

NATIONAL EDUCATION POLICY 2020

**Common Minimum Syllabus for all Uttarakhand State
Universities & Colleges**

Four Year Undergraduate Programme FYUP / Master in Arts

**Proposed Structure for FYUP/Master's
Hindustani Music (Instrumental)
Syllabus 2024**

**Department of Music
D.S.B. Campus
Kumaun University
Nainital – 263002
Uttarakhand**

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LIST OF ALL PAPERS WITH SEMESTER WISE TITLES IN "HINDUSTANI MUSIC INSTRUMENTAL"

| YEAR | SEMESTER | COURSE | PAPER TITLE | THEORY /PRACTICAL | CREDITS |
|--|----------|-------------------------------|--|-------------------|---------|
| <i>UNDERGRADUATE CERTIFICATE IN HINDUSTANI MUSIC INSTRUMENTAL</i> | | | | | |
| FIRST YEAR | I | DSC | GENERAL & APPLIED THEORY OF MUSIC-01 | THEORY | 1 |
| | | | STAGE PERFORMANCE & VIVA VOCE-01 | PRACTICAL | 3 |
| | II | DSC | GENERAL & APPLIED THEORY OF MUSIC-02 | THEORY | 1 |
| | | | STAGE PERFORMANCE & VIVA VOCE-02 | PRACTICAL | 3 |
| <i>UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL</i> | | | | | |
| SECOND YEAR | III | DSC | GENERAL & APPLIED THEORY OF MUSIC-03 | THEORY | 1 |
| | | | STAGE PERFORMANCE & VIVA VOCE-03 | PRACTICAL | 3 |
| | | DSE | LECTURE DEMONSTRATION & STAGE PERFORMANCE-03 | PRACTICAL | 4 |
| | IV | DSC | GENERAL & APPLIED THEORY OF MUSIC-04 | THEORY | 1 |
| | | | STAGE PERFORMANCE & VIVA VOCE-04 | PRACTICAL | 3 |
| | | DSE | LECTURE DEMONSTRATION & STAGE PERFORMANCE-04 | PRACTICAL | 4 |
| <i>BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL</i> | | | | | |
| THIRD YEAR | V | DSC | GENERAL & APPLIED THEORY OF MUSIC-05 | THEORY | 1 |
| | | | STAGE PERFORMANCE & VIVA VOCE-05 | PRACTICAL | 3 |
| | | DSE | LECTURE DEMONSTRATION & STAGE PERFORMANCE-05 | PRACTICAL | 4 |
| | VI | DSC | GENERAL & APPLIED THEORY OF MUSIC-06 | THEORY | 1 |
| | | | STAGE PERFORMANCE & VIVA VOCE-06 | PRACTICAL | 3 |
| | | DSE | LECTURE DEMONSTRATION & STAGE PERFORMANCE-06 | PRACTICAL | 4 |
| <i>BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)</i> | | | | | |
| FOURTH YEAR | VII | DSC | GENERAL & APPLIED THEORY OF MUSIC-07 | THEORY | 4 |
| | | DSE-1 | STAGE PERFORMANCE-07 | PRACTICAL | 4 |
| | | DSE-2 | COMPARATIVE STUDY OF RAGAS & VIVA VOCE-07 | PRACTICAL | 4 |
| | | DSE-3 | LECTURE DEMONSTRATION-07 | PRACTICAL | 4 |
| | | DISSERTATION ON MAJOR CREDITS | RESEARCH PROJECT-07 | THEORY | 6 |
| | VIII | DSC | GENERAL & APPLIED THEORY OF MUSIC-08 | THEORY | 4 |
| | | DSE-1 | STAGE PERFORMANCE-08 | PRACTICAL | 4 |
| | | DSE-2 | COMPARATIVE STUDY OF RAGAS & VIVA VOCE-08 | PRACTICAL | 4 |
| | | DSE-3 | LECTURE DEMONSTRATION-08 | PRACTICAL | 4 |
| | | DISSERTATION ON MAJOR CREDITS | RESEARCH PROJECT-08 | THEORY | 6 |
| <i>MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL</i> | | | | | |
| FIFTH YEAR | IX | DSC | GENERAL & APPLIED THEORY OF MUSIC-09 | THEORY | 4 |
| | | DSE-1 | STAGE PERFORMANCE-09 | PRACTICAL | 4 |
| | | DSE-2 | COMPARATIVE STUDY OF RAGAS & VIVA VOCE-09 | PRACTICAL | 4 |
| | | DSE-3 | LECTURE DEMONSTRATION-09 | PRACTICAL | 4 |
| | | DISSERTATION ON MAJOR CREDITS | RESEARCH PROJECT-09 | THEORY | 6 |
| | X | DSC | GENERAL & APPLIED THEORY OF MUSIC-10 | THEORY | 4 |
| | | DSE-1 | STAGE PERFORMANCE-10 | PRACTICAL | 4 |
| | | DSE-2 | COMPARATIVE STUDY OF RAGAS & VIVA VOCE-10 | PRACTICAL | 4 |
| | | DSE-3 | LECTURE DEMONSTRATION-10 | PRACTICAL | 4 |
| | | DISSERTATION ON MAJOR CREDITS | RESEARCH PROJECT-10 | THEORY | 6 |

Abbreviations: DSC: Discipline Specific Course; DSE: Discipline Specific Electives; ICM: Indian Classical Music; DMC: Dissertation on Major Credits.

NOTE: NUMBER OF SEATS FOR STUDENTS FROM OTHER FACULTIES IN THEIR RESPECTIVE COURSES SHALL BE DECIDED BY THE CONCERNED FACULTY MEMBERS AT THE TIME OF ADMISSION.

PROGRAMME OUTCOMES (POs): 1st to 3rd Year

- This program will initiate a relative beginner into the world of Hindustani Classical Music where he will have knowledge of the rich cultural heritage of India that Indian classical music is.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system which in turn will help him in learning new compositions by various composers of Hindustani music.
- Through this program one can grasp the various theoretical and analytical aspects of the prescribed ragas - like how it arises, what are the general grammatical rules that govern the ragas in this course, etc. This will help in proper understanding of the concept of Tala and different layakaries and its use in Hindustani music, especially ragas.
- This will help in knowing about the history of music from Vedic times to the present world.
- This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
- This will give them valuable knowledge on the various musical (vocal) forms and classification of instruments.
- Through this program one can easily present a dhun, devotional or light composition.
- This program gives the complete understanding of all the techniques used in playing Sitar and makes them versatile in playing them as well.
- This program makes the student aware of the life and contribution of the legends in this field.

PROGRAMME OUTCOMES (POs): 4th to 5th Year

- This program will to initiate a relative advanced learner further into the world of Hindustani Classical Music where he will have knowledge of the rich cultural heritage of India that Indian classical music is.
- This program will help student to know about the basic terminologies of Indian music which will help them in the proper understanding of not just Hindustani music but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system which in turn will help him in learning new compositions by various composers of Hindustani music.
- Through this program one can grasp the various theoretical and analytical aspects of the prescribed ragas - like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- This will help in proper understanding of the concept of Tala and different Layakaris and its use in Hindustani music, especially ragas.
- This will help in knowing about the history of music from Vedic times to the present world.
- This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
- This will give them valuable knowledge on the various musical (vocal) forms and classification of instruments.
- Through this program one can easily present folk music compositions, dhun, devotional or light music compositions.
- This program gives the complete understanding of all the techniques used in playing Sitar and makes them versatile in playing them as well.
- This program makes the student aware of the life and contribution of the legends in the field of Indian Classical Music.
- This program will help to understand concepts like Aesthetics, Acoustics & Genesis with special reference to Music.
- This program will also introduce & inculcate the fundamentals of Research amongst the students which in return shall also prepare them to pursue their Ph.D.
- Finally, this program will also initiate the advance level of improvisations and creation of own compositions which again is an integral part of Indian Classical Music.

**Programme Specific Outcomes (PSOs) - BACHELOR OF HINDUSTANI MUSIC
INSTRUMENTAL**

1. Cultural Heritage and Historical Understanding:

- Develop a comprehensive awareness of the rich cultural heritage and historical evolution of Hindustani Classical Music, appreciating its cultural significance and traditional roots.

2. Raaga and Taal Proficiency:

- Achieve proficiency in analyzing, describing and performing various Ragas (mentioned in the detailed syllabus) and Taals (e.g., TeenTaal, EkTaal, JhapTaal), including mastering notation writing and hand demonstrations.

3. Instrumental Mastery:

- Gain in-depth knowledge of the structural components and maintenance of musical instruments, particularly the Sitar, including string arrangement, tuning and fret replacement.

4. Theoretical and Practical Skills:

- Master essential theoretical concepts of Indian Classical Music, such as Swar, Shruti, Saptak, Aroh, Avaroh, Pakad and others, while demonstrating practical skills in playing compositions (Vilambit and Drut Gats) in various Raagas.

5. Notation Systems and Biographical Studies:

- Understand and utilize the notation system developed by Pt. Vishnu Narayan Bhatkhande and study the contributions of key figures like Pt. Vishnu Digambar Paluskar, Miyan Tansen and other notable musicians to Indian Classical Music.

6. Performance and Presentation Skills:

- Develop the ability to present Raagas and Taals through lecture demonstrations, incorporating historical context, comparative studies and detailed analysis, enhancing both performance and educational skills.

7. Advanced Playing Techniques:

- Acquire advanced techniques for playing the Sitar, including various Alankars, Taans, Todas, Meends, Jhala and Gamak, along with bol patterns and layakari variations.

8. Vocal and Aural Skills:

- Enhance vocal abilities with a focus on tuning vocal chords, singing basic swaras in given scales and developing an understanding of the vocal aspects of instrumental music.

9. Comparative Music Studies:

- Engage in comparative studies of Hindustani and Carnatic music systems, understanding their differences and similarities and exploring various styles such as Dhrupad, Khayal, Tarana and Thumri.

10. Creative and Compositional Skills:

- Foster creativity through the composition of original pieces in prescribed Raagas, learning to integrate traditional techniques with personal expression and innovation in music composition.

**Programme Specific Outcomes (PSOs) - BACHELOR OF HINDUSTANI MUSIC
INSTRUMENTAL (FYUP)**

1. Theoretical Mastery of Ragas: Students will develop an in-depth understanding of various ragas prescribed in the syllabi, including their composition, notation, Taans/Todas and Muktalaaps.

2. Ragaang Classification and Analysis: Learners will engage in intensive studies of Ragaang classification and conduct comparative analyses of various Ragas, enhancing their theoretical knowledge and analytical skills in Hindustani classical music.

3. Fundamental Acoustics in Music: Students will gain elementary knowledge of musical sound, noise vibrations, frequency, duration, pitch, magnitude and timbre, laying a scientific foundation for their musical studies.

4. Tala Proficiency: Proficiency in Talas such as Teental, Jhaptal, Rupak and Keharva will be achieved, with the ability to demonstrate and write Thah, Dugun, Tigun and Chaugun Layakaries.

5. **Historical and Aesthetic Understanding:** Comprehensive knowledge of the history and aesthetics of music, including Vedic music, music in ancient Indian epics and the evolution of the Gharana system, will be attained, along with an understanding of Rasa theory as per Bharat and Abhinav Gupta.

6. **Advanced Raga Studies:** Students will conduct detailed studies and performances of advanced Ragas from categories like Kalyan Ang, Kafi Ang and Bihag Ang, including Vilambit and Drut compositions and practical demonstrations.

7. **Comparative Study and Performance Skills:** Students will perform comparative studies of various Ragas (mentioned in the detailed syllabus), demonstrating their skills through Gats, Layakarries, Upaj and stage performances, including folk and light music compositions.

8. **Research Methodology in Music:** Learners will be equipped with research skills specific to music, including hypothesis development, data collection and dissertation writing, enhancing their ability to conduct scholarly research in music.

9. **Practical Skills in Sitar Playing:** Mastery in playing various Gats in different Talas, including unique techniques like Ulta Jhallah on the Sitar and proficiency in playing light compositions such as Film Music, Folk Music, Ghazal, or Bhajan.

10. **Technical Proficiency and Maintenance:** Students will learn practical skills such as tying knots and changing the main strings of the Sitar, ensuring their instrument is well-maintained and performance-ready.

Programme Specific Outcomes (PSOs) - MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL

1. **Comprehensive Theoretical Knowledge:** Students will gain a thorough understanding of a wide range of Ragas, including Bilaskhani Todi, Gujri Todi, Megh Malhaar, Miyan Malhaar, Malkauns, Chandrakauns, Miyan Ki Todi, Durga, Hameer, Tilak Kamod, Darbari Kanada, Nayaki Kanada, Puriya Kalyan, Puriya Dhanashree, Shree, Jog, Lalit, Shahana, Marwa, Rageshree, Patdeep and Jhinjhoti. This includes learning their compositions, notations, Taans/Todas and Mukhalaaps.

2. **Ragaang Classification and Time Theory:** Students will delve into the classification of Ragas (Ragaang) and the time theory associated with these Ragas, enhancing their conceptual understanding of Hindustani classical music.

3. **Comparative Musicology:** Engage in comparative studies between Hindustani and Carnatic music, exploring their differences and similarities to gain a holistic view of Indian classical music traditions.

4. **Historical and Cultural Context:** Explore the historical development of Indian music, particularly in the context of significant periods such as the Muslim invasion and study the contributions of renowned musicians and musicologists like Ustaaad Bade Ghulam Ali Khan, Pt. Kumar Gandharva, Pt. V.N. Bhatkhande and others.

5. **Acoustics and Shruti-Swar Relationship:** Understand the role of acoustics in music and the relationship between Shruti and Swar, as elaborated by modern thinkers such as V.N. Bhatkhande, Pt. Omkar Nath Thakur and K.C.D. Brihaspati.

6. **Practical Proficiency in Talas:** Develop proficiency in various Talas such as Ektaal, Deepchandi, Tivra, Dhamar, Pancham Sawari and others, learning to demonstrate their Bol, Divisions and Matra through practical applications and hand signs.

7. **Performance Skills and Stage Presentation:** Gain practical experience through intensive study and stage performances of Vilambit (Maseetkhani) and Drut (Razakhani) Gats, along with Layakarries and Upaj. Students will also perform light compositions, including folk and Ghazal music.

8. **Research Skills in Music:** Develop research skills specific to music, including topic selection, data collection, interpretation and dissertation writing, thereby preparing students for academic research and scholarly contributions to the field of music.

9. **Technical Skills in Instrument Maintenance:** Acquire practical skills in maintaining and tuning the Sitar, including tying knots, changing strings and filing the Jawari for different sound qualities.

10. **Holistic Musical Education:** Write essays on Indian music-related topics, study the cultural history of India with a focus on music and learn about the contributions of various Gharanas and modern thinkers, thereby gaining a comprehensive and well-rounded musical education.

SEMESTER – I
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|-----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 01 | 01 | 00 | 00 | 12 th Pass | NIL |

| | | |
|--|------------------------|-------------------------------|
| UNDERGRADUATE CERTIFICATE IN HINDUSTANI MUSIC INSTRUMENTAL | | |
| FIRST YEAR | SEMESTER: FIRST | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-1 (THEORY) | | |
| CREDITS: 01 | | NO OF LAB LECTURES: 15 |

Course outcomes: This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The students will learn about the rich cultural heritage of Indian Classical Music, including its historical evolution and cultural significance. They will analyze and describe the various Ragas (mentioned in the detailed syllabus) while mastering the notation writing of compositions in prescribed Ragas. Additionally, they will gain proficiency in notating Taals such as TeenTaal, EkTaal, and Dadra. They will conduct a detailed study of the parts of their instrument, grasping essential theoretical concepts such as Swar, Shruti, Saptak, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali, and Sam. Furthermore, they will understand the notation system developed by Pt. Vishnu Narayan Bhatkhande and explore the biographies and significant contributions of Pt. Vishnu Narayan Bhatkhande and Miyan Tansen to Indian Classical Music.

| UNIT | TOPICS | NO OF LAB LECTURES |
|------|---|--------------------|
| I | Brief history of rich cultural heritage of Indian Classical Music with special reference to “Saam Gaan” & “Natyashashtra”. | 2 |
| II | Theoretical description and analytical study of Raagas for: Detailed Study – Yaman & Alliyah Bilawal Non-Detailed Study- Kafi | 3 |
| III | Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Taans/Todas in prescribed Ragas. | 3 |
| IV | Theoretical description and notation writing of Taals TeenTaal, EkTaal & Dadra with Thah and Dugun Layakari. | 2 |
| V | Detailed study of the parts of your Instrument with the help of a picture/diagram. | 1 |
| VI | Definition and explanation of the following terms: Naad, Swar, Shruti, Saptak, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali and Sam. | 1 |
| VII | Detailed study of Notation system of Pt. Vishnu Narayan Bhatkhande. | 1 |
| VIII | Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande and Miyan Tansen. | 2 |

SUGGESTED READINGS:

Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this *pdf*) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods:

Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER – I
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|-----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 03 | 00 | 00 | 03 | 12 th Pass | NIL |

| UNDERGRADUATE CERTIFICATE IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|---|------------------------|
| FIRST YEAR | SEMESTER: FIRST | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: STAGE PERFORMANCE & VIVA VOCE-1 (PRACTICAL) | | |
| CREDITS: 03 | | NO OF LAB LECTURES: 45 |
| <p>Course outcome: The students will learn to play Vilambit (Maseetkhani) Gat and Drut (Razakhani) Gat with Aroh, Avroh, Pakad, and Taans/Todas in the prescribed Ragas. They will gain detailed knowledge of prescribed Taals, demonstrating Bol, Divisions, and Matra through hand signs in Thah and Dugun layakari. Additionally, they will acquire the skill to play four different bol patterns of four matras each by the right hand on the instrument, along with three basic Alankars and the technique of Jhala in Thah and Dugun Laya. Moreover, they will develop an elementary understanding of vocal chords and singing ability in a given scale, as well as basic knowledge of strings, their attributes and tuning.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the following Ragas: Yaman, Alliyah Bilawal & Kafi | 5 |
| II | One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two taans in the Raag prescribed for non-detailed study: Kafi. | 8 |
| 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. | 8 |
| IV | Knowledge of playing of four different bol patterns of four matra each by right hand on the instrument. | 6 |
| V | Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Ragas in Thah and Dugun Laya on the instrument. | 4 |
| VI | Knowledge of playing technique of Jhala in Thah and Dugun Laya. | 4 |
| VII | Elementary knowledge of Vocal chord and singing ability in a given scale. | 4 |
| VIII | Basic knowledge of strings, its attributes and tuning. | 6 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – II
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 01 | 01 | 00 | 00 | 12th Pass | NIL |

| UNDERGRADUATE CERTIFICATE IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|--|---|------------------------|
| FIRST YEAR | SEMESTER: SECOND | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-2 (THEORY) | | |
| CREDITS: 01 | | NO OF LAB LECTURES: 15 |
| <p>Course outcome: The students will engage in theoretical and analytical studies of various Ragas (mentioned in the detailed syllabus) for detailed & non-detailed study. They will learn notation writing for compositions of Maseetkhani Gat and Razakhani Gat, including Taans/Todas in prescribed Ragas. Additionally, they will study the theoretical aspects and notation writing of Taals such as JhapTaal, Chartaal, and Dhamaar, with Thah and Dugun Layakari. They will gain a brief historical overview of Indian Classical Music from the Vedic period to the 4th Century A.D., as well as detailed descriptive knowledge of the classification of Indian Musical Instruments. Moreover, they will understand and explain terms such as Alankar, Taan/Toda, Gat, Raga, Jhallah, Vadi, Samvadi, Anuvadi, and Vivadi, and gain a brief understanding of the placement of Shudh Swars on Shruti by Music Scholars of Ancient, Medieval, and Modern periods. Finally, they will explore the biography and significant contributions of Pt. Vishnu Digambar Paluskar and Swami Haridas to Indian Music.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Theoretical description and analytical study of Raagas for: Detailed Study – Bhopali & Bhairav Non-Detailed Study – Khamaj | 2 |
| II | Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with two Taans/Todas in prescribed Ragas. | 3 |
| III | Theoretical description and notation writing of Taals - JhapTaal, Chartaal & Dhamaar with Thah and Dugun Layakari. | 3 |
| IV | Brief history of Indian Classical Music from 4 th to 8 th Century AD (Landmark Text: Dattilam and Brihaddeshi [attributed to Matanga]). | 2 |
| V | Detail descriptive knowledge of the classification of Indian Musical Instruments. | 1 |
| VI | Definition and explanation of the following terms: Alankar, Taan/Toda, Gat, Raga, Jhallah, Vadi, Samvadi, Anuvadi and Vivadi. | 1 |
| VII | Brief knowledge of the placement of Shudh Swars on Shruti (by the Music Scholars of Ancient, Medieval and Modern period.) | 1 |
| VIII | Biography and contribution in Indian Music of Pt. Vishnu Digambar Paluskar and Acharya Brihaspati. | 2 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – II
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 03 | 00 | 00 | 03 | 12th Pass | NIL |

| UNDERGRADUATE CERTIFICATE IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|--|--|--------------------|
| FIRST YEAR | SEMESTER: SECOND | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: STAGE PERFORMANCE & VIVA VOCE-2 (PRACTICAL) | | |
| CREDITS: 03 | NO OF LAB LECTURES: 45 | |
| <p>Course outcome: Students will learn to play one Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat in the prescribed Raag for detailed study, with Aroh, Avroh, Pakad and Taans/Todas for each. Additionally, they will study one Drut (Razakhani) Gat in the prescribed Raag for non-detailed study, with Aroh, Avroh, Pakad, and Four Taans. They will gain detailed knowledge of prescribed Taals, demonstrating Bol, Divisions, and Matra using hand signs in Thah and Dugun layakari. Furthermore, they will acquire the skill to play four different bol patterns of eight matras each with the right hand, along with four Alankars of four swars each in the prescribed Ragas in Thah and Dugun laya. Additionally, they will learn some bol patterns in Jhala, develop the ability to sing the "Sa" swar in a given scale, and gain knowledge and ability to tune the "Joda" string of the instrument.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the following Ragas: Bhopali, Bhairav & Khamaj. | 8 |
| II | One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans in the Raag prescribed for non-detailed study: Khamaj. | 8 |
| 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. | 8 |
| IV | Knowledge of playing of four different bol patterns of eight matra each by right hand. | 6 |
| V | Knowledge of playing of four Alankars of four swars each in the prescribed Ragas in thah and dugun laya. | 4 |
| VI | Knowledge of playing some bol patterns in Jhala. | 4 |
| VII | Ability to sing "Sa" swar in a given scale. | 4 |
| VIII | Knowledge and ability to tune the "Joda" string of the instrument. | 3 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of "Consolidated Suggested Readings for all Semesters" (mentioned at the end of this pdf) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – III
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 01 | 01 | 00 | 00 | Pass in SEM II | Basic Knowledge of ICM |

| UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|--|--|-------------------------------|
| SECOND YEAR | SEMESTER: THIRD | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-3 (THEORY) | | |
| CREDITS: 01 | | NO OF LAB LECTURES: 15 |
| <p>Course outcome: The students will engage in theoretical and analytical studies of various Ragas (mentioned in the detailed syllabus) for detailed & non-detailed study. They will learn notation writing for compositions of Maseetkhani Gat and Razakhani Gat, including Taans/Todas in prescribed Ragas. Additionally, they will study the theoretical aspects and notation writing of Taals such as Rupak Taal, Keharwa Taal, and Deepchandi Taal, with Thah, Dugun, and Chaugun Layakari. They will gain a brief historical overview of Indian Classical Music from the 5th Century A.D. to the 12th Century A.D., as well as a detailed understanding of terms such as Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan, Jamjama, Purvaang, Uttarang, Alpattava, and Bhauttava. Moreover, they will learn the brief history and origin of their instrument, gain detailed knowledge of the Pt. Bhatkhande's Ten Thaats system of Raagas, and explore the biography and significant contributions of Ustad Alauddin Khan, Pt. Ravi Shankar, and Ustad Vilayat Khan to Indian Music.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Theoretical description and analytical study of Raagas for: Detailed Study – Bageshree & Bhimpalasi Non-Detailed Study – Tilak Kamod | 2 |
| II | Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Taans/Todas in prescribed Ragas. | 3 |
| III | Theoretical description and notation writing of Taals- Rupak Taal, Keharwa Taal & Deepchandi Taal with Thah, Dugun and Chaugun Layakari. | 3 |
| IV | Brief history of Indian Classical Music from 8th to 13th Century AD (Landmark Text: Sangeeta Ratnakara by Sharngadev) | 2 |
| V | Definition and explanation of the following terms: Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan, Jamjama, Purvaang, Uttarang, Alpattava & Bhauttava. | 1 |
| VI | Brief history and origin of your Instrument | 1 |
| VII | Detailed knowledge of Bhatkhande Ten Thaats system of Raagas. | 1 |
| VIII | Biography and contribution in Indian Music of Ustad Alauddin Khan; Pt. Ravi Shankar & Ustad Vilayat Khan. | 2 |
| SUGGESTED READINGS: | | |
| <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.</p> | | |
| Suggested Continuous Evaluation Methods: | | |
| <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in | | |

SEMESTER – III
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 03 | 00 | 00 | 03 | Pass in SEM II | Basic Knowledge of ICM |

| UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|--|---------------------------|
| SECOND YEAR | SEMESTER: THIRD | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: STAGE PERFORMANCE & VIVA VOCE-3 (PRACTICAL) | | |
| CREDITS: 03 | NO OF LAB LECTURES: 45 | |
| <p>Course outcome: Students will learn to play one Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat in the prescribed Raag for detailed study, with Aroh, Avroh, Pakad, and Taans/Todas for each. Additionally, they will study one Drut (Razakhani) Gat in the prescribed Raag for non-detailed study, with Aroh, Avroh, Pakad, and taans. They will develop the ability to play any type of dhun, devotional, or geet composition on their instrument and gain detailed knowledge of the prescribed Taals, demonstrating Bol, Divisions, and Matra using hand signs in Thah, Dugun, and Chaugun layakari. Furthermore, students will learn to play one Swar Meend on Sitar, execute Jhala with variations of eight matra bol, develop elementary singing ability with Shudhha Swars in a given scale, and gain knowledge and ability to tune the "Baaj" string of the instrument.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the following Ragas: Bageshree, Bhimpalasi & Tilak Kamod. | 8 |
| II | One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study: Tilak Kamod. | 8 |
| III | Ability to play any type of dhun, devotional or geet composition on your instrument. | 8 |
| IV | Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari. | 6 |
| V | Knowledge of playing of one Swar Meend on Sitar. | 4 |
| VI | Knowledge of playing of Jhala with some variations of eight matra bol. | 4 |
| VII | Elementary knowledge and ability to sing Shudhha Swars in a given scale. | 4 |
| VIII | Knowledge and ability to tune the "Baaj" string of the instrument. | 3 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – III
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSE | 04 | 00 | 00 | 04 | Pass in SEM II | Basic Knowledge of ICM |

| UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|--|---|-------------------------------|
| SECOND YEAR | SEMESTER: THIRD | COURSE: DSE |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: LECTURE DEMONSTRATION & STAGE PERFORMANCE-3 (PRACTICAL) | | |
| CREDITS: 04 | | NO OF LAB LECTURES: 60 |
| <p>Course outcome: Students will undergo an intensive study of various Ragas (mentioned in the detailed syllabus) with the ability to play Maseetkhani & Razakhani Gats. They will also learn to play one Gat in a taal other than Teentaal in any one of the mentioned Ragas. Additionally, students will develop the ability to present the above-mentioned Ragas as a Lecture Demonstration, incorporating historical development and detailed comparative study. They will gain proficiency in demonstrating the following talas (with layakarīs) by hands or on tabla: Teentaal & Ektaal. Furthermore, students will learn to compose at least one composition in any one Raga from the prescribed syllabus.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Intensive study of the following Ragas with the ability to play one Maseetkhani & Razakhani Gat from the following Ragas: Yaman, Alliyah Bilawal, Kafi & Durga. | 13 |
| II | One Gat in a taal, other than Teentaal, in any one of the Ragas mentioned above. | 13 |
| III | Ability to present the above mentioned Ragas as a Lecture Demonstration with historical development & detailed comparative study. | 13 |
| IV | Ability to demonstrate the following talas (with layakarīs) by hands or on tabla: Teentaal & Ektaal | 8 |
| V | Ability to compose at least one composition in any one Raga from the prescribed syllabus. | 13 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – IV
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 01 | 01 | 00 | 00 | Pass in SEM II | Basic Knowledge of ICM |

| UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|--|--------------------|
| SECOND YEAR | SEMESTER: FOURTH | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-4 (THEORY) | | |
| CREDITS: 01 | NO OF LAB LECTURES: 15 | |
| <p>Course outcome: Students will engage in theoretical and analytical studies of various Ragas (mentioned in the detailed syllabus) for detailed & non-detailed study. They will learn notation writing for compositions of Maseetkhani Gat and Razakhani Gat, including Taans/Todas in prescribed Ragas. Additionally, they will study the theoretical aspects and notation writing of Taals such as Dhamar, Teevra and Ada Chautaal, with Thah, Dugun, and Chaugun Layakari. They will gain a brief historical overview of Indian Classical Music from the 13th Century A.D. to the 15th Century A.D. Moreover, students will acquire elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System, along with a comparison with Hindustani (North Indian) Music System. They will also gain knowledge of various styles of music including Dhrupad, Dhamar, Tarana, Trivat & Chaturang. Furthermore, students will conduct a general study of some common musical Instruments used in North Indian Classical Music such as Harmonium, Tanpura, and Tabla. Finally, they will explore the biography and significant contributions of Pt. Nikhil Bannerjee and Pt. V. G. Jog to Indian Music.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Theoretical description and analytical study of Raagas for: Detailed Study – Shuddha Sarang & Miyan Ki Todi Non-Detailed Study – Kedar & Kamod. | 2 |
| II | Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Taans/Todas in prescribed Ragas. | 3 |
| III | Theoretical description and notation writing of Taals- Dhamar Taal, Teevra Taal & Ada Chautaal with Thah, Dugun and Chaugun Layakari. | 3 |
| IV | Brief history of Indian Classical Music from 13th Century A.D. to 15th Century A.D. | 2 |
| V | Elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System and comparison with Hindustani (North Indian) Music System. | 1 |
| VI | Knowledge of the following styles of music: Dhrupad, Dhamar, Tarana, Trivat & Chaturang. | 1 |
| VII | A general study of some common musical Instruments used in North Indian Classical Music: - Harmonium, Tanpura and Tabla. | 1 |
| VIII | Biography and contribution in Indian Music of Pt. Nikhil Bannerjee & Pt. V. G. Jog. | 2 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – IV
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 03 | 00 | 00 | 03 | Pass in SEM II | Basic Knowledge of ICM |

| UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|--|---|---------------------------|
| SECOND YEAR | SEMESTER: FOURTH | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: STAGE PERFORMANCE & VIVA VOCE-4 (PRACTICAL) | | |
| CREDITS: 03 | NO OF LAB LECTURES: 45 | |
| <p>Course outcome: Students will learn to play one Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat in the prescribed Raag for detailed study, with Aroh, Avroh, Pakad, and Taans/Todas for each. Additionally, they will study one Drut (Razakhani) Gat in the prescribed Raag for non-detailed study. They will also learn one gat in any other Taal than Teental in any Raag from the syllabus. Furthermore, students will develop the ability to play any type of dhun or geet composition based on any Raag on their instrument. They will gain detailed knowledge of the prescribed Taals, demonstrating Bol, Divisions, and Matra using hand signs in Thah, Dugun, and Chaugun layakari. Additionally, they will learn to play two Swar Meends on Sitar, sing Sargam, and gain knowledge of tuning the chikaari strings of the Instrument. Finally, they will acquire the ability to play Jhala with variations of sixteen matra bol.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the following Ragas: Shuddha Sarang, Miyan Ki Todi, Kedar & Kamod. | 5 |
| II | One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study: Kedar & Kamod. | 8 |
| III | One gat in any other Taal than Teental in any Raag with Four Taans/Todas from the syllabus. | 8 |
| IV | Ability to play any type of dhun or geet composition based on in any raag on your instrument. | 6 |
| 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. | 4 |
| VI | Knowledge and ability of playing of two Swar Meend on Sitar. | 4 |
| VII | Ability to sing Sargam and knowledge of tuning of the chikaari strings of the Instrument. | 4 |
| VIII | Knowledge of playing of Jhala with variations of sixteen matra bol. | 6 |
| SUGGESTED READINGS: | | |
| <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| Suggested Continuous Evaluation Methods: | | |
| <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in | | |

SEMESTER – IV
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSE | 04 | 00 | 00 | 04 | Pass in SEM II | Basic Knowledge of ICM |

| UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|--|-------------------------------|
| SECOND YEAR | SEMESTER: FOURTH | COURSE: DSE |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: LECTURE DEMONSTRATION & STAGE PERFORMANCE-4 (PRACTICAL) | | |
| CREDITS: 04 | | NO OF LAB LECTURES: 60 |
| <p>Course outcome: Students will undergo an intensive study of various Ragas (mentioned in the detailed syllabus), with the ability to play Maseetkhani & Razakhani Gats. They will also learn one Gat in a taal other than Teentaal, in any one of the mentioned Ragas. Additionally, students will develop the ability to present the above-mentioned Ragas as a Lecture Demonstration, incorporating historical development and detailed comparative study. They will gain proficiency in demonstrating the following talas (with layakarīs) by hands or on tabla: Jhaptaal & Dhamaar. Furthermore, students will learn to compose at least one composition in any one Raga from the prescribed syllabus.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Intensive study of the following Ragas with the ability to play one Maseetkhani & two Razakhani Gats from the following Ragas: Bageshree, Bhimpalasi, Tilak Kamod & Bhopali. | 13 |
| II | One Gat in a taal, other than Teentaal, in any one of the Ragas mentioned above. | 13 |
| III | Ability to present the above mentioned Ragas as a Lecture Demonstration with historical development & detailed comparative study. | 13 |
| IV | Ability to demonstrate the following talas (with layakarīs) by hands or on tabla: Jhaptaal & Dhamaar. | 8 |
| V | Ability to compose at least one composition in any one Raga from the prescribed syllabus. | 13 |
| SUGGESTED READINGS: | | |
| <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| Suggested Continuous Evaluation Methods: | | |
| <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in | | |

SEMESTER – V
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 01 | 01 | 00 | 00 | Pass in SEM IV | Basic Knowledge of ICM |

| BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL | | |
|--|---|-------------------------------|
| THIRD YEAR | SEMESTER: FIFTH | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-5 (THEORY) | | |
| CREDITS: 01 | | NO OF LAB LECTURES: 15 |
| <p>Course outcome: Students will study various Ragas (mentioned in the detailed syllabus), learning to play Maseetkhani & Razakhani Gats and compositions with Taans/Todas. They'll also learn notation writing for these compositions. Additionally, they'll study Taals like Sool Tal and Deepchandi Taal with Thah, Dugun, Tigun, and Chaugun Layakari. The syllabus includes elementary knowledge of Aad Laya and compositions in other Taals. They'll explore the placement of Swars on Veena, Gharana concepts, and the history of Indian Classical Music from the 18th Century A.D. to the present. Moreover, they'll study the contributions of Ustad Abdul Haleem Jaffer Khan, Pt. Bhimsen Joshi and Ustad Bismillah Khan. They will also engage in essay writing on various music-related topics.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Theoretical description and analytical study of Ragas for: Detailed Study – Bihag & Des Non-Detailed Study – Patdeep & Megh Malhaar | 2 |
| II | Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Taans/Todas in prescribed Ragas. | 3 |
| III | <ul style="list-style-type: none"> • Theoretical description and notation writing of Taals- Sool Tal & Deepchandi Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Elementary knowledge of Aad Laya. | 3 |
| IV | Notation writing of compositions of one gat with four taan / toda in any other Taal than Teental in any Raag from the syllabus. | 2 |
| V | <ul style="list-style-type: none"> • Placement of Swars on Veena by Pt. Srinivas. • Concept of Harmony and melody. • Study of Sandhi Prakash raag, Parmel Praveshak raag, Ardhhwadarshak swar. | 1 |
| VI | Gharana - definition and concept, its merits and demerits. | 1 |
| VII | <ul style="list-style-type: none"> • Brief history of Indian Classical Music from 18th Century A.D. to present day. • Biography and contribution in Indian Music of Ustad Abdul Haleem Jaffer Khan; Pt. Bhimsen Joshi and Ustad Bismillah Khan. | 1 |
| VIII | Essays: (i) Sangeet aur Samaj (ii) Sangeet aur Yog (iii) Classical Music and Folk Music | 2 |
| SUGGESTED READINGS: | | |
| <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| Suggested Continuous Evaluation Methods: | | |
| <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamisra.inflibnet.ac.in | | |

SEMESTER – V
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 03 | 00 | 00 | 03 | Pass in SEM IV | Basic Knowledge of ICM |

| BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|--|-------------------------------|
| THIRD YEAR | SEMESTER: FIFTH | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: STAGE PERFORMANCE & VIVA VOCE-5 (PRACTICAL) | | |
| CREDITS: 03 | | NO OF LAB LECTURES: 45 |
| <p>Course outcome: The students will learn to play one Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat in the prescribed Raag for detailed study, with Aroh, Avroh, Pakad, and Taans/Todas with tehai's for the Vilambit & Drut Gat. Additionally, they will develop the ability to play any type of dhun or geet composition based on any Raag on their instrument. Students will also acquire the ability to play two Swar Meends on Sitar, perform Jhala with variations, and sing Sargam in a given scale. Furthermore, they will learn to tune the instrument and play Alaap & Jod Alaap in the prescribed Ragas.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Six Taans/Todas with tehai's in the following Ragas: Bihag, Des, Patdeep & Megh Malhaar. | 5 |
| II | One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study: Patdeep & Megh Malhaar. | 8 |
| III | Ability to play any type of dhun or geet composition based on in any raag on your instrument. | 8 |
| IV | Ability of playing of two Swar Meend on Sitar. | 6 |
| V | Ability of playing Jhala with variations. | 4 |
| VI | Ability to sing Sargam in a given scale. | 4 |
| VII | Ability to tune the Instrument. | 4 |
| VIII | Ability to play Alaap & Jod Alaap in the prescribed ragas. | 6 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of "Consolidated Suggested Readings for all Semesters" (mentioned at the end of this pdf) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – V
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSE | 04 | 00 | 00 | 04 | Pass in SEM IV | Basic Knowledge of ICM |

| BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|---|-------------------------------|
| THIRD YEAR | SEMESTER: FIFTH | COURSE: DSE |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: LECTURE DEMONSTRATION & STAGE PERFORMANCE-5 (PRACTICAL) | | |
| CREDITS: 04 | | NO OF LAB LECTURES: 60 |
| <p>Course outcome: Students will undergo an intensive study of various Ragas (mentioned in the detailed syllabus), developing the ability to play Maseetkhani & Razakhani Gats in each. They will also learn one Gat in a taal other than Teentaal, in any one of the mentioned Ragas. Additionally, they will gain the ability to present these Ragas as a Lecture Demonstration, incorporating historical development and detailed comparative study. Students will also demonstrate talas such as Rupak, Dadra and Deepchandi, with layakaris by hands or on tabla. Furthermore, they will compose at least one composition in any one Raga from the prescribed syllabus.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Intensive study of the following Ragas with the ability to play one Maseetkhani & two Razakhani Gats from the following Ragas: Shuddha Sarang, Miyan Ki Todi, Kedar & Hansdhwani. | 13 |
| II | One Gat in a taal, other than Teentaal, in any one of the Ragas mentioned above. | 13 |
| III | Ability to present the above mentioned Ragas as a Lecture Demonstration with historical development & detailed comparative study. | 13 |
| IV | Ability to demonstrate the following talas (with layakaris) by hands or on tabla: Rupak, Dadra & Deepchandi. | 8 |
| V | Ability to compose at least one composition in any one Raga from the prescribed syllabus. | 7 |
| VI | Ability to play a dhun in any Raga. | 6 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p> | | |

SEMESTER – VI
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 01 | 01 | 00 | 00 | Pass in SEM IV | Basic Knowledge of ICM |

| BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|--|---------------------------|
| THIRD YEAR | SEMESTER: SIXTH | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-6 (THEORY) | | |
| CREDITS: 01 | NO OF LAB LECTURES: 15 | |
| <p>Course outcome: Students will study various Ragas (mentioned in the detailed syllabus), learning to play Maseetkhani & Razakhani Gats with Taans/Todas in each. They'll also learn notation writing for these compositions. Additionally, they'll study Taals such as Ada Char Tal and Jhoomra Taal with Thah, Dugun, Tigun, and Chaugun Layakari. The syllabus includes a basic concept of Aad, Kuwad and Biyaaad Laya, and compositions in other Taals. They'll also undertake a detailed analytical and comparative study of Raag vargikaran, learn about Alaap, Nibadh & Anibaddh gaan, Alaptigaan, Swasthan Niyam, Western Staff notation, Graam, Moorchhana, and Senia gharana's contribution to Indian Classical Music. Additionally, students will write essays on the importance of Laya & Taal in Music and the teaching of Music in Educational Organizations.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Theoretical description and analytical study of Raagas for: Detailed Study–Miyan Ki Malhaar & Gujri Todi Non-Detailed Study – Shankara & Hameer. | 2 |
| II | Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Taans/Todas in the Raags prescribed for detailed study. | 3 |
| III | <ul style="list-style-type: none"> • Theoretical description and notation writing of Taals – Ada Char Tal & Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Basic concept of Aad, Kuwad and Biyaaad Laya. | 3 |
| IV | Notation writing of compositions of one gat with four taans/todas in any other Taal than Teental in any Raag from the syllabus with Dam & Bedam Tehai's. | 2 |
| V | <ul style="list-style-type: none"> • Detailed analytical and comparative study of various Raga Vargikaran systems. • Concept of Alaap, Nibadh & Anibaddh gaan, Alaptigaan and Swasthan Niyam. • Elementary knowledge of Western Staff notation | 1 |
| VI | <ul style="list-style-type: none"> • A detailed study of Graam and its types. • A detailed study of Moorchhana and its types. | 1 |
| VII | Detailed knowledge of Senia gharana with its contribution in Indian Classical Music. | 1 |
| VIII | Essays: (i) Importance of Laya & Taal in Music (ii) Teaching of Music in Educational Institutions. | 2 |
| SUGGESTED READINGS: | | |
| <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.</p> | | |
| Suggested Continuous Evaluation Methods: | | |
| <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in | | |

SEMESTER – VI
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSC | 03 | 00 | 00 | 03 | Pass in SEM IV | Basic Knowledge of ICM |

| BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL | | |
|---|--|-------------------------------|
| THIRD YEAR | SEMESTER: SIXTH | COURSE: DSC |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: STAGE PERFORMANCE & VIVA VOCE-6 (PRACTICAL) | | |
| CREDITS: 03 | | NO OF LAB LECTURES: 45 |
| <p>Course outcome: Students will learn one Vilambit (Maseetkhani) Gat and one Drut (Razakhani) Gat in the prescribed Raag for detailed study, with Aroh, Avroh, Pakad, and Taans/Todas for the Vilambit & Drut Gat. Additionally, they will study one Drut (Razakhani) Gat in the prescribed Raag for non-detailed study, with Aroh, Avroh, Pakad, and Taans/Todas. Students will also develop the ability to play any type of dhun or geet composition based on any Raag on their instrument. Furthermore, they will learn to play two Swar Meends on Sitar, perform Jhala with variations, sing Sargam in a given scale, and tune the instrument. Additionally, they will gain the ability to play Alaap, Jod Aalap & Jod Jhallah in the prescribed Ragas.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the following Ragas: Miyan Ki Malhaar, Gujri Todi, Shankara & Hameer. | 5 |
| II | One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Six taans/ todas in the Raag prescribed for non-detailed study: Shankara & Hameer; with chakradaar tehai's. | 8 |
| III | Ability to play any type of dhun or geet composition based on in any raag on your instrument. | 8 |
| IV | Ability of playing of two Swar Meend on Sitar. | 6 |
| V | Ability of playing Jhala with variations. | 4 |
| VI | Ability to sing Sargam in a given scale. | 4 |
| VII | Ability to tune the Instrument. | 4 |
| VIII | Ability to play Alaap, Jod Aalap & Jod Jhallah in the prescribed ragas. | 6 |
| SUGGESTED READINGS: | | |
| <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.</p> | | |
| Suggested Continuous Evaluation Methods: | | |
| <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in | | |

SEMESTER – VI
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit Distribution of the Course | | | Eligibility Criteria | Pre-requisites of the course (if any) |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------|---------------------------------------|
| | | Lecture | Tutorial | Practical/Practice | | |
| DSE | 04 | 00 | 00 | 04 | Pass in SEM IV | Basic Knowledge of ICM |

| BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL | | |
|--|---|-------------------------------|
| THIRD YEAR | SEMESTER: SIXTH | COURSE: DSE |
| SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute) | | |
| PAPER TITLE: LECTURE DEMONSTRATION & STAGE PERFORMANCE-6 (PRACTICAL) | | |
| CREDITS: 04 | | NO OF LAB LECTURES: 60 |
| <p>Course outcome: Students will undergo an intensive study of various Ragas (mentioned in the detailed syllabus), developing the ability to play Maseetkhani & Razakhani Gats in each. They will also learn one Gat in a taal other than Teentaal, in any one of the mentioned Ragas. Additionally, they will gain the ability to present these Ragas as a Lecture Demonstration, incorporating historical development and detailed comparative study. Students will also demonstrate talas such as Jhoomra, Sool Taal, and Keharwa, with layakarīs by hands or on tabla. Furthermore, they will learn to compose & present at least one composition in any one Raga from the prescribed syllabus.</p> | | |
| UNIT | TOPICS | NO OF LAB LECTURES |
| I | Intensive study of the following Ragas with the ability to play Maseetkhani & Razakhani Gats: Bihag, Des, Puriya & Marwa. | 13 |
| II | One Gat in a taal, other than Teentaal, in any one of the Ragas mentioned above. | 13 |
| III | Ability to present the above mentioned Ragas as a Lecture Demonstration with historical development & detailed comparative study. | 13 |
| IV | Ability to demonstrate the following talas (with layakarīs) by hands or on tabla: Jhoomra, Sool Taal & Keharwa. | 8 |
| V | Ability to compose at least one composition in any one Raga from the prescribed syllabus. | 7 |
| VI | Ability to play a dhun in any Raga. | 6 |
| <p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p> | | |
| <p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p> | | |
| <p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamidra.inflibnet.ac.in</p> | | |

Consolidated Suggested Readings for all Semesters:

1. Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
2. Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
3. Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
4. Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra Part I to Part III, Hathras, UP, Sangeet Karyalaya
5. Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I to Part IV, Hathras, U.P., Sangeet Karyalaya
6. Bhatkhande, V.N. (6th Edition, Sep. 1999) Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalaya
7. Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th, and 18th centuries, Delhi, Low Price Publication
8. Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications
9. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar
10. Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
11. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi
12. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
13. Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication
14. Clements, E. (1912) Introduction to The Study of Indian Music, Allahabad, U.P., Kitab Mahal
15. Deva, B.C. (1st Edition: 1974) History of Indian Music, Delhi, New Age International Publishers
16. Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya
17. Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
18. Jha, Ramashraya (Part-I to Part-V) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan
19. Kasliwal, Suneera (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co
20. Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
21. Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
22. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
23. Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
24. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi
25. Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
26. Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal
27. Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
28. Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
29. Patwardhan, V.R. (2001) Raga Vigyan, Part I to Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
30. Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen, Allahabad, U.P., Published by Shri Ratnakar Pathak
31. Pathak, Sunanda (1989) Hindustani Sangeet Mein Raga ki Utpatti Evam Vikas, New Delhi, Delhi, Radha Publication
32. Prajnanananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
33. Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd
34. Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
35. Rajan, Renu (1st Edition: 2010) Bhartiya Shahstria Sangeet Ke Vividh Ayam, Delhi, Ankit Publications
36. Ratanjankar, Krishna Narayan (Part-I to Part-III) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal
37. Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan
38. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi
39. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras
40. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Pratibha Prakashan, New Delhi
41. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi
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43. Sharma, Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet, U.P., Anubhav Publication House

44. Shastri, Babulal Shukla (2009) *Natya Shastra*, Delhi, Chaukhamba Sanskrit Sansthan
45. Shringy, R.K. (1978) *Sangita-Ratnakar of Sarangdeva*, Varanasi, U.P. Motilal Banarsidass Indological Publisher
46. Shrivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi
47. Shrivastava, Girish Chandra (1987) *Tala Parichaya*, Allahabad, U.P., Sangeet Sadan Prakashan
48. Shrivastava, Girish Chandra (2008) *Tala Parichaya*, Meerut, U.P., Rubi Prakashan
49. Shrivastava, Harish Chandra (Part-I to Part-IV) *Raga Parichaya*, Allahabad, Sangeet Sadan Prakashan
50. Shrivastava, Harish Chandra (2003) *Sangeet Nibandh Sangrah*, Allahabad, U.P., Sangeet Sadan Prakashan
51. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad
52. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi
53. Singh, Tejpal (1st Edition: 2006) *Vidhivat Sangeet Shikshan*, Allahabad, U.P., Pathak Publication
54. Singh, Tejpal (2015) *Shastreeya Sangeet Shikshan*, New Delhi, Delhi, Akanksha Publication
55. Singh, Thakur Jaidev (1905) *Indian Music*, Kolkata, West Bengal, Sangeet Research Academy
56. Singh, Thakur Jaidev (1994) *Bhartiya sangeet ka Itihas*, Varanasi, UP, Sangeet Research Academy
57. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi
58. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi
59. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad
60. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad
61. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
62. Thakur, Omkar Nath (1977) *Sangeetanjali, Part I to Part IV*, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
63. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi
64. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras
65. Vir, Ram Avtar (1980) *Theory of Indian music*, Delhi, Pankaj Publication

Suggested Readings for Research Methodology:

1. *Survey Research Methods* –Floyd. J.F., Sage Publications, New Delhi.
2. *Methods in Social Research-* Goode C.V. & D.E. Scates, McGrawHill, 1954.
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