs (With their Complete Text, Notations & Rhythms,* Diamond Pocket Books Pvt. Ltd. Delhi- 20.

Sanjay Madh. Shrivastava
23/11/24

Sanjay Madh. Shrivastava
23/11/24

Sanjay Madh. Shrivastava
23/11/24

Sanjay Madh. Shrivastava
23/11/24

SEMESTER-VI

Historical Development of Music (Theory)

BA/MD/MUS/I/6/DSC/302

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: It will enhance student's capabilities of different styles of Sitar Recital in theoretical manner.

CO2: Student will attain basic concepts of comparative study of music in textual concepts.

CO3: Student will attain basic concepts of comparative study of applied music in textual concepts.

CO4: Student will attain concepts proper performance of Raag.

Unit 1

Types of Sitar Recital Baj/Shaili:

1. Firojkhani Gat and Amirkhani Gat
2. Maseetkhani Gat and Razakhani Gat
3. Vilayatkhani and Ravi Shankar style
4. Jafarkhani Gat and Madhya Lay Gat

Unit 2

Detail knowledge of following Classification (Vargikaran):

1. That-Raag Vargikaran
2. Mel-Raag Vargikaran
3. Jati-Raag Vargikaran

Unit 3

Detail knowledge of following Classification (Vargikaran):

1. Raag-Ragini Vargikaran
2. Gram Raag Vargikaran
3. Ragang Raag Vargikaran

Unit 4

Detailed study of followings:

1. Meend, Ghaseet, Jamjama, Khatka, Pukar
2. Alpatva-Bahutva
3. Jati: Audav-Shdav-Sampooran
4. Aavirbhav-Tirobhav

Suggested Readings:

1. Joshi Umesh, (1915) *Bhartiya Sangeet ka Itihas*, Mansrovar Park Prakashan Mahal, Firojabad U. P.
2. Sharma Sawtentra, (2013) *Bhartiya Sangeet Ka Shedhantik Vishleshan*, Neha publishers & Distributors, Delhi.
3. Sharma Bhagwatsharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras, U. P.

Danish, Maul. Shaukat
20/12/24

Ujjwal
23/12/24

Amey
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Danish
23/12/24

Patriotism in Indian Music (Practical)
BA/MD/MUS/I/6/MIC/302

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will have ability to perform Filmy and Non-Filmy patriotic songs based on patriotism.

CO2: Student will be able to demonstrate particular Taal on sung compositions.

CO3: The student will have ability to perform any patriotic composition of particular artists.

CO4: The student will have ability to perform any patriotic composition based on particular Raag.

Unit 1

Filmy & Non-filmy Patriotic Song on basis on Raag:

1. Vande Matram
2. Aye mere vatan ke logo
3. Mera rang de basanti
4. And any other composition

Unit 2

Perform Raag based patriotic song:

1. Des 2. Bhairvi 3. Peelu 4. Kirwani

Unit 3

Patriotic song of Artist:

1. Lata Mangeshkar 2. Asha Bhonsle 3. Sonu Nigam and other artist

Unit 4

Taal on Tabla and Hand gesture:

1. Chaartaal
2. Rudra Taal
3. Khemta

Suggested Readings:

1. Agarwal Manoj, (2005) *Rastra Bhakti ke Geet*, Bhasha Bhawan, Mathura, U. P.
2. Mukesh Mahavir Prasad, (2013) *Yuva Geet*, Sangeet Sadan Prakashan, Allahabad, U. P.

Janig Mail Shikha
23/5/24

Janig Mail Shikha
23/5/24

Janig Mail Shikha
23/5/24

Janig Mail Shikha
23/5/24

Ghazal Music (Practical)

BA/MD/MUS/I/6/MIC/303

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: With attaining over all knowledge of Ghazals students will have capabilities of recognizing and perform Ghazals by given artists.

CO2: Students will have capabilities of performing recorded compositions.

CO3: Students will have capabilities of identifying particular Raag on sung composition.

CO4: Students will be able to identify the Swar and Raag of particular Ghazal.

Unit 1

Detailed Knowledge of Ghazal Singing/playing and Composition

Unit 2

Ghazal From music Industry:

1. Bhupendra Hajarika
2. Jagjeet Singh
3. Punkaj Udhas
4. Lata Mangeshkar

Unit 3

Ghazal that sung by following Artist:

1. Ghulam Ali
2. Beghum Akhtar
3. Mehndi Hussmann
4. Hariharan

Unit 4

Ghazal that sung in Taal:

1. Kaharva
2. Dadra etc.

Suggested Readings:

1. Verma Rajender, (2021) *Hindi Ghazal ka Shilp aur Saundarya*, Shwetarana Publication, Delhi.
2. Pandit Rajender, (2012) *Ghazal Smrat Jageet Singh ki Ghazalen*, Diamond Books, Delhi.
3. Gulzar, (2020) *Guchchha: Collection of Ghazal (Set of 4 Books)*, Vani Peakashan, Delhi.

Shri. M. S. Shrivastava
23/5/24

Shri. M. S. Shrivastava
23/5/24

Shri. M. S. Shrivastava
23/5/24

Shri. M. S. Shrivastava
23/5/24

SEMESTER-VII

Applied Musicology (Theory)

BA/MD/MUS/I/H/7/DSC/401

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will able to clarify basics of Swar and Laya (rhythms) in Indian classical music.

CO2: Student will able to compare different styles of Sitar Recital.

CO3: Student will attain knowledge of conceptual forms of music.

CO4: Student will be knowledgeable of Raag in the theory perspective.

Unit 1

Detailed study of following Raag:

1. Vibhas
2. Madhuwanti
3. Gunkali
4. Jaijaiwanti

Unit 2

Brief Study of Gat:

1. Formation of Maseetkhani Gat and Vilambit Gat
2. Formation of Razakhani Gat and Drut Gat
3. Formation of Firojkhani Gat
4. Madhya Laya Gat
5. Formation of Gat (Rachna) other than Teentaal

Unit 3

Definitions of Followings:

1. Harmony & Melody
2. Vrindgaan & Vrindvadan
3. Dhrupad and Dhamar
4. Folk & Classical Music

Unit 4

Detailed Knowledge of followings:

1. Principal of Making Tihai
2. Chakardar Tihai
3. Ten Prans (Das-Pran) of Taal
4. Desi and Margi Taal

Suggested Readings:

1. Vasant Prabhu Lal, (2019) *Sangeet Visharad*, Sangeet Karyalaya Hathras U. P.
2. Shrivastava Harishchandra, (2016) *Rag Parichay, 1-4 Bhag*, Sangeet Sadan Prakashan, Prayagraj, U.P.
3. Mishra Shivnath, (2015) *Meri Sangeet Yatra*, Pilgrims Publishing, Varanasi.
4. Shankar Ravi, (2007) *My Music My Life*, Mandala Publishing, Delhi.
5. Sharma Bhagwatsharan, (1957) *Sitar Malika*, Sangeet Karyalaya, Hathras, U. P.
6. Chaudhuray Prateek, (2005) *Plucked Instruments of Northern India Special Reference to Sitar*, Eastern book Linkers, Delhi- 02.
7. Sharma Bhagwatsharan, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras, U. P.

Jaini, Madh. Shrivastava
23/5/24

Chakardar
23/5/24

Sangeet
23/5/24

Shrivastava
23/5/24

Carnatic Music (Theory)

BA/MD/MUS/I/H/7/DSC/402

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will be knowledgeable of other styles in music such as southern music.

CO2: It will enhance student's theoretical knowledge of defining between two varieties of singing and playing styles in Carnatic music.

CO3: It will enhance student's knowledge regarding conceptual study of Carnatic music.

CO4: Studying number of Taal in Carnatic music will make student more sound in defining northern and southern music styles of singing and playing.

Unit 1

Detailed Knowledge of following:

1. Placement of Carnatic Swar
2. Akshar Kaal, Kaal, Sthai
3. Katpyadi Yojan

Unit 2

Detailed Knowledge of following:

1. Pallavi
2. Kirtanam
3. Javli

Unit 3

Study of Carnatic music Taal:

1. Taal and its Ang (Anudrutam, Drutam, Laghu, Guru, Palutam, Kakpadam)
2. Taal Jati (Tisra, Chatushr, Khand, Mishra, Sankiran)
3. Satpsuladi Taal

Unit 4

Contribution following in Music development:

1. Purandar Daas
2. Tyagraaj
3. Mutthu Swami Dikshitkar
4. Shayama Shastri

Suggested Readings:

1. Sambamoorthy (2019) South Indian Music (Set of 6 Volumes), the Carnatic Music Book Centre, Chennai- 14.
2. Charukesi, (2017) Maestros of Carnatic Music – Sketches of 100 Musicians/Scholars, Creative Workshop publications, Chennai.

Jayid. Mad. Shikha
23/5/24

Shikha
23/5/24

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23/5/24

Study of Tabla Baaj (Theory)

BA/MD/MUS/I/H/7/DSC/403

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: It will make student more in theoretically knowledgeable and ability to perform foremost basic knowledge of Tabla Baaj.

CO2: It will enhance capability of student to write and explain any Raag expect such as Taal, Matra, and Theka etc.

CO3: It will make student more practically knowledgeable and ability to perform foremost basic knowledge of Taal.

CO4: Student will attain knowledge of Taal and Laykari (Rhythms).

Unit 1

Study of followings:

1. Origin of Tabla
2. Tabla & its part i.e. Chattu (Dayan), Dugga (Bayan), Pudi, Syahi and other
3. Tabla Bolas & playing style i.e. Na, Ti, Dha, Ta, Kat, Ge etc.

Unit 2

Definition of followings:

1. Taal, Matra, Sum, Theka, Tali or Bhari, Khali and Aavartan
2. Laya: Ati-Vilambit, Vilambit, Drut, Madhaya, Aad, Kuad and Biyad
3. Vibhag, Tukda, Mukhda, Mohra, Kayda, Laggi and Ladi

Unit 3

Definition of followings:

1. Ten Pran of Tabla 2. Delhi & Punjab Baj 3. Lucknow & Farrukhabad Baj
4. Ajrada & Banaras Baj

Unit 4

Study of Following Taal:

1. Aada-Chautal 2. Jhumra 3. Fardost 4. Pancham Sawari

Suggested Readings:

1. Shelar Sanjeev, (2017) *Tabla Taal Lipi*, Rajasthani Granthagar, Jodhpur.
2. Sharma Bhagwatsharan, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras, U. P.
3. Agarwal Ramdas, (1995) *Tabla Taal Sangrah*, Mesrs Dwarka Prasad Ramdas, Allahabad.
4. Mishra Vijay Shankar, (2020) *Tabla Puran*, Kanishka Publishers, Delhi.

Jaini, Madh. Shrivastava
23/5/24

Chaitanya
23/5/24

Sanjay Kumar
23/5/24

Dr. Anil Kumar
23/5/24

Moorchhana on Sitar (Practical)

BA/MD/MUS/I/H/7/DSC/404

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will be able to perform at advanced technicalities in Sitar Recital.

CO2: Student will able to explain perform changing the Shadaj Swar on other Swar.

CO3: Student will attain knowledge of performing Shadaj changing style and Light Music.

CO4: Student will attain knowledge of Taal and Laykari (Rhythms) used in Khyal pattern of music.

Unit 1

Raag on basis of Moorchhana (Shadaj-Madhayam Bhav):

1. Nat Bhairv
2. Madhuwanti

Unit 2

Maseetkhani Gat/Vilambit Laya Rachna and Razakhani Gat/Drut Laya Rachna with Aalap to Jhala in Raag:

1. Madhukauns
2. Puriya Kalyan

Unit 3

Dhun using Moorchhana in Raag:

1. Bhairvi
2. Kafi

Unit 4

Taal with Thahgun and Dugun:

1. Dhamar
2. Deepchandi

Suggested Readings:

1. Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalay, Hathras, Delhi.
2. Shrivastava Harishchandra, (2016) *Rag Parichay, 1-4 Bhag*, Sangeet Sadan Prakashan, Prayagraj, U.P.
3. Shankar Ravi, (2007) *My Music My Life*, Mandala Publishing, Delhi.
4. Sharma Bhagwatsharan, (1957) *Sitar Malika*, Sangeet Karyalay, Hathras, U. P.
5. Mahajan Anupama, (2008) *Compositions in Instrumental Music (Tradition and Creation)*, Sanjay Prakashan, Delhi.
6. Chaudhury Prateek, (2005) *Plucked Instruments of Northern India Special Reference to Sitar*, Eastern book Linkers, Delhi- 02.
7. Mishra Shivnath, (2015) *Meri Sangeet Yatra*, Pilgrims Publishing, Varanasi.
8. Sharma Bhagwatsharan, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras, U. P.

Dr. M. S. Shrivastava
23/1/2014

Dr. M. S. Shrivastava
23/1/2014

Dr. M. S. Shrivastava
23/1/2014

Dr. M. S. Shrivastava
23/1/2014

Stage Performance of Sitar Recital (Practical)

BA/MD/MUS/I/H/7/DSC/405

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music.

CO2: It will enhance capability of student to perform Raag with technicalities such as Maseetkhani Gat/Vilambit Laya Rachna, Razakhani Gat/Drut Laya Rachna and other than Teentaal Rachna.

CO3: The students get knowledge and perceptibility of the evolution and development of playing in the style of Classical and Semi-Classical Music.

CO4: Student will attain knowledge of Taal and Laykari (Rhythms).

Unit 1

Maseetkhani Gat/Vilambit Laya Rachna, Madhaya Lay ki Gat and Razakhani Gat/Drut Laya Rachna with different Laykari in Raag:

1. Hansdhwani 2. Nayaki Kanhda 3. Lalit

Unit 2

Maseetkhani Gat/Vilambit Laya Rachna and Razakhani Gat/Drut Laya Rachna and Rachna in other than Teentaal with different Layakari in Raag:

1. Jhinjhota 2. Poorvi 3. Shree

Unit 3

Dhun in Raag:

1. Pahadi 2. Bhatiali

Unit 4

Taal with Thahgun and Dugun:

1. Chartaa ki Sawaari 2. Rudra Taal

Suggested Readings:

1. Bhatkhande V.N, (2013) *Karnik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras, Delhi.
2. Sharma Bhagwatsharan, (1957) *Sitar Malika*, Sangeet Karyalaya, Hathras, U. P.
3. Mahajan Anupama, (2008) *Compositions in Instrumental Music (Tradition and Creation)*, Sanjay Prakashan, Delhi.
4. Chaudhuray Prateek, (2005) *Plucked Instruments of Northern India Special Reference to Sitar*, Eastern book Linkers, Delhi- 02.
5. Mishra Shivnath, (2015) *Meri Sangeet Yatra*, Pilgrims Publishing, Varanasi.
6. Agarwal Ramdas, (1995) *Tabla Taal Sangrah*, Mesrs Dwarka Prasad Ramdas, Allahabad.

Sanjay Mallick
23/5/24

Sanjay Mallick
23/5/24

Sanjay Mallick
23/5/24

Sanjay Mallick
23/5/24

Devotional Form of Indian Music (Practical)

BA/MD/MUS/I/7/MIC/401

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Along learning Bhajan Sangeet student will be capable of Sing/Play Bhajan of renowned artists.

CO2: Student will be capable of performing Film based Bhajan.

CO3: Student will be able to perform number of Singing/Playing style based on regional languages.

CO4: Student will learn number of patterns used in Singing/Playing Bhajan.

Unit1

Semi-Classical Music Bhajan:

1. Filmy
2. Non-filmy

Unit 2

Light Music Bhajan:

1. Filmy
2. Non-filmy

Unit 3

Perform any Bhajan/Kiratan/Abhang of regional language:

1. Haryanvi
2. Punjabi
3. Rajasthani

Unit 4

Explain the Taal pattern of Bhajan:

1. Different pattern of Kaharva
2. Different pattern of Dadra

Suggested Readings:

1. Khatua Amarendra, Ghosh Mandira, (2023) *Devotional Music of India: Spreading Harmony and Peace*, Surbhi Publication, Gurugram-122001.
2. Garg Laxminarayan, (1970) *Bhakti Sangeet Ank*, Sangeet Karyalaya Hathras, U. P.
3. Garg Laxminarayan, (2001) *Filmi Bhajan Ank*, Sangeet Karyalaya Hathras, U. P.
4. Pandey Sanchita, (2023) *Sanchita's Bhajan Notations*, White Falcon Publishing, Chandigarh.

Sanjay Madh. Sharma
20/11/24

Sanjay Madh. Sharma
20/11/24

Sanjay Madh. Sharma
23/11/24

Sanjay Madh. Sharma
23/11/24

SEMESTER-VIII

Sitar Vadan Gharana (Theory)

BA/MD/MUS/I/H/8/DSC/406

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: It will enhance student knowledge regarding numbers of Gharana.

CO2: It will enhance student knowledge the contribution of Sitarist of different Gharanas.

CO3: It will enhance student knowledge of life sketches of great exponent of Indian classical music.

CO4: It will enhance student knowledge about Indian Classical Music recital on Sitar.

Unit 1

Study of following Gharana:

1. Mehar 2. Itava 3. Jaipur-Atroli 4. Senia. 5. Vishnupur 6. Indaur 7. Mevati. 8. Darbhanga etc.

Unit 2

Style of Gat/Rachna:

1. Firojkhani Gat 2. Maseetkhani Gat 3. Rajakhani Gat 4. Jafarkhani Gat

Unit 3

Contribution of the followings:

1. Pt. Ravi Shankar 2. Ustad Vilayat Khan 3. Ustad Rais Khan 4. Pt. Budhaditya Mukhrjee

Unit 4

Development of Sitar:

1. Sitar in aspect of Frets (Parde/Sarika): 17 Parde, 19 Parde, 21 Parde etc.
2. Study and development of Sitar in context of: Origin, Structure and Modification
3. Playing style on Sitar and Notation System

Suggested Readings:

1. Chandra Subhash, (2020) *Imdadkhani Baj: India's Premier Sitar*, Sangeet Natak Akademi and Akanksha Publishing House, Delhi.
2. Gupta Rashim, (2011) *Swatanror Kal Mein Sitar Vadan ki Prampara Evam Gharana*, Om Publications, New Delhi-55.
3. Bhatnagar Rajani, (2014) *Sitar Vadan ki Shailian*, Hindi Book Centre, Delhi-02.
4. Jain Veena, (2008) *Senia Gharana aur Sitar Vadan Shaili*, Kanishka Publishers, Delhi.
5. Chand Balbir, (2015) *Pt. Budhaditya Mukherjee aur Unki Vadan Shaili*, Kanishka Publishers, Delhi.
6. Nandi Panchali, (2019) *Sitar Vadan Shaili men Raag aur Bandishen: Prampara aur Prayog*, Indian Book Periodicals, Dehli-55.
7. Dixit Anamika, (2022) *Kashi men Sitar Vadan ki Prampra*, Indian Book Periodicals, Dehli-55.
8. Kumar Ramesh, (2017) *Gharanagat Sitar Vadan men Aalap Jodalaap ki Prakriya*, Indian Book Periodicals, Dehli-55.

Javed M. Shaikh
23/5/24

Javed M. Shaikh
23/5/24

Javed M. Shaikh
23/5/24

Javed M. Shaikh
23/5/24

Research Methodology and Music (Theory)

BA/MD/MUS/I/H/8/DSC/407

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will learn basic concepts of historical perspectives in music.

CO2: Student will learn to research in music i.e. Music Therapy, Happiness & Spirituality through Music.

CO3: It will enhance student's knowledge of attaining interviews and perform the best.

CO4: Student will attain knowledge of basics such as different dimensions of research in Music.

Unit 1

Basic principal of Research:

1. Origin and Definition of Research
2. Types of Research
3. Methods of Research
4. Steps of Research (Selection of Topic, Synopsis, Bibliography, Questionnaires, Index and Foot-notes etc.)

Unit 2

Resources of Research:

A. Historical Sources for Research in Indian Music

1. Manuscripts and Books
2. Inscriptions and Sculptures
3. Frescoes and Paintings etc.

B. Practical Sources for Research in Indian Music and their importance in Research:

1. Musical Composition
2. Discs and Tapes
3. Oral Traditions

C. Importance of Research in Indian Music to Development:

1. Practical research
2. Theoretical research

Unit 3

Study of Tools for Research Data collection:

1. Interview and Survey
2. Library, archive and museum
3. Internet websites etc.
4. **Electronic media:** Radio, Television, Cinema
5. **Print Media:** Newspaper Magazines, Research journals

Unit 4

Different Dimensions of research in Music:

Music and Employment, music: health & yoga, Music and literature, Music and Culture, Music and society, Music and Philosophy, Music and Psychology, Music and moral values & ethics, Music and spirituality, Music and fine art, Music and environment, Music and Science, Music and Mathematics, Music and advertisement, Music and economics, Music and Mass Communication, Music and nature, Music and Technology, Music and education, Music and Sanskrit, Music and astrology, Music and religion, Music and external relation, Music and secularism, Music and sports, Music and Patriotism, Music and folk Music, World Records, Music and Management.

Suggested Readings:

1. Sharma Manorma, (2013) *Sangeet men Shodh Prakriya*, Haryana Ghanth Akademi, Panchkula.
2. Ahmad Najma Perveen, (2002) *Research Methods in Indian Music*, Manohar Publishers and Distributors, Delhi.
3. Verma Arun Kumar, (2017) *Research Methodology in Indian Music (A Step by Step Guide for Bingers)*, Aayu Publications, New Delhi.

Dr. Manoj Kumar
23/5/24

Dr. Manoj Kumar
23/5/24

Dr. Manoj Kumar
23/5/24

Dr. Manoj Kumar
23/5/24

Hindustani Sangeet & Rabindra Sangeet (Theory)

BA/MD/MUS/I/H/8/DSC/408

Credits: 4

Max. Marks: 100

Lectures: 60

(Internal Assessment: 30, External Evaluation 70)

Duration of Exam: 3 Hours.

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: It will enhance knowledge of student with defining two different style of music.

CO2: Student will able to write and clarify the differentiation of writing aspects in music.

CO3: It will enhance students' knowledge regarding competitive Taal pattern in Hindustani Sangeet and Rabindra Sangeet.

CO4: Student will able to know about the artistry Rabindra Nath Tagore.

Unit 1

Impact of Hindustani Sangeet on Rabindra Sangeet:

1. Thumri Ang in Rabindra Sangeet
2. Tappa Ang in Rabindra Sangeet
3. Raag-Ragini Bhav in Rabindra Sangeet
4. Dhamar and Khyal Ang in Rabindra Sangeet

Unit 2

Brief Study of the following:

1. Geeti-Reeti 2. Swar Vinyas 3. Alankran 4. Alankarik and Taal Symbols (Taal Chinh)

Unit 3

Classifications of Taal in reference with Rabindra Sangeet:

1. Jhaptal 2. Dhamar 3. Trital 4. Kaharva

Unit 4

Taal Creation by Rabindranath Tagore of Tabla:

1. Navpanch Taal 2. Rupakda 3. Navtal 4. Ardh-Jhamp

Suggested Readings:

1. Ranade Ashok Da, (2022) *Hindustani Sangeet*, National Book Trust, India, Delhi.
2. Garg Laxminarayan, Purohit Radheshyam, (1958), *Rabinder Sangeet*, Sangeet Karyalay Hathras.
3. Chakravarty R. K. (2023) *Rabindra Sangeet (A Tradition of History in Music)*, Surbhi Publication, Gurugram- 122001.
4. Srivastav Deepika, (2012) *Ravinder Sangeet men Sangeetik Tatva*, Sanjay Prakashan, Dehli.

Sanjay Prakashan
23/5/24

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Compositions & Moorchhana demonstration (Practical)

BA/MD/MUS/I/H/8/DSC/409

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music in term of Moorchhana Bhed.

CO2: It will enhance capability of student to perform Raag with technicalities.

CO3: It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music.

CO4: Student will attain knowledge of different Taal used in Indian classical music.

Unit 1

Concept of Moorchhana (Shadaj-Madhayam) in Raag:

1. Abhogi 2. Kalawati

Unit 2

Maseetkhani Gat/Vilambit Laya Rachna and Razakhani Gat/Drut Laya Rachna with Aalap to Jhala in Raag:

1. Jog 2. Jogkauns

Unit 3

Dhun in Raag:

1. Mishra Bhairvi 2. Mishra Pilloo

Unit 4

Taal with Thahgun and Dugun:

1. Aada-Chautal 2. Tilwada

Suggested Readings:

1. Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalay, Hathras, Delhi.
2. Shrivastava Harishchandra, (2016) *Rag Parichay, 1-4 Bhag*, Sangeet Sadan Parkashan, Prayagraj, U.P.
3. Shankar Ravi, (2007) *My Music My Life*, Mandala Publishing, Delhi.
4. Sharma Bhagwatsharan, (1957) *Sitar Malika*, Sangeet Karyalay, Hathras, U. P.
5. Mahajan Anupama, (2008) *Compositions in Instrumental Music (Tradition and Creation)*, Sanjay Prakashan, Delhi.
6. Chaudhury Prateek, (2005) *Plucked Instruments of Northern India Special Reference to Sitar*, Eastern book Linkers, Delhi- 02.
7. Mishra Shivnath, (2015) *Meri Sangeet Yatra*, Pilgrims Publishing, Varanasi, U. P.
8. Sharma Bhagwatsharan, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras, U. P.

Sanjay Mal. Shrivastava
20/11/2024

Sanjay Mal. Shrivastava
20/11/2024

Sanjay Mal. Shrivastava
20/11/2024

Sanjay Mal. Shrivastava
20/11/2024

Raag Elaboration on Sitar (Practical)

BA/MD/MUS/I/H/8/DSC/410

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: It will make student more practically knowledgeable and ability to perform foremost basic knowledge of music from Aalap to Jhala playing.

CO2: It will enhance capability of student to elaborate Raag with technicalities such as Maseetkhani Gat/Vilambit Laya Rachna and Razakhani Gat/Drut Laya Rachna.

CO3: Student will attain knowledge of Taal and Layakari.

CO4: The students will get knowledge and perceptibility of the Evolution and development of Sitar recital in the style of Classical and Semi-Classical Music.

Unit 1

Maseetkhani Gat/Vilambit Laya Rachna and Razakhani Gat/Drut Laya Rachna with Aalap to Jhala in Raag:

1. Komal-Rishabh Asawari
2. Devgiri Bilawal
3. Yamani Bilawal

Unit 2

Maseetkhani Gat/Vilambit Laya Rachna, Razakhani Gat/Drut Laya Rachna and Madhya Laya ki Rachna in Teentaal and other Taal two Aalap & Tode in Raag:

1. Gunkali
2. Multani
3. Shahana

Unit 3

Dhun in Raag given below:

1. Shivranjani
2. Mishra-Khamaj

Unit 4

Taal with Thahgun and Dugun:

1. Sitarkhani Taal
2. Matt-Taal

Suggested Readings:

1. Sharma Bhagwatsharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras, U. P.
2. Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Ghazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corporation, New Delhi.
3. Nandi Panchali, (2019) *Sitar Vadan Shaili men Raag aur Bandishen: Prampara aur Prayog*, Indian Book Periodicals, Dehli-55.
4. Dixit Anamika, (2022) *Kashi men Sitar Vadan ki Prampra*, Indian Book Periodicals, Dehli-55.
5. Kumar Ramesh, (2017) *Gharanagat Sitar Vadan men Aalap Jodalaap ki Prakriya*, Indian Book Periodicals, Dehli-55.
6. Mishra Shivnath, (2015) *Meri Sangeet Yatra*, Pilgrims Publishing, Varanasi, U. P.
7. Sharma Bhagwatsharan, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras, U. P.

Sharma, M. L. 8/10/24
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Sitar Vadan Gharana (Theory)

BA/MD/MUS/I/6/HWR/DSC/406

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: It will enhance student's knowledge regarding numbers of Gharana.

CO2: It will enhance student's knowledge the contribution of Sitarist of different Gharanas.

CO3: It will enhance student's knowledge of life sketches of great exponent of Indian classical music.

CO4: It will enhance student's knowledge about Semi-Classical recital on Sitar.

Unit 1

Study of following Gharana:

1. Mehar 2. Itava 3. Jaipur-Atroli 4. Senia. 5. Vishnupur 6. Indaur 7. Mevati. 8. Darbhanga etc.

Unit 2

Style of Gat/Rachna:

1. Firojkhani Gat 2. Maseetkhani Gat 3. Rajakhani Gat 4. Jafarkhani Gat

Unit 3

Contribution of the followings:

1. Pt. Ravi Shankar 2. Ustad Vilayat Khan 3. Ustad Rais Khan 4. Pt. Budhaditya Mukhrjee

Unit 4

Development of Sitar:

1. Sitar in aspect of Frets (Parde/Sarika): 17 Parde, 19 Parde, 21 Parde etc.
2. Study and development of Sitar in context of: Origin, Structure and Modification
3. Playing style on Sitar and Notation System

Suggested Readings:

1. Chandra Subhash, (2020) *Imdadkhani Baj: India's Premier Sitar*, Sangeet Natak Akademi and Akanksha Publishing House, Delhi.
2. Gupta Rashim, (2011) *Swatanror Kal Mein Sitar Vadan ki Prampra Evam Gharana*, Om Publications, New Delhi-55.
3. Bhatnagar Rajani, (2014) *Sitar Vadan ki Shailian*, Hindi Book Centre, Delhi- 02.
4. Jain Veena, (2008) *Senia Gharana aur Sitar Vadan Shaili*, Kanishka Publishers, Delhi.
5. Chand Balbir, (2015) *Pt. Budhaditya Mukherjee aur Unki Vadan Shaili*, Kanishka Publishers, Delhi.
6. Nandi Panchali, (2019) *Sitar Vadan Shaili men Raag aur Bandishen: Prampara aur Prayog*, Indian Book Periodicals, Dehli-55.
7. Dixit Anamika, (2022) *Kashi men Sitar Vadan ki Prampara*, Indian Book Periodicals, Dehli-55.
8. Kumar Ramesh, (2017) *Gharanagat Sitar Vadan men Aalap Jodalaap ki Prakriya*, Indian Book Periodicals, Dehli-55.

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Dr. M. S. Shrivastava
23/5/24

Research Methodology and Music (Theory)

BA/MD/MUS/I/7/HWR/DSC/407

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will know basic concepts of research in music such as origin and development.

CO2: Student will know basic concepts of historical perspectives in music.

CO3: It will enhance student's knowledge of attaining interviews and conclude in performance.

CO4: Student will attain knowledge of basics such as different dimensions of research in Music.

Unit 1

Basic principal of Research:

1. Origin and Definition of Research
2. Types of Research
3. Methods of Research
4. Steps of Research (Selection of Topic, Synopsis, Bibliography, Questionnaires, Index and Foot-notes etc.)

Unit 2

Resources of Research:

- A. Historical Sources for Research in Indian Music
 1. Manuscripts and Books
 2. Inscriptions and Sculptures
 3. Frescoes and Paintings etc.
- B. **Practical Sources for Research in Indian Music and their importance in Research:**
 1. Musical Composition
 2. Discs and Tapes
 3. Oral Traditions
- C. **Importance of Research in Indian Music to Development:**
 1. Practical research
 2. Theoretical research

Unit 3

Study of Tools for Research Data collection:

1. Interview and Survey
2. Library, archive and museum
3. Internet websites etc.
4. **Electronic media:** Radio, Television, Cinema
5. **Print Media:** Newspaper Magazines, Research journals

Unit 4

Different Dimensions of research in Music:

Music and Employment, music: health & yoga, Music and literature, Music and Culture, Music and society, Music and Philosophy, Music and Psychology, Music and moral values & ethics, Music and spirituality, Music and fine art, Music and environment, Music and Science, Music and Mathematics, Music and advertisement, Music and economics, Music and Mass Communication, Music and nature, Music and Technology, Music and education, Music and Sanskrit, Music and astrology, Music and religion, Music and external relation, Music and secularism, Music and sports, Music and Patriotism, Music and folk Music, World Records, Music and Management.

Suggested Readings:

1. Sharma Manorma, (2013) *Sangeet men Shodh Prakriya*, Haryana Ghanth Akademi, Panchkula.
2. Ahmad Najma Perveen, (2002) *Research Methods in Indian Music*, Manohar Publishers and Distributors, Delhi.
3. Verma Arun Kumar, (2017) *Research Methodology in Indian Music*, Aayu Publications, New Delhi.

Dr. Manoj Kumar Sharma
23/5/24

Dr. Manoj Kumar Sharma
23/5/24

Dr. Manoj Kumar Sharma
23/5/24

Dr. Manoj Kumar Sharma
23/5/24

Aesthetics of Taal (Practical)

BA/MD/MUS/I/H/8/MIC/402

Credits: 4

Lectures: 120

Duration of Exam: 3-6 Hours.

Max. Marks: 100

(External)

Note for paper Setter: The exam will be end term exam only, for end term examination each candidate will be given 20-30 minutes per student for performance as per syllabus.

Course Outcomes:

CO1: Student will attain numerous knowledge and able to demonstrate particular Taal.

CO2: Student will be able to understand and perform technicalities of Taal.

CO3: Student will be capable of understanding after care and handling the instruments.

CO4: Student will learn number of patterns used in singing/playing styles.

Unit1

Taal in Indian Classical Music:

1. Common (Prachalit) Taal (i.e. Teentaal, Ektaal, Jhaptaal and Sooltaal)
2. Uncommon (Aprachalit) Taal (i.e. Tivra, Jatt and Sadra)

Unit 2

Taal in Semi-Classical Music:

1. Dadra, Kaharva and Deepchandi

Unit 3

Taal in Light Music:

1. Dadra
2. Rupak
3. Deepchandi

Unit 4

Taal in Folk Music:

1. Dhaiya (i.e. Mirja Punjabi Folk), Different pattern of Kaharva
2. Different pattern of Dadra
3. Different pattern of Deepchandi

Suggested Readings:

1. Joshi Umesh, (1957) *Bhartiya Sangeet ka Itihas*, Mansrovar Park Prakashan Mahal, Firozabad, U.P.
2. Sharma Sawtentra, (2013) *Bhartiya Sangeet Ka Shedhantik Vishleshan*, Neha publishers & Distributors, Delhi.
3. Singh Dilbag, (2019) *Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan*, Natraj Prakashan, Delhi- 53.
4. Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi.
5. Mohan Narendra, (1990) *Punjab ke Lok Gatha-Geet*, Publication Division Government of India, Delhi.

Dr. M. L. Sharma
20/5/24

Dr. M. L. Sharma
20/5/24

Dr. M. L. Sharma
20/5/24

Dr. M. L. Sharma
20/5/24

Sitar Recital and Research (Theory)
BA/MD/MUS/I/HWR/8/MIC/402

Credits: 4

Lectures: 60

Duration of Exam: 3 Hours.

Max. Marks: 100

(Internal Assessment: 30, External Evaluation 70)

Note for paper Setter: For end term examination of 4/3/2 Credit course, the examiner is required to set 9/7/5 questions in all where the first question will be compulsory consisting of five short answer type questions (2 marks) covering the whole syllabus, in the addition to 8/6/4/ long answer type questions two from each unit. The students shall be required to attempt 5/4/3 questions in all, selecting compulsory questions of 10 marks and one question from each unit.

Course Outcomes:

CO1: Student will be able to know about the creativity of the Sitar players in modern time.

CO2: Student will be able to get knowledge about the generations of Sitar players.

CO3: Student will be knowledgeable about the elaboration of Sitar throughout aboard.

CO4: Student will be capable of traditional and experimental compositions on Sitar.

Unit 1

History of Sitar Recital:

1. Firojkhani Baj/Gat 2. Amirkhani Gat 3. Amirkhani/Senia/Delhi Baj
4. Pt. Ravi Shankar Style 5. Ustad Vilayatkhani Style 6. Jafarkhani Baj/style
7. Nikhil Banarjee and other styles.

Unit 2

Solo Playing Style Recital and using:

1. Aalap 2. Jod-alap 3. Tode & Jhala
4. Recital and elaboration in various using different Lay

Unit 3

Classical and Light Music in Film/Play/with Dance and its effect:

1. Music in background as Dialogue
2. Combination of Sitar with other instruments

Role of Sitar Recital in various event/Music:

1. Sitar Recital and Orchestra 2. Sitar Recital for Music Therapy
3. Employability and Problems in Sitar field 4. Designing of Raag with Bol, Meend, Kan and Chhand etc.

Unit 4

Worldwide Elaboration of Sitar Recital:

1. Role of Sitarist for Worldwide Cultural exchange and happiness
2. Worldwide scope and Bourn in the field of Sitar Recital

Suggested Readings:

1. Sharma Manorma, (2013) *Sangeet men Shodh Prakriya*, Haryana Ghanth Akademi, Panchkula.
2. Ahmad Najma Perveen, (2002) *Research Methods in Indian Music*, Manohar Publishers and Distributors, Delhi.
3. Verma Arun Kumar, (2017) *Research Methodology in Indian Music*, Aayu Publications, New Delhi.
4. Lata Swarn, (2013) *the journey of Sitar in Indian Classical Music*, I Universe, Bloomington Inc. 47403.
5. Bhatnagar Rajani, (2014) *Sitar Vadan ki Shailian*, Hindi Book Centre, Delhi-02.
6. Jain Veena, (2008) *Senia Gharana aur Sitar Vadan Shaili*, Kanishka Publishers, Delhi.
7. Kumar Ramesh, (2017) *Gharanagat Sitar Vadan men Aalap Jodalaap ki Prakriya*, Indian Book Periodicals, Dehli-55.







