

CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY KANPUR



Four Year Undergraduate Programme (FYUP)

MUSIC

STRING INSTRUMENTS (SITAR/GUITAR)

Syllabus of

4 YEAR B.A. (HONOURS)

4 YEAR B.A. (HONOURS WITH RESEARCH)

AND

**4+1 YEAR (B.A. HONOURS /B.A. HONOURS WITH RESEARCH + M.A.)
IN MUSIC STRINGS INSTRUMENT (SITAR/GUITAR)**

SESSION 2025-2026 ONWARDS



Chhatrapati Shahu Ji Maharaj University, Kanpur

Minutes of Board of Studies Meeting of the Subject: Music (Vocal, Sitar, Tabla)

The meeting of the Board of Studies of the subject **Music** was held on 13th JUNE, 2025 through hybrid mode at 16:00 hrs. The Google Meet link for the meeting was: <https://meet.google.com/qub-hiqc-qxf> Following members were present in the meeting through hybrid mode.

Convener, Board of Studies

1. **Dr. Sangeeta Srivastava,**
Professor and Head, Department of Music,
Dayanand Girls P. G. College Kanpur.

External Subject Experts/Members

1. **Dr. Shobhit Kumar Nahar,**
Director,
Uttar Pradesh Sangeet Natak Academy, Lucknow.
2. **Dr. Shrishti Mathur**
Professor, Department of Performing Arts,
Bhatkhande Sanskriti University, Lucknow.

Internal Subject Experts/Members

1. **Dr. Mamta Agarwal,**
Associate Professor, Department of Music (Sitar)
S.N.Sen P.G. College Kanpur
2. **Dr. Sunita Dwivedi**
Professor & Head, Department of Music
Juhari Devi Girls Degree College Kanpur.
3. **Dr. Nisha Pathak**
Professor & Head, Department of Music
Kanpur Vidya Mandir P.G. College Kanpur.

Special Invitee Members

1. **Dr. Ruchimita Pande**
Professor, Department of Music (Sitar)
Dayanand Girls P. G. College Kanpur.

The Board of Studies discussed, finalized and approved the Syllabus for

- (i) Four Years undergraduate programme according to guidelines of NEP 2020.
- (ii) One year Post Graduate programme for students who have completed FYUP.
- (iii) Changes in BA Hons. Music course, were also approved. This course runs only in the university.
- (iv) The detailed syllabus is enclosed here with. The Convener is authorized to sign all the pages of detailed syllabus for new syllabus.

Meeting ended with vote of thanks by the convener BOS.

Dr. Shobhit Kumar Nahar

Dr. Shrishti Mathur

Dr. Mamta Agarwal

Dr. Sunita Dwivedi

Dr. Nisha Pathak

Dr. Ruchimita Pande

(Dr. Sangeeta Srivastava)
Convener /Coordinator (BoS)

CSJM University Kanpur

**B.A. Course Structure and Syllabus under Four Year Undergraduate Program
(FYUP)**

SUBJECT: MUSIC STRING INSTRUMENTS (SITAR/GUITAR)

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A300101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	Theory	02
		A300102P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	Practical	04
	II	A300201P	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	Theory	02
		A300202T	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	Practical	04
2	III	A300301T	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	Theory	02
		A300302P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	Practical	04
	IV	A300401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	Theory	02
		A300402P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	Practical	04
		A300403R	Research Project	Research	03
3	V	A300501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	Theory	04
		A300502P	Practical Performance of the prescribed Raagas and Taals.	Practical	04
		A300503P	Proficiency Skill of the prescribed Raagas and Taals	Practical	02
	VI	A300601T	Theoretical and Analytical study of Ragas. Talas & Applied theory of Indian Classical Music	Theory	04
		A300602P	Practical Performance of the prescribed Raagas and Taals.	Practical	04
		A300603P	Proficiency Skill of the prescribed Raagas and Taals.	Practical	02
B.A. Honours					
4	VII	A300701T	GENERAL & APPLIED MUSIC THEORY-I	THEORY	4
		A300702T	HISTORY OF MUSIC	THEORY	4
		A300703P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
		A300704P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
		A300705P	PRACTICAL-III (BASIC RAGAS)	PRACTICAL	4
	VIII	A300801T	GENERAL & APPLIED MUSIC THEORY-II	THEORY	4
		A300802T	AESTHETIC OF MUSIC	THEORY	4
		A300803P	PRACTICAL-IV(VIVA VOCE)	PRACTICAL	4
		A300804P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
		A300805P	PRACTICAL-VI (BASIC RAGAS)	PRACTICAL	4

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

B.A. Honours with Research					
<i>Research Project(VIIth & VIIIth Sem) will be given only to those students who obtain minimum of 75% marks till their sixth semester</i>					
4	VII	A300701T	GENERAL & APPLIED MUSIC THEORY-I	THEORY	4
		A300702T	HISTORY OF MUSIC	THEORY	4
		A300703P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
		A300704P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
		A300706R	RESEARCH PROJECT	RESEARCH	4
	VIII	A300801T	GENERAL & APPLIED MUSIC THEORY-II	THEORY	4
		A300802T	AESTHETIC OF MUSIC	THEORY	4
		A300803P	PRACTICAL-IV (VIVA VOCE)	PRACTICAL	4
		A300804P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
		A300807R	RESEARCH PROJECT	RESEARCH	4
M.A.					
String Instrumental Music (1 Year)					
5	IX	A300901T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-I	THEORY	4
		A300902T	HISTORY OF STAFF NOTATION & VOICE CULTURE-I	THEORY	4
		A300903P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
		A300904P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
		A300905P	PRACTICAL-III (BASIC RAGAS)	PRACTICAL	4
	X	A301001T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-II	THEORY	4
		A301002T	HISTORY OF STAFF NOTATION & VOICE CULTURE-II	THEORY	4
		A301003P	PRACTICAL-IV (VIVA VOCE)	PRACTICAL	4
		A301004P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
		A301005P	PRACTICAL-VI (BASIC RAGAS)	PRACTICAL	4
		A301007R	RESEARCH PROJECT	RESEARCH	4

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate/B.A.		Year: First	Semester: First
Subject: Music Instrumental Sitar			
Course Code: A300101T		Course Title: Theoretical and Analytical study of Ragas, Talas and general theory of Indian Classical Music	
<p>Course outcome: This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed ragas and taalas Students will get aware of the basic terminologies and structural details of Sitar. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarais. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week			
Unit	Topics		No. of Lab Lectures
I	Brief history of rich cultural heritage of Indian Classical Music.		04
II	Theoretical description and analytical study of Raagas for-: Detail study – Yaman Non-Detail study- Bhoopali		06
III	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.		06
IV	Theoretical description and notation writing of Taals TeenTal & Dadra with Thah and Dugun Layakari.		04
V	Detailed study of the parts of your Instrument with the help of a picture/diagram.		02
VI	Definition and explanation of the following terms: Swar, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali and Sam.		02
VII	Detailed study of Notation system of Pt. Vishnu Narayan Bhatkhande.		02
VIII	Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande and Tansen		04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhant, Publisher: Kanishka Publishers and Distributors, New Delhi. 3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 5. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 7. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 8. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 10. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 11. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 12. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 13. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 14. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 15. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 16. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur. 17. Pande, Dr. Ruchimita, A Study of some factors as predictor of performance in music, Anu Books, Meerut. 			

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Certificate/B.A.	Year: First	Semester: First
Subject: Music Instrumental Sitar		
Course Code:A300102P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic 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 Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.</p>		
Credits: 04		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 Two Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two taans in the Raag prescribed for non-detailed study.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.	06
IV	Knowledge of playing of four different bol patterns of four matra each by right hand on the instrument.	08
V	Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Ragas in Thah and Dugun Laya on the instrument.	08
VI	Knowledge of playing technique of Jhala in Thah and Dugun Laya.	08
VII	Elementary knowledge of Vocal chord and singing ability in a given scale.	02
VIII	Basic knowledge of strings, its attributes and tuning.	02
<p>Suggested Readings:</p> <ol style="list-style-type: none"> Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. Chaudhary, Pt. Debu, <i>Sitar and its Technique</i>, Publisher: Avon Book Company, Delhi. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. Pranjape, Dr. Sharachandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i>, Publisher: Kala Prakashan, Varanasi. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Pratibha Prakashan, New Delhi. Singh, Dr. Usha, <i>Sangeet Shataiyu</i>, Publisher: Sahitya Sangam, Allahabad. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i>, Publisher: Omega Publications, New Delhi. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i>, Publisher: Sangeet Sadan, Allahabad. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. Tiwary, Dr. Kiran, <i>Sangeet evam Manovigyan</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. Vasant, <i>Sangeet Visharad</i>, Publisher: Sangeet Karyalaya, Hathras. Srivastava, Prof. Sangeeta, <i>Sangeet Sanjeevini, Bhaag-1 to 4</i>, Triyambak Prakashan, Nehru Nagar Kanpur. Pande, Dr. Ruchimita, <i>A Study of some factors as predictor of performance in music</i>, Anu Books, Meerut. 		

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Certificate/B.A.	Year: First	Semester: Second
Subject: Music Instrumental Sitar		
Course Code: A300201T	Course Title: Theoretical and Analytical study of Ragas, Talas and historical study of Indian Classical Music	
<p>Course outcome: This course will help the students to know the rich history of Indian music through the study of vedic musical concepts. They will know in detail about the types of instruments through classification of Indian musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalās. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of Indian classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>		
Credits: 02		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 33
Total No. of Lectures(2 hours lecture): 02/week		
Unit	Topics	No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Vrindavani Sarang Non-Detail study – Deshkar	04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.	08
III	Theoretical description and notation writing of Taals - EkTal & JhapTaal with Thah and Dugun Layakari.	04
IV	Brief history of Indian Classical Music from Vedic period to 4th Century A.D.	02
V	Detail descriptive knowledge of the classification of Indian Musical Instruments.	03
VI	Definition and explanation of the following terms: Alankar, Taan/Toda, Gat, Vadi, Samvadi, Anuvadi and Vivadi.	02
VII	Brief knowledge of the placement of Shudh Swars on Shruti (by the Music Scholars of Ancient, Medieval and Modern period.)	03
VIII	Biography and contribution in Indian Music of Pt. Vishnu Digambar Paluskar and Swami Haridas	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhant*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Sāidhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
13. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
14. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
15. Srivastava, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
17. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
18. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
19. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
20. Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Certificate/B.A.	Year: First	Semester: Second
Subject: Music Instrumental Sitar		
Course Code:A300202P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: The student will further learn about the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some advance bol patterns exercise, alankarspaltas of left-right hand 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 Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. They'll understand the concept of laya and layakari through some basic talas.</p>		
Credits: 04		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 Two Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans in the Raag prescribed for non-detailed study.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.	06
IV	Knowledge of playing of four different bol patterns of eight matra each by right hand.	08
V	Knowledge of playing of four Alankars of four swars each in the prescribed Ragas in thah and dugun laya.	08
VI	Knowledge of playing some bol patterns in Jhala.	08
VII	Ability to sing 'Sa' swar in a given scale.	02
VIII	Knowledge and ability to tune the jodi string of the instrument.	02
Suggested Readings:		
<ol style="list-style-type: none"> 1. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 5. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 7. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 8. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 10. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 11. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 12. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 13. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 14. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 15. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 16. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 17. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 18. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 19. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 20. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur. 21. Pande, Dr. Ruchimita, A Study of some factors as predictor of performance in music, Anu Books, Meerut. 		

Sangeeta Srivastava

Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Third
Subject: Music Instrumental Sitar			
Course Code: A300301T		Course Title: Theoretical and Analytical study of Ragas, Talas and theory of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from ancient period. They will know in detail about the history and origin of sitar. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalās. They will be able to understand the concept of Thaāt-Raag system. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week			
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Malkauns and Bhairav Non-Detail study – Kaafi and Kedar		04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		08
III	Theoretical description and notation writing of Taals- ChaarTal & KeharwaTaal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 5th Century A.D. to 12th Century A.D.		02
V	Definition and explanation of the following terms: Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan and Jamjama.		03
VI	Brief history and origin of your Instrument		03
VII	Detailed knowledge of Bhatkhande Ten Thaāt system of Raagas.		02
VIII	Biography and contribution in Indian Music of Ustad Alauddin Khan and Pt. Ravi Shankar.		04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhant*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Sāidhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
13. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
14. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
15. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
17. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
18. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
19. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
21. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
22. Pande, Dr. Ruchimila, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Third
Subject: Music Instrumental Sitar			
Course Code:A300302P		Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas 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 'Sa' swar which will help them to understand the tuning. 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 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. They'll understand the concept of laya and layakari through some basic talas.</p>			
Credits: 04		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 prescribed for detailed study.		20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.		10
III	Ability to play any type of dhun, devotional or geet composition on your instrument.		08
IV	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.		08
V	Knowledge of playing of one Swar Meend on Sitar.		06
VI	Knowledge of playing of Jhala with some variations of eight matra bol.		04
VII	Elementary knowledge and ability to sing Shudhha Swars in a given scale.		02
VIII	Knowledge and ability to tune the Baaj string of the instrument.		02

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhanth*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
13. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
14. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
15. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
17. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
18. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
19. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
21. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
22. Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar			
Course Code: A300401T		Course Title: Theoretical and Analytical study of Ragas, Talas and other aspects of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from medieval period. They will get the elementary knowledge of South Indian Music system in terms of swar and taal and comparison with North Indian style. They will learn about some prominent singing styles in Indian music. They will also know about some common musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week			
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Todi and Bihag Non-Detail study – Jaijaiwanti and Kamod		04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		08
III	Theoretical description and notation writing of Taals- DhamarTal & Rupak Taal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 13th Century A.D. to 18th Century A.D.		02
V	Elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System and comparison with Hindustani (North Indian) Music System.		03
VI	Knowledge of the following styles of music: Dhrupad, Dhamar, Tarana, Khyal, Tappa and Thumri		03
VII	A general study of some common musical Instruments used in North Indian Classical Music: - Harmonium, Tanpura and Tabla.		02
VIII	Biography and contribution in Indian Music of Ustad Vilayat Khan and Pt. V. G. Jog		04

Suggested Readings:

1. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi.
2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi.
3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Sindhantik Sangeet, Publisher: Kanishka
4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.
5. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
7. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.
8. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.
9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.
11. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
12. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.
13. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.
14. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
15. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
17. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.
18. Pande, Dr. Ruchimita, A Study of some factors as predictor of performance in music, Anu Books, Meerut.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar			
Course Code: A300402P		Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas 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 'Sa' swar which will help them to understand the tuning. 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. They'll understand the concept of laya and layakari through some basic talas.</p>			
Credits: 04		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 prescribed for detailed study.		18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.		08
III	One gat in any other Taal than Teental in any Raag with Four Taans/Todas from the syllabus.		08
IV	Ability to play any type of dhun or geet composition based on in any raag on your instrument.		06
V	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.		06
VI	Knowledge and ability of playing of two Swar Meend on Sitar.		06
VII	Ability to sing Sargam and knowledge of tuning of the chikaari strings of the Instrument.		04
VIII	Knowledge of playing of Jhala with variations of sixteen matra bol.		04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhanth*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
12. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
13. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
14. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
15. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
17. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
18. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
19. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
20. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
21. Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Degree/ B.A.	Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar		
Course Code: A300403R	Course Title: Project Report - 1	
Course outcomes: The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.		
Credits: 03	Core Compulsory	
Max. Marks: 100 (50 Project Report + 50 Research Analysis)	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 03/wk		
Unit	Topics	No. of Lectures
I	Individual Styles of various Sitar artists of different Gharanas. OR Nearby survey to explore the use of Music as a Therapeutic Device in Special needs Schools & Therapy Centers	45

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhant*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Sindhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
13. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
14. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
15. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
17. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
18. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
19. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
21. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
22. Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: A300501T		Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from modern period. They will get the salient knowledge of Gharana tradition in Indian Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakarīs including Ada laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory.</p>			
Credits: 04		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures (2 hours lecture): 04/week			
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Puriya, Multani Non-Detail study – Marwa and Sohni.		08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		06
III	<ul style="list-style-type: none"> • Theoretical description and notation writing of Taals- Sool Tal & Deepchandi Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Elementary knowledge of Aad Laya. 		08
IV	Notation writing of compositions of one gat with four taan / toda in any other Taal than Teental in any Raag from the syllabus.		04
V	<ul style="list-style-type: none"> • Placement of Swars on Veena by Pt. Srinivas. • Concept of Harmony and melody. • Study of Sandhi prakash raag, Parmel praveshak raag, Ardhhwadarshak swar 		14
VI	Gharana - definition and concept, its merits and demerits.		04
VII	<ul style="list-style-type: none"> • Brief history of Indian Classical Music from 18th Century A.D. to present day. • Biography and contribution in Indian Music of Pt. Nikhil Bannerjee, Pt. Bhimsen Joshi and Ustad Bismillah Khan. 		10
VIII	Essays: (i) Sangeet aur Samaj (ii) Classical music and Folk Music		06

Suggested Readings:

1. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi.
2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhant, Publisher: Kanishka Publishers and Distributors, New Delhi.
3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka
4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.
5. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
7. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.
8. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.
9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras
10. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.
11. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
12. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.
13. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.
14. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.
15. Pande, Dr. Ruchimita, A Study of some factors as predictor of performance in music, Anu Books, Meerut.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: A300502P		Course Title: Practical performance of the prescribed Raagas 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 taalals. 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: 04		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 prescribed for detailed study.		20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag 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 of playing Jhala with variations.		06
VI	Ability to sing Sargam in a given scale.		04
VII	Ability to tune the Instrument.		04
VIII	Ability to play Alaap in the prescribed ragas.		04

Suggested Readings:

- Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
- Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
- Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhanth*, Publisher: Kanishka Publishers and Distributors, New Delhi.
- Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhanthik Sangeet*, Publisher: Kanishka
- Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
- Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
- Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
- Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
- Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
- Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
- Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
- Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
- Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
- Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
- Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
- Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
- Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
- Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
- Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
- Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
- Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
- Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: A300503P		Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
<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: 02		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	Theoretical and analytical study of Raagas and Taalas.		02
II	One gat with Four tans/todas in any other Taal than Teental in any Raag from the syllabus.		08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.		06
IV	Knowledge of playing of Jhala and its variations.		02
V	Knowledge to play alankar and paltas.		02
VI	Knowledge to play Meend on Sitar.		04
VII	Knowledge of Swars and Saptak.		02
VIII	Knowledge of different components and technical terms used in sitar playing.		04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhant*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Sindhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
13. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
14. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
15. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
17. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
18. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
19. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
21. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
22. Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: A300601T	Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: They will get the salient knowledge of Senia Gharana tradition in Indian Classical Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakarīs including Odd laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory. They will know in detail about the concept of Gram, Moorchhana and Raag vargikaran. They will be able to understand about the western music as well.</p>		
Credits: 04		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 33
Total No. of Lectures(in hours per week): 04/week		
Unit	Topics	No. of Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Darbari Kanhada and Madhuvanti Non-Detail study – Basant and Paraj	08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in the Raags prescribed for detailed study.	06
III	<ul style="list-style-type: none"> • Theoretical description and notation writing of Taals – Ada Chaar Tal & Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Basic concept of Ada, Kuwad and Biyaad Laya. 	08
IV	Notation writing of compositions of one gat with four taans/todas in any other Taal than Teental in any Raag from the syllabus.	04
V	<ul style="list-style-type: none"> • Detailed analytical and comparative study of Raag vargikaran. • Concept of Alaap, Nibadh & Anibaddh gaan, Alaptigaan and Swasthan Niyam. • Elementary knowledge of Western Staff notation 	12
VI	<ul style="list-style-type: none"> • A detailed study of Graam and its types. • A detailed study of Moorchhana and its types. 	12
VII	Detailed knowledge of Senia gharana with its contribution in Indian Classical Music.	04
VIII	Essays: <ul style="list-style-type: none"> (i) Importance of Laya in Music (ii) Teaching of Music in Educational Organizations 	06

Suggested Readings:

1. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi.
2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhant, Publisher: Kanishka Publishers and Distributors, New Delhi.
3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka
4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.
5. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
7. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.
8. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.
9. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.
10. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1 to 4, Triyambak Prakashan, Nehru Nagar Kanpur.
12. Pande, Dr. Ruchimita, A Study of some factors as predictor of performance in music, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: A300602P	Course Title: Practical performance of the prescribed Raagas 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: 04		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 prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans/ todas in the Raag 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 of playing Jhala with variations.	06
VI	Ability to sing Sargam in a given scale.	04
VII	Ability to tune the Instrument.	04
VIII	Ability to play Alaap in the prescribed ragas.	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhant*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
13. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
14. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
15. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
17. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
18. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
19. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
21. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
22. Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: A300603P	Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
<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 a 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: 02		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	Theoretical and analytical study of Raagas and Taalas.	02
II	One gat with Four taans/todas in any other Taal than Teental in any Raag from the syllabus.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.	06
IV	Knowledge of playing of Jhala and its variations.	02
V	Knowledge to play alankar and paltas.	02
VI	Knowledge to play Meend on Sitar.	04
VII	Knowledge of Swars and Saptak.	02
VIII	Knowledge of different components and technical terms used in sitar playing.	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, *Sitar and its Technique*, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhanth*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Publisher: Kanishka
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
13. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
14. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
15. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
16. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
17. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
18. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
19. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
20. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.
21. Srivastava, Prof. Sangeeta, *Sangeet Sanjeevini, Bhaag-1 to 4*, Triyambak Prakashan, Nehru Nagar Kanpur.
22. Pande, Dr. Ruchimita, *A Study of some factors as predictor of performance in music*, Anu Books, Meerut.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

B.A :- Year Fourth		Music – Instrumental Sitar/Guitar	Semester - Seven
Course Code – A300701T		Theory I	
Course Title – General and Applied Music Theory-1			
Course outcome :- After completion of this course students will acquire knowledge of Hindustani Ragas and Talas, Notation writing ,Critical and analytical Knowledge of their construction and framework, along with Aesthetics.			
Credits – 04		Core Compulsory Min Marks :-	
Max Marks :- 25+75=100 Passing		33	
Total No of Lectures - 60 Lectures / Semester			
Unit	Topics		No. of Lectures
i.	Theoretical description of following raags with critical and analytical study: <ul style="list-style-type: none"> • Puriya kalyan. • Ahir Bhairav • Shyam Kalyan • Bairagi Bhairav Comparative and intensive study of similar raags of kalyan and bhairav ragang.		08
ii.	To compose and write notation with given verse/ bols of instrumental music or piece of gat / composition of vocal with given bols or shabad. Notation writing of Masitkhani and Razakhani Gat with four todas in each gat.		08
iii.	Theoretical description and notation writing of Taals Pancham- Sawari and Rudra Taal with Thah, Dugun, Tigun Chaugun and Ada (3/2) Layakari Elementary knowledge of Kayda, Paran, Tukda, Mukhda of Tabla.		08
iv.	Notation writing of compositions of one Razakhani Gat with Two Taan. in any other Taal, then Teentaal, in any raag from the Syllabus.		08
v.	Basic information of various Regional / Folk Music Percussion Instruments like Naal, Dholak, Khol, Dhaff, Nagara.		07
vi.	Definition of Raag, Raag Lakshan, Study of Gharana: Banaras Gharana and Senia Gharana		08
vii.	Contribution of the following Musicians, Ustad Faiyaz Khan, Pt. Kishan Maharaj		08
viii.	An essay of about 600 words on a given topics of Music e.g. (1) Factors effecting the Stage Performance (2) Classical Music and Folk Music		05
Suggested Readings : <ol style="list-style-type: none"> 1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts 2. Dr. Nagendra, Ras Siddhant, 3. Sharma, Dr. Manorama, Sangeet mani part 1and 2, 4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun, 5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2, 6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3 7. Srivastava, Pt. Girish Chandra, Taal kosh, 8. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.Anu Books , Meerut 9. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaata ke Raag 10. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh. 			

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music – Instrumental Sitar/Guitar	Semester - Seven
Course Code – A300702T		Theory II	
Course Title – History of Music			
Course outcome :-Hindustani Music has a rich cultural heritage; this paper will enable students to know our history through musical developments during periods chosen for study. Introduction to Research in Music .			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures 60 Lectures per semester			
Unit	Topics		No. of Lectures
i.	Historical study of Vedic Period, Ramayan Period, Mahabharat Period.		15
ii.	Study of the following Musicologists and their text Bharat, Matang, Sharang dev		15
iii.	History of Music during Medieval period with special contribution of Bhakti Andolan in the revolution and revival of Bhartiya Sangeet with special reference to Bhakt Kavis.		15
iv.	General Introduction to Research Methodology		15
Suggested Readings :			
<ol style="list-style-type: none"> 1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts 2. Dr. Nagendra, Ras Siddhant, 3. Sharma, Dr. Manorama, Sangeet mani part 1and 2, 4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun, 5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2, 6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3 7. Srivastava, Pt. Girish Chandra, Taal kosh, 8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras 9. Banerjee, Dr. Geeta, Malhar Darshan, 10. Sangeet Patrika, Music Journal 11. Sangeet Kala Vihar, Music Journal 12. Sangeet Natak Academy, Music Journal 13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut 14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag. 15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh 			

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

BA	Year: Fourth	Semester Seven
Subject- Music – Instrumental Sitar/Guitar		
Course-Code- A300703P	Course-Title: Practical- I (Viva Voce)	
Course Outcome – It will give an exposure to perform on stage and build confidence		
Total No of Lectures 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Critical and analytical knowledge of Raags prescribed for the syllabus with their Ragangs and similar raags of the same ragang. One Vilambit (Masitkhani) Gat and one Drut (Razakhani) Gat with Aaroh, Avroh, Pakad, brief Aalap, Taan/Todas in the Raag prescribed for detailed Study <ul style="list-style-type: none"> • Puriya Kalyan • Ahir Bhairav 	10
ii.	One Drut (Razakhani) Gat with. Aaroh Avroh & Pakad and four Taans in Raag prescribed for Non detailed study – <ul style="list-style-type: none"> • Shyam Kalyan. • Bairagi 	10
iii.	Detailed knowledge of prescribed. Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, dugun, tigan chaugun and Ada (3/2) layakari.	08
iv.	Knowledge of Bols played on Sitar by right hand with Mizrab. OR Lakshan Geet in any Raag from the syllabus.	08
v.	Knowledge of Playing Jhala. and its patterns in any raag.	06
vi.	Ability to demonstrate Meend, Gamak and alankarans	06
vii	Ability to Tune Jodi Strings of the instrument.	06
viii	Ability to play one Dhun in any raag.	06

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut
13. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
14. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

BA	Year: Fourth	Semester Seven
Subject- Music – Instrumental Sitar/Guitar		
Course-Code- A300704P	Course-Title: Practical- II Stage Performance	
Course Outcomes- It will provide wide knowledge of the practical aspect of music while demonstrating and presenting Raags and Taals.		
Total No of Lectures 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Practical demonstration of any Raag of detailed study with Aalap, Bol Aalap, Masitkhani Gat / Razakhani Gat with Todas / Taans in Chaugun, Chagun, Athgun layakaries, Jhala / Tarana for 20 to 25 minutes on stage in front of invited audience.	10
ii.	Ability to play one Gat - Razakhain with four Todas and Jhala with Taans.	10
iii.	One Gat in any Taal other than Teentaal.	10
iv.	Ability to demonstrate taal on hand with Thah, dugun, Tigon Chaugun and Ada laya.	10
v.	Knowledge of Jhala and its variations.	10
vi.	Knowledge of different components and technical terms used for playing Sitar.	10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut
11. Sangeet Patrika, Music Journal
12. Sangeet Kala Vihar, Music Journal
13. Sangeet Natak Academy, Music Journal
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

B.A :- Year Fourth		Music- Instrumental Sitar/Guitar	Semester - Seven
Course Code – A300705P		Course Title – Practical III (Basic Ragas)	
Course outcome :- Student will get an opportunity to learn and explore Traditional and Semi Classical forms of Indian Music.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures: 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Critical and analytical Presentation of Basic Raags • Yaman • Malkaus Ability to perform. Dhun of their choice.		15
ii.	Theoretical Knowledge of Kajri, Chaiti, Trivat, Holi, Chaturang and popular Taals played with these forms of music. Names and Contribution of Five Famous Semi Classical Singers.		15
iii.	Knowledge of Folk music and Chitrapat Sangeet. Names and Contribution of Five famous Folk Artist.		15
iv.	Knowledge of Tabla Tanpura, Harmonium. ability to tune one’s own instrument & play simple Alankars on Harmonium.		15
Suggested Readings :			
<ol style="list-style-type: none"> 1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts 2. Dr. Nagendra, Ras Siddhant, 3. Sharma, Dr. Manorama, Sangeet mani part 1and 2, 4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun, 5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2, 6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3 7. Srivastava, Pt. Girish Chandra, Taal kosh, 8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras 9. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut 10. Banerjee, Dr. Geeta, Malhar Darshan, 11. Sangeet Patrika, Music Journal 12. Sangeet Kala Vihar, Music Journal 13. Sangeet Natak Academy, Music Journal 14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag 15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh. 			

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

BA	Year: Fourth	Semester Seven
Subject- Music Instrumental Sitar/Guitar		
Course-Code- A300706R	Course-Title: Research Project	
Course Outcomes- After completion of this paper student will be able to do mini research and will explore different areas in the field of research.		
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Research : Meaning, definition, Characteristics, Significance and purpose of Research.	15
ii.	Framework of a Research (Literature review and selection of Research Topic)	15
iii.	Hypothesis, Research Methodology and Data Collection.	15
iv.	Topics for Research Project :- (i) Role of social media in promotion. of classical music. (ii) Importance of Music in Education. (iii) History and development of Musical instruments. (iv) Contribution of any one Renound artist. (v) Folk Music Artist and their contribution in preserving Indian cultural heritage.	15

Note: Student will opt for this paper who wants to go for Research, in place of practical 3.)

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut
10. Banerjee, Dr. Geeta, Malhar Darshan,
11. Sangeet Patrika, Music Journal
12. Sangeet Kala Vihar, Music Journal
13. Sangeet Natak Academy, Music Journal
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

B.A :- Year Fourth		Music – Instrumental Sitar/Guitar	Semester – Eight
Course Code – A300801T		Theory I	
Course Title – General and Applied Music Theory-11			
Course outcome :- Critical and analytical ability to understand Raags and Taals and develop practical and critical thinking.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Theoretical and analytical study of the Ragas prescribed for Practical Performance with critical knowledge. Detail :- <ul style="list-style-type: none"> • Suddha Sarang • Maru Bihag Non-Detail :- <ul style="list-style-type: none"> • Madmad Sarang • Bihagda 		10
ii.	To compose and write notation of given piece of bols of instrumental music in a gat		10
iii.	Writing of Mukta aalap, tanas, and Tihais in the Ragas prescribed for Eight semester		10
iv.	Critical Study of Bihag and Sarang Ang with comparative study of other similar Raags of that ang.		10
v.	Notation writing of compositions of Vilambit and Drut Gat with four Tanas in prescribed Ragas. Knowledge of Chaar Taal and Tilwada with Thah, Dugun, Tigun, Chaugun and Kuwad Layakari.		10
vi.	An essay of about 600 words on a given topic related to music <ul style="list-style-type: none"> • Employment and Music संगीत एवं व्यवसायीकरण • Health and Music संगीत एवं स्वास्थ्य 		05
vii.	Study of Agra Gharana, Kirana Gharana and Etawah Gharana. Contribution of Pt. Vishnu Narayan Bhattachande and Pt. Vishnu Digamber Pulaskar in the upliftment of Shastriya sangeet.		05

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut.
11. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaata ke Raag.
12. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeetabhinava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music - Instrumental Sitar/Guitar	Semester - Eight
Course Code – A300802T		Theory II	
Course Title – Aesthetics of Music			
Course outcome :- Ras Theory and principles of Aesthetics plays an important role to understand Music and its place among other Fine Arts.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Definition of Ras and its varieties (According to Bharat and Abhinav Gupta)		15
ii.	Ancient principles regarding relationship of music with Ras and its concepts. (Swar Ras, Rag Ras, Chhanda, Taal Ras)		15
iii.	Aesthetics :- Definition and historical background General idea of the western philosophy of arts and Aesthetics		10
iv.	Musical intervals and scales		10
v.	Biography and contribution of Pt. Omkarnath Thakur, Pt. Bhimsen Joshi, Pt. Ravi Shankar, Pt. Ramashraya Jha.		10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1 and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut
11. Sangeet Patrika, Music Journal
12. Sangeet Kala Vihar, Music Journal
13. Sangeet Natak Academy, Music Journal
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music – Instrumental Sitar/Guitar	Semester - Eight
Course Code –A300803P		Practical IV	
Course Title – (Viva Voce)			
Course Outcome – It will give an exposure to perform on stage and build confidence			
Credits – 02+02=04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures 60: Lectures per Semester			
Unit	Topics	No. of Lectures	
i.	Detail and critical study of Ragas given below with their ragangs and similar raags: <ul style="list-style-type: none"> • Shuddh Sarang • Maru Bihag Critical Study of Non-Detailed Ragas given below <ul style="list-style-type: none"> • Madmad Sarang • Bihagda 	15	
ii.	Ability to demonstrate taals given below with their Theka, Dugun, Tigun, Chaugun and Kuwad Laya <ul style="list-style-type: none"> • Gajjhampa • Khemta 	15	
iii.	Demonstration of one Drut laya Gat in Any Taal other than Teentaal.	15	
iv.	Knowledge of Bols played on Sitar by right hand with Mizrab.	8	
v.	Knowledge of Playing Jhala. and its patterns in any raag.	6	
vi.	Ability to demonstrate Meend, Gamak and others alankarans.	6	
vii.	Ability to Tune Jodi Strings of the instrument.	6	
viii.	Ability to play one Dhun in any raag.	4	

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music Instrumental Sitar/Guitar	Semester - Eight
Course Code – A300804P		Practical V	
Course Title – Stage Performance			
Course Outcomes- It will provide wide knowledge of the practical aspect of music while demonstrating and presenting Raags and Taals.			
Credits – 04 Max Marks :- 25+75=100		Core Compulsory Min Passing Marks :- 33	
Total No of Lectures 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Practical Performance of any one Ragas given below for 20 to 25 minutes in front of invited audience. <ul style="list-style-type: none"> • Shuddh Sarang • Maru Bihag 		15
ii.	Presentation of Ragas given below (Razakhani Gat/ Chota Khayal) Non-Detail: <ul style="list-style-type: none"> • Madmad Sarang • Bihagda 		15
iii.	Ability of playing simple Theka of Dadra & Keharva Taal on Tabla.		15
iv.	Ability to make a any Drut Gat composition in Teentaal.		15

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth	Music Instrumental Sitar / Guitar	Semester - Eight
Course Code – A300805P	Practical VI	
Course Title – Basic Ragas		
Course outcome :- Students can perform semi classical and Gazal, Geet and Raagmala along with playing harmonium, they will have good knowledge of their sangat instruments		
Credits – 04 Max Marks :- 25+75=100	Core Compulsory Min Passing Marks :- 33	
Total No of Lectures Theory 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	An intensive study of following basic Raags with Alap, Vilambit and Drut composition in <ul style="list-style-type: none"> • Darbari Kanada • Todi 	15
ii.	At least one composition of Bhajan/Geet/Ghazal/Dhun in any Raag. Names and Contribution of five popular Sitarist.	15
iii.	Ability of playing simple Theka of Ektaal, Chartaal. Practical demonstration of Taals on hand of all the previous learnt Taals.	15
iv.	Knowledge of Parts of Tabla & Tunning of Tanpura / Sitar	15

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1 and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. Anu Books , Meerut
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth	Music Instrumental Sitar/Guitar	Semester - Eight
Course Code – A300807R	Project	
Course Title – Research Project		
Course Outcomes- After completion of this paper student will be able to do mini research and will explore different areas in the field of research.		
Credits – 04 Max Marks :- 25+75=100	Core Compulsory Min Passing Marks :- 33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Knowledge of different areas of Research in Music Interdisciplinary Studies in relation to Music	30
ii	Students will submit a Report of a Dissertation after conducting Research on any one of the Topic of their choice under the Supervision of their teacher. Topics <ul style="list-style-type: none"> • Occupational opportunities in Music. • Interrelationship between Artist and Audience. • Music Therapy. • Music education of Modern times. in School, College & University level, Problem & Solution. • Role of accompaniment in Musical Performance. • Role of Music in development of Personality. 	30

Note: Student will opt for this paper who wants to go for Research, (in place of practical 3.)

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaata ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

CSJM UNIVERSITY KANPUR

Syllabus for PG for FYUP Students

Note: Students wishing to pursue post-graduation after completing their Four-Year Undergraduate program will undertake one year post graduate program comprising of Semester 1 and Semester 2. For these semesters syllabus is given below. Students will study four papers and make one Research Project carrying 4 credits.

SEMESTER- WISE TITLES OF THE PAPERS for FYUP M.A. Students in Music Instrumental Sitar/Guitar

Music Instrumental Sitar/Guitar M.A. / Sem I				
Paper	Paper Code	Title of The Paper	Theory/Practical	Credits
I	A300901T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-I	THEORY	4
II	A300902T	HISTORY OF STAFF NOTATION & VOICE CULTURE-I	THEORY	4
III	A300903P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
IV	A300904P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
V	A300905P	PRACTICAL-III (BASIC RAGAS)	PRACTICAL	4
Music Instrumental Sitar/Guitar M.A. / Sem II				
Paper	Paper Code	Title of The Paper	Theory/Practical	Credits
I	A301001T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-II	THEORY	4
II	A301002T	HISTORY OF STAFF NOTATION & VOICE CULTURE-II	THEORY	4
III	A301003P	PRACTICAL-IV (VIVA VOCE)	PRACTICAL	4
IV	A301004P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
V	A301005P	PRACTICAL-VI (BASIC RAGAS)	PRACTICAL	4
VI	A301007R	RESEARCH PROJECT	RESEARCH	4

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Detailed Syllabus M.A. Semester I

FYUP 9th Sem

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester – Ninth
Course-Code- A300901T	Theory-1st	
Course-Title: Applied Music Theory & Musical compositions I		
Course Outcome- Critical and analytical ability to understand Raags and Taals, Karnataka Taal System and development of practical approach.		
Credit- 04 Max Marks :- 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Theoretical and analytical study of the ragas prescribed with Ragang and similar raags. Todi Ang- Bilaskhani Todi Bhopal Todi Kanda Ang- Abhogi Kanda Kausi Kanda.	10
ii.	To compose and write notation of a given piece of verse/ bols of instrumental music in a Gat in the prescribed raags.	10
iii.	Writings of mukta alaps and Tanas, bol, tihais in the ragas prescribed.	10
iv	Karnatak Tal system, its comparison with Hindustani Taal system. Knowledge of Vishnu Digamber Notation System.	10
v.	Detailed study of Gharanas : Gwalior, Jaipur, and Maihar.	10
vi.	Knowledge of Talas - Deepchandi and Jat Taal with Thah, Dugun, Tigun Chagun and Biyad Layakaries.	10
Suggested Readings :		
<ol style="list-style-type: none"> 1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts 2. Dr. Nagendra, Ras Siddhant, 3. Sharma, Dr. Manorama, Sangeet mani part 1and 2, 4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun, 5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2, 6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3 7. Srivastava, Pt. Girish Chandra, Taal kosh, 8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras 9. Banerjee, Dr. Geeta, Malhar Darshan, 10. Sangeet Patrika, Music Journal 11. Sangeet Kala Vihar, Music Journal 12. Sangeet Natak Academy, Music Journal 13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. 14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag. 15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh. 		

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester – Ninth
Course-Code- A300902T	Theory-2nd	
Course-Title: History, Staff Notation & Voice Culture-1		
Course Outcome- Student will develop Historical Knowledge of Musical Instruments, will learn about various renowned Musicologist, General principles of Voice Culture and western Staff Notation.		
Credit- 04 Max Marks :- 25+75=100	Core Compulsory Min Passing Marks :-33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i	Classification of Indian musical instruments.	10
ii.	Historical knowledge of the following musical instruments: Mattakokila, Vipanchi, Ektantri, Tritantri, Patah, Vanshi & Kansya Taal.	10
iii.	An introduction of the swara and raga chapters of Swarmelkalanidhi	10
iv.	Comparative study of Hindustani & Karnatak music systems with special reference to swara, raga & compositional patterns	10
v.	The contribution to music of following musicians/musicologists: Acharya K.C.D Brahaspati, Ustad Allauddin Khan, Pt. Debu Chaudhry, Pt. Jasraj	10
vi	Principles of Western Staff Notation System. General Principles of Voice Culture.	10
Suggested Readings :		
<ol style="list-style-type: none"> 1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts 2. Dr. Nagendra, Ras Siddhant, 3. Sharma, Dr. Manorama, Sangeet mani part 1 and 2, 4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun, 5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2, 6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3 7. Srivastava, Pt. Girish Chandra, Taal kosh, 8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras 9. Banerjee, Dr. Geeta, Malhar Darshan, 10. Sangeet Patrika, Music Journal 11. Sangeet Kala Vihar, Music Journal 12. Sangeet Natak Academy, Music Journal 13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music. 14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag. 15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh. 		

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester – Ninth
Course-Code- A300903P	Practical-1st	
Course-Title: Viva Voce		
Course Outcome- It will provide wide knowledge of practical aspects of music and develop analytical thinking while demonstrating and presenting a raag.		
Credit- 04 Max Marks - 25+75=100	Core Compulsory Min Passing Marks-33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i	Intensive and comparative study of ragas Todi Anga: <ul style="list-style-type: none"> • Bilaskhani Todi • Bhopal Todi Kangda Anga: <ul style="list-style-type: none"> • Abhogi Kangda • Kaunsi kanda 	15
ii	Intensive study of ragas with vilambit khayal/ Masitkhani gat One Madhya laya khayal/razakhani gat to be learnt in all the ragas.	15
iii	Practical Demonstration of the Raags with ability to identify the Ragang and differentiate between similar raags of the same ang.	10
iv	Demonstration of Taals with hand in different layakaries (Sam & Visham both) of all the Taals learnt in previous classes	10
v	Ability to tune one own Instrument. Ability to play basic Taals on Tabla.	10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester – Ninth
Course-Code- A300904P	Practical-2nd	
Course-Title: Stage Performance		
Course Outcome- It will give opportunity and exposure to perform on stage and build confidence.		
Credit- 04 Max Marks - 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i	A student is required to prepare any one raag from the ragas of Intensive study in the practical paper I as his/her choice and perform it at least 30 minutes before an invited audience.	20
ii.	One Dhrupad or one Dhamar / Razakhani Gat in other any other Taal than Teentaal for Instrumental Music, along with layakaries and upaj.	15
iii	A Thumri / Dhun (for instrumental music) must be prepared in any raag suitable for semi classical music.	15
iv.	Ability to tune one own instrument	10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.
14. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
15. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar Vocal	Semester – Ninth
Course-Code- A300905P	Practical-3rd	
Course-Title : Basic Raags		
Course Outcome- As the title suggest this paper will give insight into the basic raags and semi classical music.		
Credit- 04 Max Marks :- 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i	An intensive study of the following basic ragas with Alap, Vilambit and Drut compositions: <ul style="list-style-type: none"> • Darbari Kanda • Todi 	15
ii.	At least one composition in any one of the following forms: Bhajan/Geet/Ghazal/Dhun (for instrumental music)	10
iii.	Ability of playing simple theka of Ektaal & Chartaal. Ability to demonstrate all basic Taal by hand with different layakaries.	10
iv	Playing of Harmonium and Acoustic Tanpura.	10
v	Characteristics of similar ragas of Hindustani and Karnatak. Music.	10
vi.	Assignment	5

Suggested Readings :

1. **Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts**
2. **Dr. Nagendra, Ras Siddhant,**
3. **Sharma, Dr. Manorama, Sangeet mani part 1 and 2,**
4. **Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,**
5. **Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,**
6. **Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3**
7. **Srivastava, Pt. Girish Chandra, Taal kosh,**
8. **Hamare Sangeet Ratna, Sangeet karalaya, Hathras**
9. **Banerjee, Dr. Geeta, Malhar Darshan,**
10. **Sangeet Patrika, Music Journal**
11. **Sangeet Kala Vihar, Music Journal**
12. **Sangeet Natak Academy, Music Journal**
13. **Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.**
14. **Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.**
15. **Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.**

Note -

- **Internal for 25 marks, out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.**
- **External for 75 marks**

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Detailed Syllabus M.A. Semester II

FYUP 10th Sem

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester - Tenth
Course-Code- A301001T	Theory-1st	
Course-Title: Applied Music Theory & Musical compositions II		
Course Outcome- Critical and analytical ability to understand Raags and Taals ,Types of Nibadh Gan and develop practical approach.		
Credit- 04 Max Marks - 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Theoretical and analytical study of the Ragas prescribed with Ragang and similar Raags. <ul style="list-style-type: none"> • Bageshri, • Rageshri • Sur Malhar, • Gaud Malhar 	10
ii.	To compose and write notation of a given piece of verse/bols (vocal) instrumental music in a Gat	10
iii.	Writings of mukt alaps and Tanas, Bol Tanas, Tihais in the Ragas prescribed	10
iv.	Lay kariyan-Simple & Ada, Kuwad, Biyad	10
v.	Nibadh Gan and its varieties (from Prabandh to modern compositions) and all varieties of compositions in instrumental music. Stage performance techniques	10
vi.	Detailed study of Gharanas: Rampur Sahaswan, Indore, Patiyala. Contribution of musicologist / musicians, Pt. Lal Mani Mishra, Vidushi Kishori Amonker, Pt. Birju Maharaj, Pt. Durga Lal, Ustad Zakir Hussain	10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
14. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.
15. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester - Tenth
Course-Code- A301002T	Theory-2nd	
Course-Title: History, Staff Notation & Voice culture II		
Course Outcome- Student will develop Historical Knowledge of Musical Instruments and Various Scholars of Classical Music, General principles of voice culture.		
Credit- 04 Max Marks - 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures : 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	Classification of Indian Musical instruments. <ul style="list-style-type: none"> • Tat • Shushir • Avnadh • Ghan 	10
ii.	Historical Development of Indian Music <ul style="list-style-type: none"> • Ancient Period • Medieval Period • Modern Period 	15
iii.	Knowledge of following text books :- Natya Shastra, Chaturdandiprakashika, Sangeet Ratnakar and Sangeet Parijat.	10
iv.	Principles of voice culture :- Indian and Western	10
v.	Knowledge of Western Staff Notation System Ability to write notation in Staff Notation System & Time Signature.	15

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1 and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
14. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.
15. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester -Tenth
Course-Code- A301003P	Practical-4th	
Course-Title: Viva Voce		
Course Outcome- It will provide wide knowledge of the practical aspects of music and develop analytical thinking while demonstrating and presenting a raag.		
Credit- 04 Max Marks - 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i	Intensive and critical study of ragas Kafi Anga <ul style="list-style-type: none"> • Bageshri • Rageshri Malhar Anga <ul style="list-style-type: none"> • Sur Malhar • Gaud Malhar 	20
ii.	Intensive study of raga with vilambit khayal /Masitkhani gat one Madhya laya khayal/ Razakhani gat to be learnt in all the ragas	20
iii.	Practical demonstration and ability to differentiate all the Raags with their Angs .	10
iv.	Demonstration of all the taals learnt in B A. with Thah , Dugun, Tigun, Chaugun and Ada, Kuwad, Biyad.	10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal
13. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
14. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.
15. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.

Sangeetabhinava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester - Tenth
Course-Code- A301004P	Practical- 5th	
Course-Title: Stage Performance		
Course Outcome: It will give opportunity and exposure to perform on stage and also build confidence.		
Credit- 04 Max Marks - 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures: 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	A student is required to prepare any one Raag from the ragas of practical paper IV as his/her choice. Performance should be of at least for 30 minutes before an invited audience.	20
ii.	One Dhrupad or one Dhamar / Gat in any other taal than Teentaal for Instrumental Music, along with layakaris and upaj	20
iii.	One Thumri / Dhun (for instrumental music) must be prepared in any raag, Desh, Kafi, Bhairavi.	10
iv.	Ability to tune your own instrument	10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal.
13. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
14. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.
15. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA	Year: Fifth Music Instrumental Sitar/Guitar	Semester - Tenth
Course-Code- A301005P	Practical- 6th	
Course-Title: Basic Raags		
Course Outcome : As the title suggest, this paper will give insight into the basic raags and Semi classical music.		
Credit- 04 Max Marks - 25+75=100	Core Compulsory Min Passing Marks -33	
Total No of Lectures : 60 Lectures per Semester		
Unit	Topics	No. of Lectures
i.	An intensive study of basic ragas with alap, vilambit and drut compositions in Raag, Miya Malhar Multani	20
ii.	At least one composition in each of the following forms: Regional Folk songs Ghazal / Dhun (For Instrumental Music)	20
iii.	Playing simple theka of Adachautaal and Pancham sawari. Names of five Famous Tabla Maestros and their Gharana.	10
iv.	Ability of playing Harmonium and Acoustic Tanpura	10

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal.
13. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
14. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.
15. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.

Note

- **Internal for 25 marks, + External Marks 75 = 100 out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.**

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**

Program/Class Degree- MA		Year: Fifth Music Instrumental Sitar/Guitar	Semester - Tenth
Course-Code- A301007R		Research	
Course-Title: Research Project			
Program Outcome: On the Completion of the Semester Student has to Prepare one Dissertation on any topic of Research as advised and supervised by the Teacher Assigned			
Course Outcome: On Successful Completion of this course Student will be able to acquire Practical Experience for Research work and understand the concept of necessary steps like – Preparation, Literature review, Data collection etc.			
Credit- 04 Max Marks - 25+75=100		Core Compulsory Min Passing Marks -33	
Total No of Lectures: 60 Lectures per Semester			
Unit	Topics	No. of Lectures	
i.	In Both years of P.G. Program, there will be a Research Project on Equivalently a Research oriented Dissertation as per Guideline (4 Credits) the Student Shall Submit a Report/Dissertation for Evaluation at the end of the year which will be of 100 marks The Student Straight away will be Awarded 25 Marks of the Publishes a Research Paper on the topic of Research Project or Dissertation.	60	
Suggested Topics	<ol style="list-style-type: none"> 1. Classification of Indian Instruments 2. Classical Dances of India 3. The Therapeutic Aspect of Music 4. Gharana Tradition 5. Music Education in Modern Times 6. Aesthetics of Indian Classical Music 7. Importance of Ras and Bhav in Music 8. Raag and Ritu 9. Gayaki & Tantrakari Ang in instrumental Music 10. Biographical Analysis of any Artist of Modern Time 11. Regional Folk Music 12. Comparative Study of Karnataka & Hindustani Music 13. Book Review 14. Essential Components of Composition 		

Suggested Readings :

1. Jha, Pt. Ramashray, Abinav Geetantali, 1st to 5 parts
2. Dr. Nagendra, Ras Siddhant,
3. Sharma, Dr. Manorama, Sangeet mani part 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2,
6. Srivastava, Pt. Girish Chandra, Taal parichay, Part-1 to 3
7. Srivastava, Pt. Girish Chandra, Taal kosh,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
12. Sangeet Natak Academy, Music Journal.
13. Pathak, Dr. Nisha, Tantri Vadyon par Kaafi Evam Bhairav Thaat ke Raag.
14. Dwivedi, Dr. Sunita, Ayodhya Kendrit Rambhakti Dhara Ka Sangeet Paksh.
15. Pande, Dr. Ruchimita, A study of some factors as predictor of performance in music.

Sangeeta Srivastava

**(Dr. Sangeeta Srivastava)
Convener (BOS)**