

MINOR SYLLABUS

SUBJECT: MUSIC VOCAL

B.A. FIRST YEAR (SEMESTER -2)

Course Code : A320202P

Course Title: Critical Study of Ragas and Taals

PRACTICAL PAPER CREDIT: 4

Max. Marks: 100 (75+25)

Unit	Topics
I	Critical study of Ragas given below: Detail- (A) Brindavani Sarang
II	Brief study of the following Ragas, given below: Non Detail- (A) Deshkar
III	Ability to demonstrate Taals given below with their Theka and Dugun (A) Chaar Taal (B) Dhamar (C) Dadra
IV	Students should able to perform a Bhajan, Geet and gazal of their choice.
V	Knowledge of Tarana in anyone of the above mentioned Ragas.
VI	Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal.

Course Code : A320201T

Course Title: History of Indian Music

THEORY PAPER CREDIT:2

Max. Marks: 100 (75+25)

Unit	Topics
I	Study of Ancient Music- Vedic, Ramayana, Mahabharat_
II	Knowledge about Medieval and Modern History of Indian music.
III	Comperative study of Ragas and identification of Ragas by given Swar Samooh.
IV	Writing notation of Bandish from the Ragas of course and Taals with Dugun and Chaugun Layakari

Suggested Readings:

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

MINOR SYLLABUS

SUBJECT: MUSIC VOCAL

B.A. SECOND YEAR (SEMESTER -4)

COURSE CODE: A320402P

COURSE TITLE: CRITICAL STUDY OF RAGAS AND TAALS

PRACTICAL CREDIT: 4

Max. Marks: 100 (75+25)

	Topics
I	Critical study of Ragas given below: Detail- (A) Todi (B) Multani
II	Brief study of the following Ragas, given below: Non Detail- (A) Basant (B) Paraj
III	Ability to demonstrate Taals given below with their Theka and Dugun, Tigun and Cahugun (A) Sool Taal (B) Roopak (C) Dhamar
IV	Students should able to perform Kajri, Chaiti, Bhajan and Gazal of their choice.
V	Knowledge of Lakshan geet, Sargam geet or Tarana in anyone of the above mentioned Ragas.
VI	Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal with Alap and taan.

COURSE CODE: A320401T

COURSE TITLE: NOTATION SYSTEM, SKILLS AND TIME SIGNATURE

THEORY CREDIT:2

Max. Marks: 100 (75+25)

UNIT	TOPICS
I	Study of notation system: Bhatkhande notation, Vishnu Digambar notation and Western notation.
II	Study of western time signature and writing Hindustani taal in staff notation.
III	Comparative study of raags and taals and identification of ragas by given swar samooh.
IV	Notation of Vilambit, Drut, Dhruwad, or Dhamar from the ragas of course, Writing of taals with Dugun, Tigun and Chaugun layakari.

:SUGGESTED READINGS :

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik 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.

MINOR SYLLABUS
SUBJECT: MUSIC SITAR
B.A. FIRST YEAR (SEMESTER -2)

COURSE CODE: A300202P

**COURSE TITLE: PRACTICAL PERFORMANCE OF THE PRESCRIBED RAAGAS AND
TAALS**

PRACTICAL CREDIT: 4

Max. Marks: 100 (75+25)

Unit	Topics
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.
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans in the Raag prescribed for non-detailed study.
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.
IV	Knowledge of playing of four different bol patterns of eight matra each by right hand.
V	Knowledge of playing of four Alankars of four swars each in the prescribed Ragas in thah and dugun laya.
VI	Knowledge of playing some bol patterns in Jhala.
VII	Ability to sing 'Sa' swar in a given scale.

COURSE CODE: A300201T

COURSE TITLE: HISTORICAL STUDY OF THE INDIAN CLASSICAL MUSIC

THEORY CREDIT:2

Max. Marks: 100 (75+25)

Unit	Topics
I	Theoretical description and analytical study of Raagas for-: Detail study – Vrindavani Sarang Non-Detail study – Deshkar
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.
III	Theoretical description and notation writing of Taals - EkTal & JhapTaal with Thah and Dugun Layakari.
IV	Brief history of Indian Classical Music from Vedic period to 4 th Century A.D.
V	Detail descriptive knowledge of the classification of Indian Musical Instruments.
VI	Definition and explanation of the following terms: Alankar, Taan/Toda, Gat, Vadi, Samvadi, Anuvadi and Vivadi.
VII	Brief knowledge of the placement of Shudh Swars on Shruti (by the Music Scholars of Ancient, Medieval and Modern period.)
VIII	Biography and contribution in Indian Music of Pt. Vishnu Digambar Paluskar and Swami Haridas

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 Publishers and Distributors, New Delhi.
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 Etihasic Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.

MINOR SYLLABUS
SUBJECT: MUSIC SITAR
B.A. SECOND YEAR (SEMESTER -4)

PRACTICAL CREDIT: 4
COURSE CODE: A300402P

COURSE TITLE : PRACTICAL PERFORMANCE OF THE PRESCRIBED RAAGAS AND TAALS
Max. Marks: 100 (75+25)

Unit	Topics
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.
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.
III	Knowledge of playing of Jhala with variations of sixteen matra bol.
IV	Ability to play any type of dhun or geet composition based on in any raag on your instrument.
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.
VI	Knowledge and ability of playing of two Swar Meend on Sitar.

THEORY CREDIT:2

COURSE CODE: A300401T

COURSE TITLE: THEORETICAL AND ANALYTICAL STUDY OF RAAGAS,TAALS AND OTHER ASPECTS IN MUSIC

Max. Marks: 100 (75+25)

Unit	Topics
I	Theoretical description and analytical study of Raagas for-: Detail study – Todi and Bihag Non-Detail study – Jaijaiwanti
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.
III	Theoretical description and notation writing of Taals- DhamarTal & Rupak Taal with Thah, Dugun Layakari.
IV	Brief history of Indian Classical Music from 13 th Century A.D. to 18 th Century A.D.
V	Elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System and comparison with Hindustani (North Indian) Music System.
VI	Knowledge of the following styles of music: Dhrupad, Dhamar, Tarana, Khyal, Tappa and Thumri
VII	A general study of some common musical Instruments used in North Indian Classical Music: - Harmonium, Tanpura and Tabla.
VIII	Biography and contribution in Indian Music of Ustad Vilayat Khan and Pt. V. G. Jog

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 Publishers and Distributors, New Delhi.

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 Ethisik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.

MINOR SYLLABUS

SUBJECT: MUSIC TABLA

B.A. FIRST YEAR (SEMESTER -2)

PRACTICAL CREDIT: 4

COURSE CODE : A310202P

COURSE TITLE : TABLA PRACTICAL AND STAGE PERFORMANCE

Max. Marks: 100 (75+25)

Unit	Topics
I	Teental • Uthan, Peshkas, with six Paltas and tihai • Minimum two Kayadas of Chatrastra Jati
II	One Rela, Chakradar tukdas and Chakrdar Paran in Teentaal • To speak Theka of Teental in Dugun, Tigun and Chaugin layaberi.
III	Ektal • Uthan, One Saral Peshkar, two kayadas of Tit and Tirkit with four paltas and tihai
IV	• Two Sada tukdras, two Sada Paran, two Chakbardar Tukra and Paran in Ektaal • Ability to speak in Padhant of Ektal in Dugun and Chaugun Layakari.
V	• Dugun aud Chaugun of Kaharwa Tal. • Prakars of Theka • Laggi in kaharwa • Tihai in kaharwa
VI	Stage performnace of Teental/ OR Ektal minimum. 10 minutes. NOTE prscribed Taal

THEORY CREDIT:2

COURSE CODE : A310201T

COURSE TITLE : PRINCIPLE OF TAAAL

Max. Marks: 100 (75+25)

Unit	Topics
I	Origin of Taal Definition of Taal according to deffrent scholars
II	Development of Taal Importance of Taal

III	Ten prans of Taal Relevance of Ten prans of taal in present time.
IV	Principles of Taal construction
V	Definition of various Technical terms with example - Raag, saptak Laya and Laykari , Theke, uthan, peshkar, Kayda, Rela, tukra and Laggi ,kism of theka
VI	Life sketches and contribution of eminent tabla artist's Pandit kanthe Maharaj Ustad Habibuddin khan Ustad Allarakha Khan Ustad Zakir Hussain Dr.jogmaya shukl
VII	Theoretical study of practical course introduction of Taal Notation of Dugun .Tigun Chougun in prscribed taals.

Suggested Readings:

- 1.Tal Praseon, Pandit chhote Lal Mishra,Kanishka Publication,New Delhi
- 2.Achary Prof. Girish Chandra Srivastav,Tal Kosh,Roobi Prakashan,Allahabad
- 3.AcaryaGirish Chandra Srivastav,Tal Parichay,Bhag 2,Sangeet Sadan Prakashan,Allahabad
- 4.Madhukar gneshe godbole,Tabla Shastra,Kanishka Publication,New Delhi
- 5.Shri Bhagwat Sharan Sharma,Tal Prakash,Sangeet Karyalaya ,Hataras

MINOR SYLLABUS
SUBJECT: MUSIC TABLA
B.A. SECOND YEAR (SEMESTER -4)
PRACTICAL CREDIT: 4
COURSE CODE : A310402P

COURSE TITLE : TABLA PRACTICAL AND STAGE PERFORMANCE

Max. Marks: 100 (75+25)

Unit	Topics
I	TEENTAAL: <ul style="list-style-type: none"> • Uthan, Peshkas, . • Minimum four Kayadas of different style.
II	Rela, Mukhda ,Mohra , Duppli and Tippali Gat Sada and Farmayshi and kamali Chakkardar Tukra and Nvhakka in TeenTaal
III	ROOPAKTAAL <ul style="list-style-type: none"> • Prakars of Theka ,Uthan ,One Saral Peshkar, two kayadas with four paltas and tihai
IV	SOOLTAAL: <ul style="list-style-type: none"> • Ability to speak in padhant of Sooltaal in Dugun and chaugun Layakari. Two sada paran , chakkardar paran and Tihaiyan •
V	Knowledge to play thekas of Teental, Sooltaal, Jhaptal, Ektal, Roopaktal
VII	Stage performance of Teental/ OR Roopaktaal minimum. 15 minutes Oral rendering of some bols during solo playing NOTE prscribed Taal Teentaal Roopaktaal , Sooltaal

THEORY CREDIT: 2

COURSE CODE : A310401T

COURSE TITLE: STUDY OF TAAL SYSTEM

Max. Marks: 100 (75+25)

Unit	Topics
I	Definition of different Technical Terms - Dupalli, Tipalli , Chaupalli, Gat and kinds of Gat
II	Detail Knowledge and characteris of North Indian and South Indian Taal system
III	Brif Study of Western music system
IV	Western Time Signature Definition of related Technical terms of western music
V	Laya and importance of Laya Laya and Laykari aad, kuad, biyad , poungun etc.

VI	Theoretical study of practical work, introduction of Taals Ability to write in notation of taals knowledge of technical terms prescribed course
VII	Notation of Bandishes Notation of playing material mention in practical course Notation of lahras/Nagma NOTE prescribed Taal

Suggested Readings: BOOKS

- 1 Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication
Allahabad
2. Dr. Maharani Sharma, Sangeet Mani, Sri Bhuvneshwari Prakashan, Allahabad
- 3 Sri Manohar Lal Joshi- Tal Vigyan Tabla:
4. Dr. Arun Kumar Sen- Bhartiya Taalon ka Shastriya Vivechan: