

**CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY
KANPUR**



Four Year Undergraduate Programme (FYUP)

MUSIC VOCAL

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 VOCAL**

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 VOCAL

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	A320101T	Introduction to Indian Music	Theory	4
		A320102P	Study of Ragas and Taals	Practical	2
	II	A320201P	Critical Study of Ragas and Taals	Practical	4
		A320202T	History of Indian Music	Theory	2
2	III	A320301T	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	4
		A320302P	Study of Ragas and Taals	Practical	2
		A320401P	Critical Study of Ragas and Taals	Practical	4
	IV	A320402T	Notation System, Scales and Time Signature	Theory	2
		A320403R	Research Project	Project	3
3	V	A320501T	Science of Western Music, Style of Indian Music	Theory	4
		A320502P	Critical Study of Ragas and Taals	Practical	4
		A320503T	Applied Theory of Ragas and Taals	Theory	2
	VI	A320601T	Study of Gharana, Ravindra Sangeet and Carnatic Music	Theory	4
		A320602P	Critical Study of Ragas and Taals	Practical	4
		A320603T	Applied Theory of Ragas and Taals	Theory	2
B.A. Honours					
4	VII	A320701T	GENERAL & APPLIED MUSIC THEORY-I	THEORY	4
		A320702T	HISTORY OF MUSIC	THEORY	4
		A320703P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
		A320704P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
		A320705P	PRACTICAL-III (BASIC RAGAS)	PRACTICAL	4
	VIII	A320801T	GENERAL & APPLIED MUSIC THEORY-II	THEORY	4
		A320802T	AESTHETIC OF MUSIC	THEORY	4
		A320803P	PRACTICAL-IV(VIVA VOCE)	PRACTICAL	4
		A320804P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
		A320805P	PRACTICAL-VI (BASIC RAGAS)	PRACTICAL	4

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
 Convener (BOS)

B.A. Honours with Research
Research Project(VIIth & VIIIth Sem) will be given only to those students who obtain minimum of 75% marks till their sixth semester

4	VII	A320701T	GENERAL & APPLIED MUSIC THEORY-I	THEORY	4
		A320702T	HISTORY OF MUSIC	THEORY	4
		A320703P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
		A320704P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
		A320706R	RESEARCH PROJECT	RESEARCH	4
	VIII	A320801T	GENERAL & APPLIED MUSIC THEORY-II	THEORY	4
		A320802T	AESTHETIC OF MUSIC	THEORY	4
		A320803P	PRACTICAL-IV (VIVA VOCE)	PRACTICAL	4
		A320804P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
		A320807R	RESEARCH PROJECT	RESEARCH	4

M.A. Vocal Music (1 Year)

5	IX	A320901T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-I	THEORY	4
		A320902T	HISTORY OF STAFF NOTATION & VOICE CULTURE-I	THEORY	4
		A320903P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
		A320904P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
		A320905P	PRACTICAL-III (BASIC RAGAS)	PRACTICAL	4
	X	A321001T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-II	THEORY	4
		A321002T	HISTORY OF STAFF NOTATION & VOICE CULTURE-II	THEORY	4
		A321003P	PRACTICAL-IV (VIVA VOCE)	PRACTICAL	4
		A321004P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
		A321005P	PRACTICAL-VI (BASIC RAGAS)	PRACTICAL	4
		A321007R	RESEARCH PROJECT	RESEARCH	4

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate / BA	Year: First	Semester: First
Subject: Music Vocal		
Course Code: A320101T	Course Title: Introduction to Indian Music	
Course outcomes: On the successful completion of Introduction to Indian Music students will develop a strong foundation on the basic understanding of the Indian Music.		
Credits: 4	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 6-0-0		
Unit	Topics	No. of Lectures
I	Defination of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar and its kinds, Vibration and Frequency, Sahayak Naad.	9
II	72 Mela (That) of Venkatmukhi, 32 Thats of Bhatkhande Ji.	6
III	Definition of technical terms like Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend,	5
IV	Knowledge of the Concept of Raga, Gram, Moorchhna, Definition of Swar and Shruti, Relationship between Swar and Shruti.	8
V	Writing of Taals in notation with Dugun laykari.	5
VI	Writing of notations of Bandish from the Ragas of course.	9
VII	Comparative study of Ragas and Taal of course.	9
VIII	Identification of Ragas by given Swar Samooh.	9
Suggested Readings: 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers 3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers 4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 5. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 6. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 7. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 8. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 9. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 10. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1, Triyambak Prakashan, Nehru Nagar Kanpur.		

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate / BA	Year: First	Semester : First
Subject: Music Vocal		
Course Code: A320102P	Course Title: Study of Ragas and Taals	
Course outcomes: This paper focuses on the practical fundamentals of perform a Raag on stage wirth Vilambt and Drut Khayal. They will able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the concept of Lay and Layakari.		
Credits: 2		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 6-0-0		
Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Yaman, (B) malkauns Non Detail- (A) Bhairav (B) Bilawal (C) Bhairavi	10
II	Ability to demonstrate Taals given below with their Theka and Dugun (A) Teen Taal (B) Ek Taal (C) Keharwa	6
III	Students should able to perform a Bhajan, Geet and gazal of their choice.	7
IV	Students should able to perform 20 Alankars of their choice from above mentioned Ragas.	7
Suggested Readings: 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers 3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers 4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 5. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 6. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 7. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 8. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 9. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 10. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1, Triyambak Prakashan, Nehru Nagar Kanpur.		


(Dr. Sangeeta Srivastava)
Convener (BOS)

Subject: Music Vocal		
Programme/Class: Certificate / BA	Year: First	Semester: Second
Course Code: A320201P	Course Title: Critical Study of Ragas and Taals	
Course outcomes: This paper focuses on the practical fundamentals of perform a Raag on stage wirth Vilambt and Drut Khayal. They will able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the concept of Lay and Layakari.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 6-0-0		
Unit	Topics	No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Shudh Kalyan, (B) Brindavani Sarang	9
II	Brief study of the following Ragas, given below: Non Detail- (A) Kamod (B) Deshkar (C) Chhayanat	6
III	Ability to demonstrate Taals given below with their Theka and Dugun (A) Chaar Taal (B) Dhamar (C) Dadra	5
IV	Students should able to perform a Bhajan, Geet and gazal of their choice.	8
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	5
VI	Demonstration of one Dhrupad with Dugun Layakari in any one of the above mentioned Ragas.	9
VII	Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal.	9
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Ragas.	9
Suggested Reading : 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 9. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 10. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan 11. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 12. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 13. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 14. Srivastava, Prof. Sangeeta. Sangeet Sanjeevini. Bhaag-I. Trivambak Prakashan, Nehru Nagar Kannur.		


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Certificate / BA	Year: First	Semester : Second
Subject: Music Vocal		
Course Code: A320202T	Course Title: History of Indian Music	
Course outcomes: The focus of this paper is the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic age.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (75+25)	Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 6-0-0		
Unit	Topics	No. of Lectures
I	Study of Ancient Music- Vedic, Ramayana, Mahabharat_	9
II	Knowledge about Medieval and Modern History of Indian music.	7
III	Comperative study of Ragas and Identification of Ragas by given Swar Samooh.	7
IV	Writing notation of Bandish from the Ragas of course and Taals with Dugun and Chaugun Layakari	7
Suggested Readings: 1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj. 2. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-1, Triyambak Prakashan, Nehru Nagar Kanpur. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 9. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 10. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 11. Vasant, Sangeet Visharad, Publisher: Sangeet Karvalaya, Hathras.		


Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma / BA	Year: Second	Semester: Three
Subject: Music Vocal		
Course Code: A320301T	Course Title: Contribution of Ancient, Medieval and Modern Scholars to Indian Music	
Course outcomes: The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Students will be able to understand development of Indian Music.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials- (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Detail study of contribution of Ancient Scholars to Indian Music: Bharat, Matang, Narad and Dattil.	8
II	Detail study of contribution of Medieval Scholars to Indian Music: Sharang Dev, Ahobal, Lochan, Shrinivas, Venkatmukhi, Taansen, Haridas, Damodar Pandit and Maan Singh Tomar etc.	8
III	Contribution of Bhatkhande Ji, V.D.Paluskar and Ravindra Nath Tagore to Indian Music.	6
IV	Contribution of Premlata Sharma, Prof Lal Mani Mishra, Pt Omkar Nath Thakur,	8
V	Contribution of Pt Ramashraya Jha, Pt Raja Bhaiya Poonchhwale, Pt Debu Chaudhary.	7
VI	Writing of Taalsin in notation with different Layakaries like Dugun and Chaugun	8
VII	Notation of Bandish (Vilambit, Drut and Dhrupad) from the Ragas of course. Identification of Ragas by given Swar Samooh.	8
VIII	Comperative study of Ragas and Taals of couse.	7
Suggested Readings : 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 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. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 6. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 7. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 8. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-2, Triyambak Prakashan, Nehru Nagar Kanpur. 9. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, 10. Vasant, Sangeet Visharad, Publisher: Sangeet Karvalaya, Hathras.		


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Diploma/BA	Year: Second	Semester: Three
Subject: Music Vocal		
Course Code: A320302P	Course Title: Study of Ragas and Taals	
Course outcomes: The focus of this paper, is the student will get to know how to perform raagmala with alap and taan, They will get an idea to perform a raag more beautifully with different alap-taan. They also will have acquainted with semi classical style dadra.		
Credits: 2		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-1		
Unit	Topics	No. of Lectures
I	Critical study of ragas given below- Detail- (A) Bageswari (B) Miya malhar Non detail- (A) Kaafi (B) Kedar (C) Puriya	6
II	Chief characteristics of taals given below with Dugun, Chaugun layakari- (A) Jhaptaal (B) Teevara (C) Jhumara	6
III	Demonstration of one Dhrupad with Dugun, Tugun and Chaugun layakari.	6
IV	Knowledge of raagmala and tarana in any one of the above mentioned ragas and students should be able to perform bhajan, geet, gazal and dadra of his/her choice.	12
Suggested Readings 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers 3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers 4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 5. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 6. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 7. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-2, Triyambak Prakashan, Nehru Nagar Kanpur. 8. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 9. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 10. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.		

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Convener (BOS)

Programme/Class: Diploma / BA		Year: Second	Semester: Fourth
Subject: Music- Vocal			
Course Code: A320401P		Course Title: Critical study of ragas and taals	
Course outcomes: On the succesfull completion of this paper student will get a brief idea about Dhamar gayan shaili. They will able to perform Dhrupad with Layakaries as well as Kajri, Chaiti and Dadra.			
Credits: 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 6-0-0			
Unit	Topics		No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Darbari Kanhada (B) Jayjayvanti (C) Multani		9
II	Brief study of the following Ragas, given below: Non Detail- (A) Adana (B) Desh (C) Todi		6
III	Ability to demonstrate Taals given below with their Theka and Dugun, Tigun and Cahugun (A) Sool Taal (B) Roopak (C) Dhamar		5
IV	Students should able to perform Kajri, Chaiti, Bhajan and Gazal of their choice.		8
V	Knowledge of Lakshan geet, Sargam geet or Tarana in anyone of the above mentioned Ragas.		5
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.		9
VII	Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal with Alap and taan.		9
VIII	One Dhamar with Dugun, Chaugun laykari out of the mentioned ragas.		9
Suggested Readings :			
1. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Anubhav Prakashan, Prayagraj.			
2. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar.			
3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher:			
4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher:			
5. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-2, Triyambak Prakashan, Nehru Nagar Kanpur.			
6. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.			
7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.			
8. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.			
9. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.			
10. Vasant, Sangeet Visharad, Publisher: Sangeet Karvalaya, Hathras			

Sangeeta Srivastava

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Convener (BOS)

Programme/Class: Diploma / BA	Year: Second	Semester: Fourth
Subject: Music Vocal		
Course Code: A320402T	Course Title: Notation system, Scales and Time signature	
Course outcomes: The paper focuses on the notation system of Indian and western music. Student will able to understand time signature and how to write Hindustani taal in staff notation.		
Credits: 2		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-1		
Unit	Topics	No. of Lectures
I	Study of notation system: Bhatkhande notation, Vishnu Digambar notation and Western notation.	6
II	Study of western time signature and writing Hindustani taal in staff notation.	6
III	Comparative study of raags and taals and identification of ragas by given swar samoooh.	6
IV	Notation of Vilambit, Drut, Dhrupad, or Dhamar from the ragas of course, Writing of taals with Dugun, Tigun and Chaugun layakari.	12
Suggested Readings 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers 3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers 4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 5. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 6. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 7. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 8. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 9. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-2, Triyambak Prakashan, Nehru Nagar Kanpur. 10. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 11. Vasant, Sangeet Visharad, Publisher: Sangeet Karvalaya, Hathras.		

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Bachelor Degree / BA	Year: Second	Semester: Fourth
Subject: Music-Vocal		
Course Code: A320403R	Course : Study of Regional folk music and Report Writing	
Credit: 3	Core compulsory	
Max. marks: 100 (75 Research Work +25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3		
Course outcome: This section will impart knowledge to the students in the context of culturally famous local folk music, so that they can get information and essence of individuality about the cultural heritage of Indian music around them.		
Unit	Title	No. of Lecture
1	1. Nearby survey to explore the folk music of local cultural places and submit a project report. OR 2. Nearby survey to explore the use of Music as a Therapeutic Device in Special needs Schools & Therapy Centers	45
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none">It will be evaluated by two examiners (one internal and one external) and viva voce		

Suggested Readings

1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers
3. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers
4. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.
5. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
6. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.
7. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
8. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.
9. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-2, Triyambak Prakashan, Nehru Nagar Kanpur.
10. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp,
11. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Fifth
Subject: Music-Vocal		
Course Code: A320501T	Course : Science of Western Music, Style of Indian Music	
Course outcomes: The paper deals with the science of Western Music, style of Indian Music. The purpose of this paper to give knowledge to understand Dhamar, Thumri, Tappa, Dadra, Ashtpadi, Hori etc. Student will be able to explain Alha, Birha, Pandwani, Raamleela and Raasleela.		
Credits: 4		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 6-0-0		
Unit	Topics	No. of Lectures
I	Study of consonance and dissonance, Rest, Echo and Reberveration.	6
II	Study of Harmony, Melody, Microtone, Overtone.	8
III	Western musical scale, Chords.	8
IV	Method of placing the suddh and vikrit swaras on Veena by Pt. Srinivas,	8
V	Study of classical music styles like Khyal, Dhrupad, Dhamar, Tarana, Chaturang, Trivat.	8
VI	Study of Semi-classicaal music styles like Thumri, Tappa, Dadra, Ashtpadi, Hori.	8
VII	Brief study of Alha, Birha, Pandwani, Raamleela, Rasleela and Nautanki.	6
VIII	Ability to write an essay on: (A) Music Therapy (B) Music and employment (C) Importance of music in human life	8
Suggested Readings - 1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publisher 2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers 3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 4. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 5. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-3, Triyambak Prakashan, Nehru Nagar Kanpur. 7. Srivastava, Prof. Sangeeta, Sangeet Chikitsa, Part -1 & 2 8. Yaman, Ashok Kumar, Sangeet Ratnavali. 9. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 10. Varma, Amit Kumar, Research Methodology in Indian Music, Aayu Publication. 11. Ahmad, Nazma Parveen, Research Methods in Indian music, Manohar Publisher 12. Gupta, Dr. Akansha, Tarana Gavan Shaili Ki Prachinta Prakar Evam Prastuti.		


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Fifth
Subject: Music-Vocal			
Course Code: A320502P		Course Title: Critical study of Ragas and Taals	
Course outcomes: This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to give an idea to students about how to perform on stage beautifully.			
Credits: 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0			
Unit	Topics		No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Chandrakauns (B) Bhimpalasi (C) Desi		9
II	Brief study of the following Ragas, given below: Non Detail- (A) Khamaj (B) Lalit (C) Jogiya		6
III	Ability to demonstrate Taals given below with their Theka, Dugun, Tigun, Cahugun and Aad layakri (A) Ada chautaal (B) Panchamsawari		5
IV	Students should able to perform Kajri, Chaiti, Hori and Dadra of their choice.		8
V	Knowledge of Tarana, Trivat or Chaturang in anyone of the above mentioned Ragas.		5
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.		9
VII	Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal with Alap and taan.		9
VIII	One Dhamar with Dugun, Chaugun laykari out of the mentioned ragas.		9
Suggested Readings : . 1. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-3, Triyambak Prakashan, Nehru Nagar Kanpur. 2. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras 3. Varma, Amit Kumar, Research Methodology in Indian Music, Aayu Publication. 4. Ahmad, Nazma Parveen, Research Mothods in Indian music, Manohar Publishers and Distibutors. 5. Mallick, Dr. Prem Kumar, Darbhanga Gharana evam Bandishen, Kashyap Publication. 6. Chaubey, Dr. Shusheel Kumar, Sangeet ke Gharano ki charcha, U. P. Hindi Sansthan. 7. Gupta, Dr. Akansha, Chaturang Evam Trivat Ka Udbhav Evam Vikas.			


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Fifth
Subject: Music-Vocal			
Course Code: A320503T		Course Title: Applied theory of Ragas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with coparativ study of Ragas and Taals.			
Credits: 2		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2			
Unit	Topics		No. of Lectures/Lab
I	Writing of Taals in notation with different Layakaries like Dugun and Chaugun.		10
II	Notation of Bandish (Vilambit, Drut and Dhrupad) from the Ragas of course. Identification of Ragas by given Swar Samooh.		10
III	Comperative study of Ragas and Taals of course.		08
IV	Notations of Dhrupad, Dhamar with Dugun, Chaugun of Prescribed Ragas		02
Suggested Readings - 1. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 2. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-3, Triyambak Prakashan, Nehru Nagar Kanpur. 3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 4. Varma, Amit Kumar, Research Methodology in Indian Music, Aayu Publication. 5. Ahmad, Nazma Parveen, Research Mothods in Indian music, Manohar Publishers and Distibutors. 6. Mallick, Dr. Prem Kumar, Darbhanga Gharana evam Bandishen, Kashyap Publication. 7. Chaubey, Dr. Shusheel Kumar, Sangeet ke Gharano ki charcha, U. P. Hindi Sansthan.			


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Six
Subject: Music-Vocal		
Course Code: A320601T	Course Title: Study of Gharana, Ravindra Sangeet and Carnatic Music	
Course Outcomes: The paper focus on the Gharana tradition of Indian music, Ravindra Sangeet and Carnatic music. The purpose of this paper to give knowledge to understand Ravindra sangeet and Carnatic music in brief.		
Credits: 4		Core Compulsory / Elective
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Definition of Gharana, Brief study of main Gharana of Hindustani Vocal music like Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore etc.	8
II	Brief study of Banies and Gharana of Dhrupad and Dhamar.	8
III	Study of Carnatic music Difference between Hindustani and Carnatics Swar, Knowledge of Carnatic Taal System, Brief study of Kriti, Geeatam, Varnam, Padam, Jawali, Tillana.	6
IV	Study of Ravindra Sangeet, Taals in Ravindra Sangeet, Brief Study of Geeti natya, Nrity natya, Basantotsav etc.	6
V	Brief study of classification of Ragas (Raag vargikaran)	8
VI	Study of Rganag, classification and its importance.	8
VII	Life Sketch of following eminent Vocalists: Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Khan, Ustad Rashid Khan, Pt. Siayaram Tiwari, Pt. Ram Cahtur Mallick, Pt. Ajoy Chakraborty, Vidushi Shubha Mudgal, Vidushi Prabha Atrre, Vidushi Kishori Amonkar, Vidushi Girija Devi, Pt. Prem Kumar Mallick, Pt. Ritwik Sanyal.	8
VIII	Ability to write an essay on: (A) Importance of Music in Development of Personality (B) Importance of new Education Policy in the Development Indian muisc	8
Suggested Readings 1. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 2. Varma, Amit Kumar, Research Methodology in Indian Music, Aayu Publication. 3. Ahmad, Nazma Parveen, Research Mothods in Indian music, Manohar Publishers and Distibutors. 4. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-3, Triyambak Prakashan, Nehru Nagar Kanpur. 5. Mallick, Dr. Prem Kumar, Darbhanga Gharana evam Bandishen, Kashyap Publication. 6. Chaubey, Dr. Shusheel Kumar, Sangeet ke Gharano ki charcha, U. P. Hindi Sansthan.		


(Dr. Sangeeta Srivastava)
Convener (BOS)


Programme/Class: Bachelor Degree / BA		Year: Third	Semester: Sixth
Subject: Music-Vocal			
Course Code: A320602P		Course Title: Critical study of Ragas and Taals	
Course outcomes: This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to give an idea to students about how to perform on stage beautifully.			
Credits: 4		Core Compulsory	
Max. Marks: 100 (75+25)		Min. Passing Marks:33	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0			
Unit	Topics		No. of Lectures
I	Critical study of Ragas given below: Detail- (A) Puriya dhanshri (B) Jaunpuri (C) Madhuvannti (D) Suddh Sarang		9
II	Brief study of the following Ragas, given below: Non Detail- (A) Poorvee (B) Hindol (C) Shree (D) Kalavati		6
III	Ability to demonstrate Taals given below with their Theka, Dugun, Tigun, Cahugun and Aad layakri (A) Deepchandi (B) Panjabi (C) Tilwada		5
IV	Students should able to perform Kajri, Chaiti, Hori and Dadra of their choice.		8
V	Knowledge of one Raagmala.		5
VI	Demonstration of one Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.		9
V	Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal with Alap and taan.		9
Suggested Readings			
1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi.			
2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi.			
3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi.			
4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.			
5. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.			
6. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.			
7. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.			
8. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.			
9. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-3, Triyambak Prakashan, Nehru Nagar Kanpur.			
10. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.			
11. Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj.			
12. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar (M.P.			
13. Varma, Amit Kumar, Research Methodology in Indian Music, Aayu Publication.			
14. Ahmad, Nazma Parveen, Research Mothods in Indian music, Manohar Publishers and Distibutors.			
15. Mallick, Dr. Prem Kumar, Darbhanga Gharana evam Bandishen, Kashyap Publication.			
16. Chaubey, Dr. Shusheel Kumar, Sangeet ke Gharano ki charcha, U. P. Hindi Sansthan.			
17. Shankar, Dr. Ram, Bhartiiv Shastriya Sangeet me Rishabh ka Mahatva, Sanjay Prakashan.			


(Dr. Sangeeta Srivastava)
Convener (BOS)

Programme/Class: Bachelor Degree / BA	Year: Third	Semester: Sixth
Subject: Music-Vocal		
Course Code: A320603T	Course Title: Applied theory Ragas and Taals	
Course outcomes: This paper provides a practice on the theoretical and analytical study of Ragas and Taals. Student will get more aware with coparativ study of Ragas and Taals.		
Credits: 2		Core Compulsory
Max. Marks: 100 (75+25)		Min. Passing Marks:33
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2		
Unit	Topics	No. of Lectures
I	Writing of Taals in notation with different Layakaries like Dugun, Tigun, Chaugun and Aad.	8
II	Notation of Bandish (Vilambit, Drut and Dhrupad) from the Ragas of course.	8
III	Comperative study of Ragas and Taals of course.	6
IV	Identification of Ragas by given Swar samooh. Notation Writing of Dhrupad, Dhamar with Dugun and Chaugun Layakari in Prescribed Ragas.	8
Suggested Readings 1. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers. 2. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers. 3. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 4. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 5. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 6. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 7. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 8. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 9. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-3, Triyambak Prakashan, Nehru Nagar Kanpur. 10. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 11. Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya Publisher: Anubhav Prakashan, Prayagraj. 12. Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari Publisher: Raagi Publication, Sagar (M.P. 13. Varma, Amit Kumar, Research Methodology in Indian Music, Aayu Publication. 14. Ahmad, Nazma Parveen, Research Mothods in Indian music, Manohar Publishers and Distibutors. 15. Mallick, Dr. Prem Kumar, Darbhanga Gharana evam Bandishen, Kashyap Publication. 16. Chaubey, Dr. Shusheel Kumar, Sangeet ke Gharano ki charcha, U. P. Hindi Sansthan. 17. Shankar, Dr. Ram, Bhartiiv Shastriva Sangeet me Rishabh ka Mahatva, Sanjay Prakashan, New Delhi		


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music – VOCAL	Semester - Seven
Course Code – A320701T		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 Max Marks :- 25+75=100 Passing		Core Compulsory Min Marks :- 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 General Knowledge of similar raags of Kalyan and Bhairav Ragang.		08
ii.	To compose and write Notation of given Pad / Kavita in appropriate Raag & Taal, Notation writing of Bada Khayal and Chota Khayal.		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 Chota Khayal with Two Taan. in any other Taal except Teentaal. Notation of one Dhrupad or Dhamar 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 : 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, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur. 7. Srivastava, Pt. Girish Chandra, Taal kosh, 8. Srivastava, Dr. Deenali. Uttar Bhartiya Sangeet ki Parampara Mein Gharano Ka Etihask Adhyan			


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music – VOCAL	Semester - Seven
Course Code – A320702T		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 : 1. Dr. Nagendra, Ras Siddhant, 2. Sharma, Dr. Manorama, Sangeet mani part 1and 2, 3. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun, 4. Srivastava, Dr. Sangeeta, Sangeet chikitsa part 1 and 2, 5. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur. 6. Srivastava, Pt. Girish Chandra, Taal kosh, 7. Hamare Sangeet Ratna, Sangeet karalaya, Hathras 8. Banerjee, Dr. Geeta, Malhar Darshan, 9. Sangeet Patrika, Music Journal 10. Sangeet Kala Vihar, Music Journal 11. Sangeet Natak Academy. Music Journal			

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

BA	Year: Fourth	Semester Seven
Subject- Music- Vocal		
Course-Code: A320703P	Course-Title: Practical – 1 (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 General Knowledge of other raags of the same ragang. One Bada Khayal and one Chota Khayal with Aaroh, Avroh, Pakad, brief Aalap, Taan in following Raags (Detailed Study) <ul style="list-style-type: none">Puriya KalyanAhir Bhairav	10
ii.	Chota Khayal with. Aaroh Avroh & Pakad and four Taans in following Raags (Non detail) <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, tigon chaugun and Ada (3/2) layakari. 1. Panchamsawari Taal 2. Rudra Taal	8
iv.	Knowledge of Lakshan Geet in any Two Raags from the syllabus	8
v.	Knowledge of One Tarana in any raag.	6
vi.	Ability to demonstrate Meend, Gamak and other Alankarans.	6
vii.	Ability to Tune Tanpura	6
viii.	Ability to sing Thumri in any one raag.	6

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 kosha,
8. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
9. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
10. Banerjee, Dr. Geeta, Malhar Darshan,
11. Gupta, Dr. Akansha, Tarana Gayan Shaili Ki Prachinta Prakar Evam Prastuti.
12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.

Sangeeta Srivastava

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

BA	Year: Fourth	Semester Seven
Subject- Music – Vocal		
Course-Code- A320704P	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 one Ragas (Detailed study) with Bada Khayal, Chota Khayal including Aalap, Bol Aalap, Taans & Tarana for 20 to 25 minutes on stage in front of invited audience.	10
ii.	Presentation of one Dhrupad & Dhamar in Prescribed Ragas	10
iii.	One Khayal in any Taal other than Teentaal.	10
iv.	Ability to demonstrate taal on hand with Thah, dugun, Tigun Chaugun and Ada laya. 1. Panchamsawari 2. Rudra Taal	10
v.	Knowledge of Lakshan Geet , Bhajan, Gazal	10
vi.	Knowledge of different components and technical terms used in Classical Singing	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, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
6. Srivastava, Pt. Girish Chandra, Taal kosha,
7. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
8. Banerjee, Dr. Geeta, Malhar Darshan,
9. Sangeet Patrika, Music Journal
10. Sangeet Kala Vihar, Music Journal
11. Sangeet Natak Academy, Music Journal

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music- Vocal	Semester - Seven
Course Code – A320705P		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 <ul style="list-style-type: none">• Yaman• Malkaus Ability to perform. Thumri 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 parts2. 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, Pt. Girish Chandra, Taal kosha,6. Hamare Sangeet Ratna, Sangeet karalaya, Hathras7. Banerjee, Dr. Geeta, Malhar Darshan,8. Sangeet Patrika, Music Journal9. Sangeet Kala Vihar, Music Journal10. Sangeet Natak Academy, Music Journal11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.			

Sangeeta Srivastava

(Dr. Sangeeta Srivastava)
Convener (BOS)

BA	Year: Fourth	Semester Seven
Subject- Music Vocal		
Course-Code- A320706R	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, Pt. Girish Chandra, Taal kosha,
6. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
7. Banerjee, Dr. Geeta, Malhar Darshan,
8. Sangeet Patrika, Music Journal
9. Sangeet Kala Vihar, Music Journal
10. Sangeet Natak Academy, Music Journal
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music – Vocal	Semester – Eight
Course Code – A320801T		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: Raag :- <ul style="list-style-type: none">Suddha SarangMaru Bihag Non-Detail Raag :- <ul style="list-style-type: none">Madmad SarangBihagda		10
ii.	To compose and write notation of given Pad / Kavita in appropriate Raag & Taal,		10
iii.	Writing of Mukta aalap and tanas, Bol tanas/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 Vilambit and Drut Khayal with four Tanas in prescribed Ragas. Knowledge of Chaar Taal and Tilwada with 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 MusicHealth and Music		05
vii.	Study of Agra Gharana, Kirana Gharana and Etawah Gharana Contribution of Pt. Vishnu Narayan Bhatkhande 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 1 and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Pt. Girish Chandra, Taal kosh,
6. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
7. Banerjee, Dr. Geeta, Malhar Darshan,
8. Sangeet Patrika, Music Journal
9. Sangeet Kala Vihar, Music Journal
10. Sangeet Natak Academy, Music Journal
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.

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

B.A :- Year Fourth		Music -Vocal	Semester - Eight
Course Code – A320802T		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 1and 2,
4. Valia, Seema, Swar Vadyon k Vadan mei thumri aur Dhun,
5. Srivastava, Pt. Girish Chandra, Taal kosha,
6. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
7. Banerjee, Dr. Geeta, Malhar Darshan,
8. Sangeet Patrika, Music Journal
9. Sangeet Kala Vihar, Music Journal
10. Sangeet Natak Academy, Music Journal
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music – Vocal	Semester - Eight
Course Code –A320803P		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 study of Ragas given below with their ragangs <ul style="list-style-type: none">• Shuddh Sarang• Maru Bihag 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.	<ul style="list-style-type: none">• Demonstration of one Thumri in Raga Pilu or Kafi• One Chota Khayal in any Taal other than Teentaal.		15
iv.	Lakshan Geet in any Two Ragas from the syllabus		8
v.	Knowledge of One Tarana in any raag.		6
vi.	Ability to demonstrate different Alankarans like Meend, Gamak, Khatka, Murki etc.		6
vii.	Ability to Tune Tanpura		6
viii.	Ability to sing one Folk Song		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, Pt. Girish Chandra, Taal kosh,
6. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
7. Banerjee, Dr. Geeta, Malhar Darshan,
8. Sangeet Patrika, Music Journal
9. Sangeet Kala Vihar, Music Journal
10. Sangeet Natak Academy, Music Journal
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music Vocal	Semester - Eight
Course Code – A320804P		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 (in detail) 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 Chota Khayal in Ragas given below (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 composition of Geet or Bhajan		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, Pt. Girish Chandra, Taal kosha,
6. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
7. Banerjee, Dr. Geeta, Malhar Darshan,
8. Sangeet Patrika, Music Journal
9. Sangeet Kala Vihar, Music Journal
10. Sangeet Natak Academy, Music Journal
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music Instrumental Sitar / Guitar	Semester - Eight
Course Code – A320805P		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		Core Compulsory	
Max Marks :- 25+75=100		Min Passing Marks :- 33	
Total No of Lectures Theory 60 Lectures per Semester			
Unit	Topics		No. of Lectures
i.	Detailed Presentation of following basic Raags (Vilambit and Drut composition) <ul style="list-style-type: none">Darbari KanadaTodi		15
ii.	At least one composition of Bhajan/Geet/Ghazal Contribution of Five popular Bhajan and Ghazal Singers each.		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, Pt. Girish Chandra, Taal kosha,
6. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
7. Banerjee, Dr. Geeta, Malhar Darshan,
8. Sangeet Patrika, Music Journal
9. Sangeet Kala Vihar, Music Journal
10. Sangeet Natak Academy, Music Journal
11. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-4, Triyambak Prakashan, Nehru Nagar Kanpur.
12. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.


(Dr. Sangeeta Srivastava)
Convener (BOS)

B.A :- Year Fourth		Music Vocal	Semester - Eight
Course Code – A320807R		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 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 kosha,
8. Srivastava, Sangeeta, Sangeet Sanjeevani Part 5
9. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
10. Banerjee, Dr. Geeta, Malhar Darshan,
11. Sangeet Patrika, Music Journal
12. Sangeet Kala Vihar, Music Journal
13. Sangeet Natak Academy, Music Journal


(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 Vocal

Music Vocal M.A. / Sem I				
Paper	Paper Code	Title of The Paper	Theory/Practical	Credits
I	A320901T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-I	THEORY	4
II	A320902T	HISTORY OF STAFF NOTATION & VOICE CULTURE-I	THEORY	4
III	A320903P	PRACTICAL-I (VIVA VOCE)	PRACTICAL	4
IV	A320904P	PRACTICAL-II (STAGE PERFORMANCE)	PRACTICAL	4
V	A320905P	PRACTICAL-III (BASIC RAGAS)	PRACTICAL	4
Music Vocal M.A. / Sem II				
Paper	Paper Code	Title of The Paper	Theory/Practical	Credits
I	A321001T	APPLIED MUSIC THEORY & MUSIC COMPOSITION-II	THEORY	4
II	A321002T	HISTORY OF STAFF NOTATION & VOICE CULTURE-II	THEORY	4
III	A321003P	PRACTICAL-IV (VIVA VOCE)	PRACTICAL	4
IV	A321004P	PRACTICAL-V (STAGE PERFORMANCE)	PRACTICAL	4
V	A321005P	PRACTICAL-VI (BASIC RAGAS)	PRACTICAL	4
VI	A321007R	RESEARCH PROJECT	RESEARCH	4


(Dr. Sangeeta Srivastava)
Convener (BOS)

Detailed Syllabus M.A. Semester I

FYUP 9th Sem

Program/Class Degree- MA	Year: Fifth Music Vocal	Semester – Ninth
Course-Code- A320901T	Theory-1 st	
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 / in a Khayal for Vocal.	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 : 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. Sangeet Patrika, Music Journal 10. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-5, Triyambak Prakashan, Nehru Nagar Kanpur. 11. Shukla, Mohini. Bhartiva Sangeet ke Vibhinn Aayam.		


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Program/Class Degree- MA	Year: Fifth Music Vocal	Semester – Ninth
Course-Code- A320902T	Theory-2 nd	
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 : 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. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-5, Triyambak Prakashan, Nehru Nagar Kanpur. 14. Shukla, Mohini, Bhartiva Sangeet ke Vibhinn Aavam.		


(Dr. Sangeeta Srivastava)
Convener (BOS)

Program/Cla s Degree- MA	Year: Fifth Music Vocal	Semester – Ninth
Course-Code- A320903P	Practical-1 st	
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. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-5, Triyambak Prakashan, Nehru Nagar Kanpur.
13. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.

Sangeeta Srivastava

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

Program/Class Degree- MA	Year: Fifth Music Vocal	Semester – Ninth
Course-Code- A320904P	Practical-2 nd	
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 kosha,
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. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-5, Triyambak Prakashan, Nehru Nagar Kanpur.
14. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.


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Program/Class Degree- MA	Year: Fifth Music Vocal	Semester – Ninth
Course-Code- A320905P	Practical-3rd	
Course-Tittle : Basic Raags		
Course Outcome- As the title suggest this paper will give insight inti 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: 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 layakarries.	10
iv	Playing of Harmonium and Acoustic Tanpura.	10
v	Characterstics 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 kosha,
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. Srivastava, Prof. Sangeeta, Sangeet Sanjeevini, Bhaag-5, Triyambak Prakashan, Nehru Nagar Kanpur.
14. Shukla, Mohini, Bhartiya Sangeet ke Vibhin Aayam.

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


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Detailed Syllabus M.A. Semester II

FYUP 10th Sem

Program/Class Degree- MA	Year: Fifth Music Vocal	Semester - Tenth
Course-Code- A321001T	Theory-1 st	
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. 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 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 kosha,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
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Program/Class Degree- MA	Year: Fifth Music Vocal	Semester - Tenth
Course-Code- A321002T	Theory-2 nd	
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">TatShushirAvnadhGhan	10
ii.	Historical Development of Indian Music <ul style="list-style-type: none">Ancient PeriodMedieval PeriodModern 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 kosha,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
11. Sangeet Kala Vihar, Music Journal
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Program/Class Degree- MA	Year: Fifth Music Vocal		Semester - Tenth
Course-Code- A321003P		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


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Program/Class Degree- MA		Year: Fifth Music Vocal	Semester - Tenth
Course-Code- A321004P		Practical- 5 th	
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 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 kosha,
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


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Program/Class Degree- MA		Year: Fifth Music Vocal	Semester - Tenth
Course-Code- A321005P		Practical- 6 th	
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 Maestroes 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 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 kosha,
8. Hamare Sangeet Ratna, Sangeet karalaya, Hathras
9. Banerjee, Dr. Geeta, Malhar Darshan,
10. Sangeet Patrika, Music Journal
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13. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.

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.

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Program/Class Degree- MA		Year: Fifth Music Vocal	Semester - Tenth
Course-Code- A321007R		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	1. Classification of Indian Instruments 2. Indian Classical Dances 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 kosha,
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. Shukla, Mohini, Bhartiya Sangeet ke Vibhinn Aayam.


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