

**SIDDHARTH UNIVERSITY, KAPILVASTU
SIDDHARTH NAGAR-272202**

DEPARTMENT OF FINE ARTS AND MUSIC



Minor Modification on 25th July 2023

BA Syllabus

Performing Arts

SUBJECT: Music Vocal

Fine Arts & Music Department
Siddharth University Kapilvastu Siddharth Nagar

BA. Music

Common For Vocal, Sitar and Tabla

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
B.A 1st year	I	FMP101 (A320101T)	Introduction to Indian Music	Theory	2
		FMP102 (A320102P)	Study of Ragas and Taals	Practical	4
	II	FMP103 (A320201T)	History of Indian Music	Theory	2
		FMP104 (A320202P)	Critical Study of Ragas and Taals	Practical	4
B.A 2nd year	III	FMP201 (A320301T)	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	2
		FMP202 (A320302P)	Critical Study of Ragas and Taals	Practical	4
	IV	FMP203 (A320401T)	Notation System, Scales and Time Signature	Theory	2
		FMP204 (A320402P)	Critical Study of Ragas and Taals	Practical	4

		Semester-V					
Year	Sem.		Course Code	Paper Title	Theory/Practical	Credits	
B.A III rd year	V	Common Course for all	FMP 301 (A320501T)	Study of Western Music and Style of Indian Music	Theory	4	
		For Vocal only (elective)	FMPV 302 (A320502P)	Critical Study of Ragas and Taals	Practical	4	
			FMPV 303 (A320503P)	Stage Performance of prescribed Ragas and Taals.	Practical	4	
		OR					
		For Sitar only (elective)	FMPS 304 (A320502P)	Critical Study of Ragas	Practical	4	
			FMPS 305 (A320503P)	Stage Performance of prescribed Ragas	Practical	4	
		OR					
		For Tabla only (elective)	FMPT 306 (A320502P)	Critical Study of Taals	Practical	4	
			FMPS 307 (A320503P)	Stage Performance of prescribed Taals.	Practical	4	
		Semester-VI					
	VI	Common Course for all	FMP 309 (A320601T)	Study of Gharana and Carnatic Music	Theory	4	
		For Vocal only (elective)	FMPV 310 (A320602P)	Critical Study of Ragas and Taals	Practical	4	
			FMPV 311 (A320603P)	Stage Performance of prescribed Ragas and Taals	Practical	4	
		OR					
		For Sitar only (elective)	FMPS 312 (A320602P)	Critical Study of Ragas and Taals	Practical	4	
			FMPS 313 (A320603P)	Stage Performance of prescribed Ragas and Taals.	Practical	4	
OR							
For Tabla only (elective)		FMPT 314 (A320602P)	Critical Study of Taals	Theory	4		
		FMPT 315 (A320603P)	Stage Performance of prescribed Taals.	Practical	4		
OR							

B.A. in Music
(Vocal, Sitar and Tabla)

Program Outcomes (POs):

This course provides the basic ideas and concepts of Music Vocal, Sitar, and Tabla; through this programme students will get knowledge about Indian Classical music. The course intends to orient the learner with the approaches to the discipline of Music Vocal, Sitar, and Tabla. Through this course, the 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, origin and development of Gharana tradition, study of regional music, and styles of Carnatic Sangeet along with the biographies of some distinguish artist and scholars of Indian Music. Students will also get acquainted with the musical stage performance.

Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music. Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture. This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

B.A. First Year: Certificate in Music (Vocal, Sitar, and Tabla)

Program Specific Outcomes (PSOs):

At the end of program following outcomes are expected from students:

1. Learn about the fundamental aspects of Indian Classical Music.
2. Learn about the historical development of Indian Music and cultural development of India.
3. Students will be able to get acquainted with various Ragas and different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform.
4. May have capabilities to start earning by enhancing their skills in the field of Vocal Music, Instrumental Music (Sitar) and Percussion Music (Tabla).

Programme/Class: Certificate / BA	Year:First	Semester:First
Course Code: FMP 101 (A320101T)	Course Title: Introduction to Indian Music	
Course outcomes: On the successful completion of Introduction to Indian Music students will develop a strong foundation on the basic understanding of the Indian Music.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0 Common for (Vocal, Sitar, Tabla)		
Unit	Topics	No. of Lectures
I	Definition of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar and its kinds, Vibration and Frequency, Sahayak Naad.	7
II	Definition of technical terms like Swar, Aaroh, Avaroh, Pakad, Vibhag, Tali, Khali, Sam, Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, Khatka and Murki	6
III	Writing of notations of Chhota Khayal from the Ragas of course. Writing of Taals- Teentaal and Dadra with notation with Thah and Dugun laykari. Comparative study of Ragas- Yaman, Malkauns, Bhoopali, Bhairavi and Taals of the course.	10
IV	Study about the parts of own Instrument with Diagram. Basic knowledge of Notation system of Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar along with study about their contribution to Music	7

Suggested Readings:

1. Thakur, Pt. Omkarnath, **Sangeetanjali, vol. 1 & 2**, Publisher: Luminous Books, Varanasi.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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. Singh, Dr. Usha, **Sangeet Samidha**, Publisher: Sahitya Sangam, Allahabad.

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

This course can be opted as an elective by the students of following subjects: **Open for all**

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Certificate / BA	Year: First	Semester: First
Subject: Music (Vocal, Sitar and Tabla)		
Course Code: F M P 1 0 2 (A320102P)	Course Title: Critical Study of Ragas and Taals	
Course outcomes: This paper focuses on the practical fundamentals of perform a Raag on stage with Vilambit and Drut Khayal. They will be able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the concept of Lay and Layakari.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-8		
Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Yaman (B) Malkauns	12
II	Critical study of Ragas given below: Non Detail- (A) Bhairavi (B) Bhupali	8
III	Ability to demonstrate Taals given below with their Theka and Dugun (A) Teentaal (B) Dadra	6
IV	Students should be able to perform 10 Alankars of their choice from above mentioned Ragas.	8
V	Knowledge of singing of three basic Alankars of one, two and three swars in the prescribed Ragas in Thah, Dugun and Chaugun Laya.	4
VI	Intensive study of any detail Ragas as choice Ragas covering Vilambit and Drut Khayal.	10
VII	Students should be able to perform a Bhajan of their choice.	7
VIII	Elementary knowledge of Chords and ability to sing in a given scale.	5
Suggested Readings:		
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 1 & 2, Publisher: Luminous Books, Varanasi. 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. 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. 		

Suggestive digital platforms web links- http://heecontent.upsdc.gov.in
This course can be opted as an elective by the students of following subjects: Open for all
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject.....in class/12 th / certificate/diploma. Open for all
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions:

Programme/Class: Certificate / BA	Year: First	Semester: Second
Subject: Music (Vocal, Sitar and Tabla)		
Course Code: F M P 1 0 3 (A320201T)	Course Title: History and Concepts of Indian Music	
Course outcomes: The focus of this paper is the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0		
Unit	Topics	No. of Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Kedar, Vrindavani Sarang Non-Detail study– Kamod, Deshkar Comperative study of these Ragas and identification of Ragas by given Swar Samooh	8
II	Knowledge about Gandharva-Gaan and Maargi-Desi Sangeet. Knowledge of the Concept of Gram, Moorchna, Raga. Definition of Swar, Shruti and Relationship between Swar and Shruti. Definition of terminologies like Nibadhha, Anibaddh, Aalap, Taan, Sargam, Bol-Aalap, Bol-Taan & Bol-Baant and Layas- Vilambit, Madhya & Drut	10
III	Descriptive knowledge of the classification of Indian Musical Instruments. Study about the biographies of Haridas and Tansen	6
IV	Writing notation of Bandish from the Ragas of course and Taals- Chaartaal, Ektaal and Jhaptaal with Dugun and Chaugun Layakari	6
Suggested Readings:		
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 1 & 2, Publisher: Luminous Books, Varanasi 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 4. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 5. Mishra, Dr. Jyoti, Madhyayugeen Sangeet Samagra Publisher: Anubhav Prakashan, Prayagraj. Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		
This course can be opted as an elective by the students of following subjects: <u>Open for all</u>		
<u>Suggested Continuous Evaluation Methods:</u> Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.		
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		

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

Subject: Music (Vocal,Sitar and Tabla)		
Programme/Class: Certificate / BA	Year: First	Semester: Second
Course Code: F M P 1 0 4 (A320202P)	Course Title: Critical Study of Ragas and Taals	

Course outcomes:
This paper focuses on the practical fundamentals of perform a Raag on stage wirth Vilambt and Drut Khayal. They will able to perform Tarana and Bhajan also. Students will understand the concept of Lay and Layakari.

Credits: 4	Core Compulsory
Max. Marks: 100 (75+25)	Min. Passing Marks:33

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-8

Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Kedar (B) Vrindavani Sarang	12
II	Brief study of the following Ragas, given below: Non Detail- (A) Kamod (B) Deshkar	6
III	Ability to demonstrate Taals given below with their Theka, Dugun and Chaugun (A) Chaartaal (B) Ektaal (C) Jhaptaal	8
IV	Students should able to perform a Dadra of their choice.	4
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	5
VI	Demonstration of one Dhrupad in any one of the above mentioned Ragas.	9
VII	Intensive study of any detail Ragas as choice Ragas covering Vilambit andDrut Khyal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentionedRagas.	7

Suggested Reading :

1. Thakur, Pt. Omkarnath, **Sangeetanjali, vol. 1 & 2**, Publisher: Luminous Books, Varanasi
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. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan,
5. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>
Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities /MOOC platforms such as “SWAYAM” in India and Abroad

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.....

Course prerequisites: To study this course, a student must have passed 12 th class
Suggested equivalent online courses: onlinereg@northwestern.edu
Further Suggestions:.

B.A. Second Year : Diploma in Music: Vocal, Sitar and Tabla

Program Specific Outcomes (PSOs):

At the end of program following outcomes are expected from students:

1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.
2. Built knowledge about notation system and Scales.
3. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other styles of music.
4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and as performer.

Programme/Class: Diploma / BA	Year: Second	Semester: Three
Subject: Music (Vocal, Sitar and Tabla)		
Course Code: F M P 2 0 1 (A320301T)	Course Title: Contribution of Ancient, Medieval and Modern Scholars to Indian Music	
Course outcomes: The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Students will be able to understand development of Indian Music.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials- (in hours per week): L-T-P: 2-0-0		
Unit	Topics	No. of Lectures
I	Detail study of contribution of Ancient Scholars to Indian Music: Bharat, Matang and Sharngdev. Contribution of Modern Age Musicians: Pt. Raja Bhaiya Poonchhwale, Pt Omkar Nath Thakur.	8
II	Theoretical description and analytical study of Raagas for:- Detail study – Bageshree, Bhairav Non-Detail study– Kafi, Sohani Notation of Bandish (Vilambit and Drut) from the Ragas of course. Comparative study of Ragas of the course.	8
III	Study about 72 Mela (Thhat) of Venkatmakhi, 10 Thhats of Bhatkhande Ji and possibilities of extending it to 32 Thhats	8
IV	Writing of Taals- Teevra, Jhoomra and Deepchandi in notation with different Layakaries like Dugun, Tigun and Chaugun	6
Suggested Readings : <ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 3 & 4, Publisher: Luminous Books, Varanasi. 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. 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. Singh, Dr. Usha, Sangeet Samidha, Publisher: Sahitya Sangam, Allahabad. 		
Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		
Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOCplatforms such as “SWAYAM” in India and Abroad		

This course only opted as compulsory course
Suggested Continuous Internal Evaluation Methods (25 Marks): <ul style="list-style-type: none"> • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Practical Orientation of the student with the help of district/state archaeology department. • Organize the departmental Quizzes.
Course prerequisites: To study this course, a student must have Intermediate.
Suggested equivalent online courses: https://www.classcentral.com/course/swayam-introduction-to-indian-art-an-appreciation-6708 https://www.classcentral.com/course/swayam-introduction-to-history-of-architecture-in-india-12888

Further Suggestions: Some historical sites visit may be organized by respective departments.		
Programme/Class: Diploma/BA	Year: Second	Semester: Three
Subject: Music (Vocal, Sitar and Tabla)		
Course Code: F M P 2 0 2 (A320302P)	Course Title: Critical Study of Ragas and Taals	
Course outcomes: The focus of this paper is that student will get know how to perform Trivat and Tarana. They will get an idea to perform a raag more beautifully with different Aalap-taan. They also will have acquainted with semi classical style dadra.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-8		
Unit	Topics	No. of Lectures
I	Critical study of ragas given bellow- Detail- (A) Bageswari (B) Bhairav Non detail- (A) Kafi (B) Sohani	18
II	Chief characterstics of taals given below with Dugun, Tigun and Chaugun layakari- (A) Deepchandi (B) Teevra (C) Jhoomra	8
III	Demonstration of one Dhrupad with its Dugun layakari.	8
IV	Knowledge of one Trivat.	4
V	Knowledge of one tarana in any one of the above mentioned ragas.	4
VI	Knowledge and ability to sing Shudhha and Vikrit Swars in any given scale.	7
VII	Advanced study and singing ability of 10 Alankars in any of the Ten Thhats of Bhatkhande Ji.	7
VIII	Students should able to perform bhajan and dadra of his/her choice	4
Suggested Readings		
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 3 & 4, Publisher: Luminous Books, Varanasi 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. 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. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 		
Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad		
Suggested Continuous Internal Evaluation Methods		
Course prerequisites: To study this course, a student must have Intermediate.		
Suggested equivalent online courses:		
Further Suggestions: Some historical sites visit may be organized by respective departments, For further reference visit http://www.asiagraccircle.in/ or http://asilucknowcircle.nic.in/		

Programme/Class: Diploma / BA		Year: Second	Semester: Fourth
Subject: Music (Vocal, Sitar and Tabla)			
Course Code: F M P 2 0 3 (A320401T)		Course Title: Notation System and Time Signature	
Course outcomes: The paper focuses on the notation system of Indian and western music. Student will be able to understand time signature and how to write Hindustani taal in staff notation.			
Credits: 2		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 2-0-0			
Unit	Topics		No. of Lectures
I	Study of Western notation system, Time signature and writing Hindustani taal in staff notation.		8
II	Brief history of Indian Classical Music from 13 th Century A.D. to 18 th Century A.D. and Contribution of Pt. Lochan, Pt. Ahobal, Pt. Ramamatya and Pt. Srinivas.		8
III	Comparative study of raags- Bihag, Todi, Jaijaiivanti, Basant and taals- Sooltaal, Roopak, Dhamar.		7
IV	Notation of Vilambit, Drut, Dhrupad or Dhamar from the ragas of course. Writing of taals with Dugun, Tigun and Chaugun layakari.		7
Suggested Readings			
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 3 & 4, Publisher: Luminous Books, Varanasi 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. 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. <p style="text-align: center;">Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOCplatforms such as "SWAYAM" in India and Abroad</p>			
Suggested Continuous Internal Evaluation Methods			
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Course prerequisites: To study this course, a student must have Intermediate.			
Suggested equivalent online courses:			
Further Suggestions: Some historical sites visit may be organized by respective departments, For further reference visit http://www.asiagraccircle.in/ or http://asilucknowcircle.nic.in/			

Programme/Class: Diploma / BA	Year: Second	Semester: Fourth
Subject: Music (Vocal,Sitar and Tabla)		
Course Code: F M P 2 0 4 (A320401P)	Course Title: Critical study of Ragas and Taals	
Course outcomes: On the successful completion of this paper student will get a brief idea about Dhamar gayan Shaili. They will able to perform Dhrupad with Layakaries as well as Chaiti and Hori.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-8		
Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Bihag (B) Todi	12
II	Brief study of the following Ragas, given below: Non Detail- (A) Jaijivanti (B) Basant	6
III	Ability to demonstrate Taals given below with their Theka and Dugun, Tigun and Chaugun (A) Sooltaal (B) Roopak (C) Dhamar	5
IV	Students should able to perform Chaiti and Hori of their choice.	5
V	Knowledge of Sargam geet or Tarana in any one of the above mentioned Ragas.	5
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.	9
VII	Intensive study of any detail Ragas as choice Ragas covering Vilambit and Drut Khayal with Aalap and Taan.	9
VIII	Study of a Bandish, out of the mentioned ragas in any Taal other than Teentaal and Ektaal.	9
Suggested Readings :		
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 3 & 4, Publisher: Luminous Books, Varanasi. 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. 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. <p style="text-align: center;">MOOC platforms such as “SWAYAM” in India and Abroad</p>		
This course can be opted as an elective by the students of following subjects: Open for all		
Suggested Continuous Internal Evaluation Methods (25 Marks):		
<ul style="list-style-type: none"> • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. • Quiz. 		
Course prerequisites: To study this course, a student must have pass in 12 th class		
Suggested equivalent online courses:		

B.A. Third Year : Bachelor Degree in Music (Vocal, Sitar and Tabla)

Program Specific Outcomes (PSOs):

At the end of program following outcomes are expected from students:

1. Learn about the western music and styles of Vocal music.
2. Built knowledge about regional music and South Indian music.
3. Students will be able to get acquainted with various new Ragas, Taals and styles. They will be able to perform classical music as well as semi-classical, Light and Folk music.
4. May have capabilities to start earning by enhancing their skills in the field of performer, composer, as music critic and as music teacher in Government and non-government sector.

Semester-V		
Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music- (Common for Vocal, Sitar and Tabla)		
Course Code: F M P 3 0 1 (A320501T)	Paper Title: Study of western music and style of Indian music	
Course outcomes: The paper deals with the science of western music, style of Indian music. The purpose of this paper to give knowledge to understand Dhamar, Thumri, Tappa, Dadra, Ashtpadi, Hori etc. Student will be able to explain Alha, Birha, Pandwani, Raamleela and Raasleela.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Study of consonance and dissonance. Study of Rest, Echo, Reberveration, Harmony-Melody, Microtone, Overtone, Chords and Triads	6
II	Study about the ChatuhSarana Method of Bharat and Method of placing the shuddha and vikrit swars on Veena by Pt. Ahobal and Pt. Srinivas	8
III	Study of classical music styles like Khayal, Dhrupad, Dhamar, Tarana, Chaturang, Trivat, Raagmala and Swararth Prabandh	8
IV	Study of Semi-classical music styles like Thumari, Tappa, Dadra, Chaiti, Kajri, Hori and Jhoola	8

V	Ability to write an essay on: (A) Contribution of Science of music (B) Music and employment (C) Importance of music in human life (D) Classical Music and Folk Music	6
VI	Theoretical description and notation writing of Taals- Aada chautaal and Panchamsawari Taal with Thah, Dugun, Tigun and Chaugun Layakari. Elementary knowledge of Aad Laya.	8
VII	Notation of Bandish (Vilambit, Drut and Dhrupad) from the Ragas of course. Identification of Ragas by given Swar Samooh.	8
VIII	Comperative and Analytical study of Ragas- Chandrakauns, Multani, Miyan Malhar, Desi, Marwa, Lalit, Chhayanat and Vibhas.	8
<p>Suggested Readings -</p> <ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 5,6 & 7, Publisher: Luminous Books, Varanasi. 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. 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. Singh, Dr. Usha, Sangeet Samidha, Publisher: Sahitya Sangam, Allahabad. <p>1. Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as “SWAYAM” in India and Abroad</p>		

<p>This course can be opted as an elective by the students of following subjects: Open for all</p>
<p>Suggested Continuous Internal Evaluation Methods (25 Marks):</p> <ul style="list-style-type: none"> • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Practical Orientation of the student with the help of district/state archaeology department. • Organize the departmental Quizzes.
<p>Course prerequisites: To study this course, a student must have Intermediate.</p>
<p>Suggested equivalent online courses: https://www.futurelearn.com/courses/archaeology https://www.classcentral.com/course/archaeology-6112</p>
<p>Further Suggestions: Practical Session can be organized by respective departments.</p>

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: F M P V 3 0 2 (A320502P)	Course Title: Critical study of Ragas and Taals	
Course outcomes: This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to give an idea to students about how to perform on stage beautifully.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-8		
Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Chandrakauns (B) Multani (C) Miyan Malhar (D) Desi	12
II	Brief study of the following Ragas, given below: Non Detail- (A) Marwa (B) Lalit (C) Chhayanat (D) Vibhas	6
III	Ability to demonstrate Taals given below with their Theka, Dugun, Tigun, Cahugun and Aad layakri (A) Aada chautaal (B) Panchamsawari	5
IV	Students should able to perform Kajri and Jhoola of their choice.	5
V	Knowledge of Tarana or Chaturang in any one of the above mentioned Ragas.	5
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.	9
VII	Intensive study of any detail Ragas as choice Ragas covering Vilambit andDrut Khyal with Alap and taan.	9
VIII	One Dhamar with Dugun and Chaugun laykari out of the mentioned ragas.	9
Suggested Readings :		
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 5,6 & 7, Publisher: Luminous Books, Varanasi. 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. 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. Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad		

This course can be opted as an elective by the students of following subjects: Open for all
Suggested Continuous Internal Evaluation Methods (25 Marks):
<ul style="list-style-type: none"> • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. • Quiz.
Course prerequisites: To study this course, a student must have pass in 12 th class
Suggested equivalent online courses:
Further Suggestions:

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: F M P V 3 0 3 (A320503P)	Course Title: Stage Performance of Prescribed Raagas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with coparativ study of Ragas and Taals.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures/Lab
I	Performance of any other detail raag as choice	10
II	Performance of Semi Classical Music or Light Music Genres learnt in earlier Semesters	10
III	Comparative discussion of Raagas in prescribed syllabus	06
IV	Knowledge of prescribed Taal with laykaari.	04
Suggested Readings -		
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 5,6 & 7, Publisher: Luminous Books, Varanasi. 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. 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. 		
Suggestive :		
Suggested Continuous Internal Evaluation Methods):		
<ul style="list-style-type: none"> • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. • Quiz. 		
Course prerequisites: To study this course, a student must have pass in 12 th class		
Suggested equivalent online courses:		
Further Suggestions: Practical Session can be organized by respective departments.		

OR		
Programme/Class: Degree/ B.A.	Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar		
Course Code: F M P S 3 0 4 (A300502P)	Course Title: Critical Study of Ragas	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions.</p>		
Credits: 4	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 08/wk		
Unit	Topics	No. of Lectures
I	Two Vilambit (Maseetkhani) Gats and Two Drut (Razakhani) Gats with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag- Multani, Chandrakauns, Miyan Malhar and Desi prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag- Marwa, Lalit, Chhayanaat and Vibhas prescribed for non-detailed study.	10
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	06
IV	Ability of playing of two Swar Meend on Sitar.	06
V	Ability of playing Jhala with variations.	04
VI	Ability to sing Sargam in a given scale.	04
VII	Ability to completely tune the Instrument.	04
VIII	Detailed knowledge of the prescribed Taals- Aada Chautaal and Panchamsawari Taal and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun, Chaugun and Aad layakari.	08

Suggested Readings:

1. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
2. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
3. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
5. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
6. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.

7. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
8. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
9. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
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.

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

This course can be opted as an elective by the students of following subjects: **Open for all**

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar		
Course Code: F M P S 3 0 5 (A300503P)	Course Title: stage performance of prescribed Ragas.	
<p>Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Razakhani gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.</p>		
Credits: 4	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (2 hours lecture): 02/wk		
Unit	Topics	No. of Lab Lectures
I	Performance of any other detail raag as choice	10
II	One gat with Four tans/todas in any other Taal than Teental in any Raag from the syllabus.	08

III	Knowledge of playing of Jhala and its variations. Knowledge to play various Alankar and Paltas.	06
IV	Knowledge to play Meend on Sitar, different components and other technical terms used in sitar playing.	06

Suggested Readings:

1. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
2. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
3. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Pranjape, Dr. Sharachandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
5. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.

6. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
7. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Ethisik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
8. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
9. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
10. Singh, Dr. Usha, **Sangeet Samidha**, Publisher: Sahitya Sangam, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
12. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.

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

This course can be opted as an elective by the students of following subjects: **Open for all**

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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

OR

OR		
Programme/Class: Degree/B.A		
Year: Third		
Semester: FIFTH		
Subject: Music Instrumental Tabla		
Course Code: F M P T 3 0 6 (A310502P)	Course Title: Critical study of taals	
<p>Course outcomes: Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals. They'll also understand the concept of laya and layakari through some talas</p>		

Credits: 4		Core Compulsory
Max. Marks: 25+75=100		Min. Passing Marks:33
Total No. of Lectures--Practical { 60}* (04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> Detailed study of Roopak Taal- Uthan, peshkar minimum three kayada's of various Styie , Rela, sada Tukras, Sada parans Farmayshi and, Kamali Chakkardar Tukras and parans Minnimum two Gats of different style. Thihaiyan ect. 	15
II	<ul style="list-style-type: none"> Detail study of Jhap Taal - Uthan peshkar minimum three kayada's of various Style Rela ,sada Tukras, Sada parans ,Farmayshi . 	08
III	<ul style="list-style-type: none"> Detail study of Teentaal With advanced course.Uthan peshkar and Minimum four kayadas . Rela, sada Tukras, Sada parans, Farmayshi and Kamali chakkardar, tukra and paran. Gats , various Thihaiyan 	09
IV	<ul style="list-style-type: none"> Laggi Ladi and Tihaiyan in DadraTaal, KaharwaTaal and ChancharTaal 	07
V	<ul style="list-style-type: none"> Chaar Taal –sada and chakkardar paran , Thihaiyan Theaka of Ganesh Taal and Rudra Taal 	07
VI	<ul style="list-style-type: none"> Accompanyment with any two vocal style (Gayan Shaili) with prakars of theka, Laggi Ladi and Tihaiyan . 	06
VII	<ul style="list-style-type: none"> Padant - Theka, Dugun ,Tigun , Chaugun and Aad layakari in prscribed Taal 	04
VIII	<ul style="list-style-type: none"> Padhant of all learned Bandish (Tabla) To play Lahara of prescribed Taals. NOTE prscribed Taal RupakTaal ,JhapTaal, TeenTaal Dadra Taal , KeharwaTaal and ChancharTaal , Chaar Taal Theka of Ganesh Taal and Rudra Taal 	04
<p>Suggested Readings:1.Dr.Pravin Uddhav,Tabla Sahitya,Kala Prakashan,varanasi 2.Dr.Pravin Uddhav,Tabla Kavya ke Roop Aur Rang,1 and 2,Kala Prakashan,Varanasi 3 PROF. Girish Chandra srivastavs Sangit sadan prakashan allhabad</p> <p>4 Dr,ABAN a. Mistry Tablai ki bandishai . 5 Author Sir name, Initials, “Book Title”, Publisher name, City/country of publication, Year of publication. Edition No. if any.6.Author Sir name, Initials, “Book Title”, Publisher name, City/countrye of publication, Year of publication. Edition No. if any.</p> <p>7.Suggestive digital platforms web links-</p>		
This course can be opted as an elective by the students of following subjects: Open for all		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....		
Course prerequisites: To study this course, a student must have had the subject..... in class/12 th / certificate/diploma.....		
Suggested equivalent online courses: Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in		
Further Suggestions:: *practical class two period will be count in one lecture		

Programme/Class: Degree/ B.A	Year: Third	Semester: Fifth
Subject: Music Instrumental Tabla		
Course Code: F M P T 3 0 7 (A310503P)	Course Title: Stage performance of prescribed taals	
Course outcomes: *Educate students for stage performance *Extension of the aesthetical approaching according to the the calibre of students *Introduction of aesthetical approaching tabla to the students *Introduction of different layakari of tabla to the students *Introduction of technical knowledge of practical aspects		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks:	
Total No. of Lectures-Tutorials-Practical [30]*(02 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • Complete presentation in any Tal of interest from the given Talas. 	05
II	<ul style="list-style-type: none"> • Five minutes presentation of another Tala based on the interest of examiner from the given list of Talas. 	05
III	<ul style="list-style-type: none"> • To perform Thihai and paran in Chaar Taal 	03
IV	<ul style="list-style-type: none"> • Ability to perform prakars of theka and other variations in Dadra, kaherwa . 	03
V	<ul style="list-style-type: none"> • Ability to perform laagi Ladi in Dadra and Kaharwa 	03
VI	<ul style="list-style-type: none"> • Padhant of bandish according to the need 	03
VII	<ul style="list-style-type: none"> • Tabla Accompaniment with dhun, folk , light and classical (any one) 	04
VIII	<ul style="list-style-type: none"> • Tuning of Tabla • NOTE Solo performance of tabla (minimum 20 minutes) • prscribed Taal Rupak Taal, JhapTaal, TeenTaal Dadra Taal KaharwaTaal and ChancharTaal Chaartaal . 	04
Suggested Readings:		
1. Dr Indu Sharma,Bharteey Film Sangeet me Tal Samanvay,Kanishka Publication,New Delhi		
2 S.R. Chishti,Bharteey Talon Me Theke Ke vibhinn Swaroop,Kanishka Publication,New Delhi		
3 Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi		
8.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.		
9. Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any.		
10.Suggestive digital platforms web links-		
This course can be opted as an elective by the students of following subjects: Open for all		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.		
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....		
Course prerequisites: To study this course, a student must have had the subjectin class/12 th / certificate/diploma.		
Suggested equivalent online courses: : SWAYAM, MOOCS. http://heecontent.upsdc.gov.in		
Further Suggestions: *practical class two period will be count in one lecture		

Semester-VI		
Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music- Subject: Music (Common for Vocal, Sitar and Tabla)		
Course Code: F M P 3 0 9 (A320601T)	Course Title: Study of Gharana and Carnatic Music	
Course Outcomes: The paper focus on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music. The purpose of this paper to give knowledge to understand Ravindra sangeet and Carnatic music in brief.		
Credits: 4	Core Compulsory / Elective	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Defination of Gharana. Brief study of main Gharana of Hindustani vocal music like Gwalior, Agra, Kirana, Patiyala, Jaipur, Delhi and Banaras and Brief study of Banies of Dhrupad and Senia Gharana of Instrumental Music.	8
II	Elementary knowledge of the Swars and Taal system of Carnatic (South Indian) Music System and comparison with Hindustani (North Indian) Music System. Brief study of Kriti, Geetam, Varnam, Pad, Jawali, Thillana.	8
III	Study of classification of ragas (Raag Vargikaran Siddhant) and in particular about Dashvidh-Raag Vargikaran,Raag-Ragini Classification and Ragang Classification along with its importance.	6
IV	Life sketch and contribuion of following eminent Musicians: Pt. Bhimsen Joshi, Pt. Jasraj, Ustad Abdul Karim Khan, Ustad Faiyaz Khan, Ustad Bade Ghulam Ali Khan, Ustad Amir Khan, Ustad Alladiya Khan, Pt. Siyaram Tiwari, Pt. Ram Chatur Mallick, Pt. Ravi Shankar, Vidushi Kesar Bai Kerkar, Vidushi Kishori Amonkar, Vidushi Girija Devi, Pt. Kishan Maharaj, Pt. Nikhil Banerjee, Ustad Vilayat Khan, Ustad Allarakhha Khan & Pt. Lal Mani Mishra	6
V	Ability to write an essay on: (A) Importance of Taal and Laya in music (B) Importance of new Education Policy in the Development Indian music	8
VI	Writing of Taals- Rudra, Panjabi, Tilwada and Matta in notation with different Layakarries like Dugun,Tigun, Chaugun as well as Aad, Kuaad and Biaad.	8
VII	Notation of Bandish (Vilambit, Drut, Dhrupad and Dhamar) out of the Ragas of the course.	8
VIII	Comperative and Analytical study of Ragas- Puriya Dhanashree, Jaunpuri, Madhuvanti, Darbari Kanhada, Poorvee, Hindol, Shree and Paraj.	8

Suggested Readings

1. Thakur, Pt. Omkarnath, **Sangeetanjali**, vol. 5,6 & 7, Publisher: Luminous Books, Varanasi.
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. 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.

2. Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities /MOOC platforms such as “SWAYAM” in India and Abroad

This course is Compulsory Subject

Suggested equivalent online courses:

<http://xaviers.edu/main/index.php/diploma-certificate-courses/certificate-course-aic>

Suggested Continuous Internal Evaluation Methods (25 Marks):

- Seminar/Assignment on any topic of the above syllabus.
 - Test with multiple choice questions / short and long answer questions.
 - Research Orientation of the student.
 - Quiz.
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Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Vocal		
Course Code: F M P V 3 1 0 (A3206 02P)	Course : Critical study of Ragas and Taals	
Course outcomes: This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to give an idea to students about how to perform on stage beautifully.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-8		
Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Puriya Dhanashree (B) Jaunpuri (C) Madhuvanti (D) Darbari Kanhada	9
II	Brief study of the following Ragas, given below: Non Detail- (A) Poorvee (B) Hindol (C) Shree (D) Paraj	6
III	Ability to demonstrate Taals given below with their Theka, Dugun, Tigun, Chaugun and Aad layakari (A) Rudra (B) Panjabi (C) Tilwada (D) Matta	5
IV	Students should able to perform Chaiti and Hori of their choice.	8
V	Knowledge of one Raagmala.	5
VI	Demonstration of one Dhrupad with Dugun, Tigun, Chaugun and Aad Layakari out of the above mentioned Ragas.	9
VII	Intensive study of any detail Ragas as choice Ragas covering Vilambit andDrut Khyal with Alap and taan.	9
VIII	One Dhamar with Dugun, Tigun and Chaugun laykari out of the above mentioned ragas.	9
Suggested Readings <ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 5,6 & 7, Publisher: Luminous Books, Varanasi. 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. 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. <p style="text-align: center;">Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities /MOOC platforms such as “SWAYAM” in India and Abroad</p>		

This course can be opted as compulsory Subject
Suggested Continuous Internal Evaluation Methods (25 Marks): <ul style="list-style-type: none"> • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. • Quiz.
.....
Course prerequisites: To study this course, a student must have passed class 12 th
Suggested equivalent online courses:
Further Suggestions:

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Vocal		
Course Code: F M P V 3 1 1 (A320603P)	Course Title: Stage performance of prescribed Ragas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with comparative study of Ragas and Taals.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-4		
Unit	Topics	No. of Lectures
I	Performance of any other detail raag as choice	10
II	Performance of Semi Classical Music- Thumari and Dadra	10
III	Comparative discussion of Ragas prescribed in the syllabus	04
IV	Knowledge of prescribed Taal with laykaari and Application of Aad, Kuaad and Biaad Layakaari in countings.	06
Suggested Readings :		
<ol style="list-style-type: none"> 1. Thakur, Pt. Omkarnath, Sangeetanjali, vol. 5,6 & 7, Publisher: Luminous Books, Varanasi. 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. 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. 		
Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities /MOOC platforms such as "SWAYAM" in India and Abroad		

This course can be opted as an elective by the students of following subjects: Open for all
Suggested Continuous Internal Evaluation Methods (25 Marks): <ul style="list-style-type: none"> • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. • Quiz.
Course prerequisites: To study this course, a student must have pass in 12 th class
Suggested equivalent online courses:
Further Suggestions:

OR		
Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: F M P S 3 1 2 (A300602P)	Course Title: Critical study of Ragas and Taals.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions.</p>		
Credits: 4	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag- Puriya Dhanashree, Jaunpuri, Madhuvanti & Darbari Kanhada prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans/ todas in the Raag- Poorvee, Hindol, Shree and Paraj prescribed for non-detailed study.	08
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	08

IV	Ability of playing of two Swar Meend on Sitar.	06
V	Ability to play Alaap and Jhala with variations.	06
VI	Ability to sing Sargam in a given scale.	04
VII	In-depth knowledge of tuning the Instrument.	04
VIII	Detailed knowledge of the prescribed Taals- Rudra, Panjabi, Tilwada and Matta Taal and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigon, Chaugun and Aad layakari.	04

Suggested Readings:

1. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
2. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
3. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.

5. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
6. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
7. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
8. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
9. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
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.

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

This course can be opted as an elective by the students of following subjects: **Open for all**

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

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

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: F M P S 3 1 3 (A300603P)	Course Title: Stage Performance of prescribed Raagas and Taals	
<p>Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalās. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how a gat with tans and jhaala in a Raga is to be performed in other taalās as well. They'll understand the concept of laya and layakari through some taalās.</p>		
Credits: 4	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical ((2 hours lecture):) : 04/wk		
Unit	Topics	No. of Lab Lectures
I	Performance of any other detail raag as choice	02
II	One gat with Four tans/todās in any other Taal than Teental in any Raag from the syllabus.	08
III	Knowledge of playing of Jhala, its variations, various Alankar and Paltas. Knowledge to play Meend on Sitar and Knowledge of Swars and Saptak.	06
IV	Knowledge of prescribed Taal with laykaari and Application of Aad, Kuaad and Biaad Layakaari in countings.	02
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 2. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 3. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 5. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 6. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 7. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 8. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 9. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 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. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>		

This course can be opted as an elective by the students of following subjects: Open for all
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject.....in class/12 th / certificate/diploma. Open for all

OR		
Programme/Class: Degree/B.A		
Year: Third		Semester: Sixth
Subject: Music Instrumental Tabla		
Course Code: F M P T 3 1 4 (A310602P)	Course Title: Critical Study of taals	
Course outcomes: : Students will know about the various grammatical aspects and respective rules of the prescribed talas.They will be able to play the instrument in terms of meend and advance playing of Bandishes. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar, Kayada, rela with tukra paran and gats ect. in prscribed Taals.They'll also understand the concept of laya and layakari through some talas		
Credits: 4	Core Compulsory	
Max. Marks: 25+75=100	Min. Passing Marks:33	
Total No. of Lectures-Practical : { 60 } *(04 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> Detailed study of Ektal - Mukhada, Mohra, Uthan, Peshkar at least three Kayada, Rela, Gat, Farmaayashi and kamali chakradar tukade, Gat ,Paran, Sada tukada, Chakradar tukda, Tihaai. 	08
II	<ul style="list-style-type: none"> Detailed study of Pancham Savari Tal - Uthan peshkar minimum two kayada's Rela, sada Tukras 	10

III	<ul style="list-style-type: none"> • Pancham Savari - Sada parans, Farmayshi and Kamali Chakkardar, Navhakka and Gat 	08
IV	<ul style="list-style-type: none"> • Teen Tal- Detailed study with advanced course 	08
V	<ul style="list-style-type: none"> • Basant Tal – Parans and Tihaiyan • Theka of Panjabi, Jat Tal, Tilvada, and Matt Tal. 	07
VI	<ul style="list-style-type: none"> • Harmonize your instrument and accompaniment with Vilambit and Drut Khyal. 	07
VII	<ul style="list-style-type: none"> • Padhant of different Layakaries . 	06
VIII	<ul style="list-style-type: none"> • Padhant of learned Bandish' • To play Lahra / Nagma in prscribed Taal • NOTE Prscribed Taal - Ek Taal , Pancham Savari, Teen Taal , Basant Taal • Theak - Panjabi, Jat Tal, Tilvada, and Matt Tal. 	06
<p>Suggested Readings:</p> <p>1. Pt.Chhote Lal Mishra,Tabla Prabhandh,Kanishka Publication,New Delhi 2Dr.Pravin Uddhav,Tabla Kavya Ke Roop Aur Rang,Kala Prakashan,Varanasi 3Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanasi 4Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur 5Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai 6 Prof.Jamuna Prasad patel Taal VadhyaParichy 7Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad</p> <p>313.Author Sir name, Initials, "Book Title", Publisher name, City/country of publication, Year of publication. Edition No. if any.14.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any. 15.Suggestive digital platforms web links-</p>		
<p>This course can be opted as an elective by the students of following subjects: Open for all </p>		
<p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....</p>		
<p>Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma. </p>		
<p>Suggested equivalent online courses: : SWAYAM, MOOCS. http://heecontent.upsdc.gov.in..... </p>		
<p>Further Suggestions: : *practical class two period will be count in one lecture.....</p>		

Programme/Class: Degree/B.A	Year: Third	Semester: Sixth
Subject: Music Instrumental Tabla		
Course Code: : F M P T 3 1 5 (A310603P)	Course Title: Stage Performance of prescribed taals	
Credits: 4		Core Compulsory
Max. Marks: 25+75 =100		Min. Passing Marks: 33
Total No. of Lectures--Practical [30]* (02 Lectures per week)		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> Complete presentation in any Tal of interest from the given Talas. 	05
II	<ul style="list-style-type: none"> 5 minutes presentation of another Tala based on the interest of examiner from the given list of Talas. 	05
III	<ul style="list-style-type: none"> To perform Tihai and Paran in Basant Tala . 	05
IV	<ul style="list-style-type: none"> To Perform of Bandishs' with Padhant as needed . 	05
V	<ul style="list-style-type: none"> Accompaniment with Villambit khyal 	02
VI	<ul style="list-style-type: none"> Accompaniment with Drut Khyal 	03
VII	<ul style="list-style-type: none"> Accompaniment with light music based on the interest of students . 	03
VIII	<ul style="list-style-type: none"> Tuning of Tabla NOTE- Solo performance of tabla (minimum 20 minutes) Prscribed Taal - Ek Taal , Pancham Savari ,Teen Tal Basant Taal.	02
Suggested Readings: 1Dr. Vidhiya nath singh Taal Sarwang chitigarh rajya hindi granth akadmi Raipur 2 Prof.Jamuna Prasad patel Tabla Vadan ki vistarsheel Rachnayai 3 Prof.Jamuna Prasad patel Taal VadhyaParichy 8 Dr, Aban Mstry Tablai ki Bandishayan Sangit sadan prakashan allhabad 9 DR.S. R. Chishti Unique Tabla Gats Kanishika Publication Delhi 16.Author Sir name, Initials, "Book Title", Publisher name, City/country of publica tion, Year of publication. Edition No. if any.17.Author Sir name, Initials, "Book Title", Publisher name, City/countrye of publication, Year of publication. Edition No. if any. 18.Suggestive digital platforms web links-		
This course can be opted as an elective by the students of following subjects: Open for all		

<p>Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities).....</p>
<p>Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma.</p> <p>.....</p>
<p>Suggested equivalent online courses:: SWAYAM, MOOCS.</p> <p><u>http://heecontent.upsdc.gov.in</u>.....</p> <p>.....</p>
<p>Further Suggestions:</p> <p>...: *practical class two period will be count in one lecture.....</p>