

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
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Kumaun University
Nainital – 263002
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LIST OF ALL PAPERS WITH SEMESTER WISE TITLES IN "HINDUSTANI MUSIC INSTRUMENTAL"					
YEAR	SEMESTER	COURSE	PAPER TITLE	THEORY /PRACTICAL	CREDITS
UNDERGRADUATE CERTIFICATE IN HINDUSTANI MUSIC INSTRUMENTAL					
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
UNDERGRADUATE DIPLOMA IN HINDUSTANI MUSIC INSTRUMENTAL					
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
BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL					
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
BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)					
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
MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL					
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 Ustaad 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 – VII
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	04	04	00	00	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-7 (THEORY)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: Students will engage in theoretical studies of various Ragas (mentioned in the detailed syllabus). They'll learn composition and notation writing in these Ragas, including Taans/Todas and Muktalaaps. Additionally, they'll study Ragaang classification and undergo an intensive study of these Ragas. The syllabus includes an elementary study of Musical Sound, Noise Vibrations, Frequency, Duration, Pitch, Magnitude, and Timber or Quality. Students will also study Talas like Teental, Jhaptal, Rupak, and Keharva, with the ability to write and demonstrate Thah, Dugun, Tigun and Chaugun Layakaries. Additionally, the syllabus covers Vedic Music, Music in Ramayana & Mahabharata, Music of Jain, Buddhist, Maurya & Gupta period, Music in the era of Bharat, Matang, and Sarangdev, Concept of Aesthetics in Music, the Definition of Rasa and its varieties according to Bharat & Abhinav Gupta, and the Origin and Development of Gharana System in Khayal & Sitar-Vadan.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Yaman Kalyan; Shuddha Klayan; Bhimpalasi; Bageshree; Bihag & Maru Bihag.	5
II	To compose and write notation of Maseetkhani & Razakhani Gats in the aforementioned Ragas along with Taans/Todas.	5
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	5
IV	Knowledge of the Ragaang classification and intensive study of Ragas mentioned above.	5
V	Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.	5
VI	Detailed study of the following Talas and ability to write in Thah, Dugun, Tigun and Chaugun Layakaries: Teental, Jhaptal, Rupak and Keharva.	5
VII	Vedic Music, Music in Ramayana & Mahabharata.	5
VIII	Music in Jain, Buddhist, Maurya & Gupta period.	5
IX	Music in the era of Bharat, Matang and Sarangdev.	5
X	Concept of Aesthetics in Music.	5
XI	Definition of Rasa Siddhant & its varieties according to Bharat & Abhinav Gupt.	5
XII	Origin and Development of Gharana System in Khayal & Sitar-Vadan.	5
<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 – VII
DSE-1 : 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-1	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-7 (PRACTICAL)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: Students will engage in an intensive study of any two Ragas from the Kalyan Ang, Kafi Ang, and Bihag Ang, learning Vilambit and Madhlaya/Drut compositions. Additionally, they will conduct a general study of Ragas from the Kalyan Ang, Kafi Ang, and Bihag Ang, focusing on the development of Ragas through Aalap and Taans, along with Drut compositions. The course includes practical demonstrations and Viva Voce sessions on the learned Ragas. Moreover, students will master performing at least one Gat in a Taal other than Teentaal in any of the aforementioned Ragas.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)</p> <ul style="list-style-type: none"> • Kalyan Ang A. Yaman Kalyan B. Shuddha Kalyan • Kafi Ang A. Bhimpalasi B. Bageshree • Bihag Ang A. Bihag B. Maru Bihag 	20
II	<p>In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.</p>	15
III	<p>Practical demonstration cum Viva Voce of the Ragas mentioned above.</p>	15
IV	<p>One Gat in Other than Teentaal in any one of the above-mentioned ragas.</p>	10
<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 – VII
DSE-2 : 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-2	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-7 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: Students will develop a comprehensive understanding of Hindustani classical music by conducting a comparative study and providing detailed descriptions various Ragas (mentioned in the detailed syllabus). They will learn to perform two Gats, other than Teental, along with Layakaries and Upaj from the prescribed Ragas, presenting at least one Gat during Stage Performance with Layakaries and Upaj. Additionally, they will acquire the ability to present A Folk Dhun/Light Music Composition during Stage Performance and demonstrate interactive skills to answer questions from the prescribed syllabus.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Yaman • Bhairavi • Bihag • Alliyah Bilawal 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Yaman • Bhairavi • Bihag • Alliyah Bilawal 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	10
<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 – VII
DSE-3 : 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-3	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-7 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: The students will gain a comprehensive understanding of Hindustani classical music, focusing on specific Ragas chosen from Kalyan Ang, Kafi Ang, and Bihag Ang. They will develop the ability to present a detailed comparative study of their chosen Ragas through lecture demonstrations, including historical development. Additionally, students will learn to compose at least one composition/bandish in a selected Raga from the prescribed syllabus. They will also acquire the capacity to demonstrate Talas such as Teental, Jhaptal, Rupak, and Keharva, both by hand and on Tabla, showcasing their practical knowledge and proficiency.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut/RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> • Kalyan Ang <ul style="list-style-type: none"> A. Yaman Kalyan B. Shuddha Kalyan • Kafi Ang <ul style="list-style-type: none"> A. Bhimpalasi B. Bageshree • Bihag Ang <ul style="list-style-type: none"> A. Bihag B. Maru Bihag 	20
II	The ability to compose at least one composition/bandish in any one raga from the prescribed Syllabus.	20
III	Capacity to demonstrate the following Talas by hand or on Tabla - Teental, Jhaptal, Rupak & Keharva.	20
<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 – VII
DMC : 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		
DMC	06	03	00	03	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DISSERTATION ON MAJOR CREDITS
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: RESEARCH PROJECT-7 (THEORY)		
CREDITS: 06		NO OF LAB LECTURES: 90
Course outcome:		
<ol style="list-style-type: none"> 1. The students will be able to understand the meaning of research and its implications. 2. The students will be familiarized with the different research areas in music and will be able to develop hypothesis along with problem selection attribute. 3. The students will be able to understand the intricacies of data collection. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes. 		
UNIT	TOPICS	NO OF LAB LECTURES
I	Meaning of Research – It’s definition, aims and objectives, varieties, methodology and processes.	15
II	Areas of Research in Music.	15
III	Selections of Problems.	15
IV	Facts & Hypothesis.	15
V	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music.	15
VI	Writing a sample Synopsis/Research Project/Dissertation/Research Paper on any given topic covering the above I to V components. (P.S.: This topic is for <u>Internal Assessment Only</u>. Not to be included in External Theory Paper.)	15
SUGGESTED READINGS:		
Selective Books from S.No. 01 to S.No. 23 from the list of “Suggested Readings for Research Methodology” (mentioned at the end of this <i>pdf</i>) 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 – VIII
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	04	04	00	00	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-8 (THEORY)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: Students will delve into an extensive theoretical study of various Ragas (mentioned in the detailed syllabus). They will learn to compose and write notations, including Taans/Todas, in these Ragas and study Muktalaaps & Taans/Todas. The syllabus covers a detailed classification of Ragas, along with an elementary study of Musical Sound and Noise Vibrations. Students will also explore various Talas, including Tilwara, Sooltaal, Dhamar, Dadra, Chautaal, Adachautaal, and Dhamar, and learn to write and demonstrate them with Thah, Dugun, Tigun, and Chaugun Layakaries. Additionally, they will study different types of musical compositions such as Prabandha, Dhrupad, Dhamar, Khayal and Tarana. Through practical sessions, they will explore Maseetkhani and Razakhani Gats, while also learning about the application of general principles of Aesthetics in music. Finally, they will be required to write an essay on a given topic pertaining to Indian Music and gain a comprehensive understanding of the classification of Indian Musical Instruments, including their historical significance.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Bhairav; Ahir Bhairav; Shuddha Sarang; Vrindavani Sarang; Aliyah Bilawal & Devgiri Bilawal.	5
II	<ul style="list-style-type: none"> • Ability to write the notation of Maseetkhani Gats with 4 Taans/Todas in the aforementioned Ragas. • Ability to compose a Razakhani Gat starting from any given matra (in Teentaal) from the aforementioned ragas. 	5
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	5
IV	Detailed study of the Ragaang classification.	5
V	Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.	5
VI	Detailed study of the following Talas and ability to write in Thah, Dugun, Tigun, Chaugun & Aad Layakaries: Tilwara, Sooltaal, Dhamar and Dadra.	5
VII	A study of the following Talas & ability to write them in Dugun, Tigun & Chaugun Layakaries: Chautaal, Adachautaal & Dhamar.	5
VIII	Evolution & Development of the following Musical Forms: Prabandha, Dhrupad, Dhamar, Khayal & Tarana.	5
IX	Maseetkhani and Razakhani Gats.	5
X	Application of General principle of Aesthetics in music.	5
XI	An essay on any given topic pertaining to Indian Music in not less than 500 words.	5
XII	Classification of Indian Musical Instruments with special Historical knowledge of the following Instruments: Sitar, Sarod, Surbahar, Violin, Rudra Veena, Sehnai, Flute, Tabla & Pakhawaj.	5
<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 – VIII
DSE-1 : 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-1	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-8 (PRACTICAL)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: Students will gain in-depth knowledge of two Ragas from each category: Bhairav Ang, Sarang Ang, and Bilawal Ang. They will learn to perform vilambit and madhlaya/drut compositions in the intensively studied Ragas and develop Ragas through aalap and taans with drut compositions in the general study Ragas. Through practical demonstrations and Viva Voce sessions, students will exhibit their understanding of the studied Ragas. Additionally, they will master the performance of one Gat in a taal other than Teentaal in any of the above-mentioned Ragas, enhancing their practical skills and theoretical understanding of Indian classical music.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)</p> <ul style="list-style-type: none"> • Bhairav Ang A. Bhairav B. Ahir Bhairav • Sarang Ang A. Shuddha Sarang B. Vrindavani Sarang • Bilawal Ang A. Alliyah Bilawal B. Devgiri Bilawal 	20
II	<p>In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.</p>	15
III	<p>Practical demonstration cum Viva Voce of the Ragas mentioned above.</p>	15
IV	<p>One Gat in Other than Teentaal in any one of the above-mentioned ragas.</p>	10
<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://vidymitra.inflibnet.ac.in</p>		

SEMESTER – VIII
DSE-2 : 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-2	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-8 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: Upon completing this syllabus, students will gain a comprehensive understanding and comparative analysis of various Ragas (mentioned in the detailed syllabus). They will achieve proficiency in performing two Gats in each of these Ragas, excluding Teental, demonstrating Layakaries and Upaj. At least one Gat, along with Layakaries and Upaj, will be presented during Stage Performance. Additionally, students will be able to perform a Folk Dhun or Light Music Composition. They will also develop the ability to interact effectively and answer questions posed by the practical examiner based on the syllabus.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Kedar • Puriya • Des • Bhopali 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Kedar • Puriya • Des • Bhopali 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	10
<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 – VIII
DSE-3 : 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-3	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-8 (PRACTICAL)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: Upon completing this syllabus, students will gain a profound understanding of Ragas, focusing on one "Ang" of their choice, such as Bhairav, Sarang, or Bilawal. They will conduct a detailed comparative study of the Ragas within that "Ang," presenting a lecture demonstration with historical development. Students will master at least one Vilambit/Maseetkhani and Drut/RazaKhani Gat in each Raga. Furthermore, they will be able to compose at least one composition/bandish in any of the prescribed Ragas and demonstrate Talas like Tilwara, Sooltaal, Dhamar, and Dadra either by hand or on Tabla.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut/RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> • Bhairav Ang <ul style="list-style-type: none"> A. Bhairav B. Ahir Bhairav • Sarang Ang <ul style="list-style-type: none"> A. Shuddha Sarang B. Vrindavani Sarang • Bilawal Ang <ul style="list-style-type: none"> A. Aliyah Bilawal B. Devgiri Bilawal 	20
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	20
III	Capacity to demonstrate the following Talas by hand or on Tabla - Tilwara, Sooltaal, Dhamar and Dadra.	20
<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 – VIII
DMC : 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		
DMC	06	03	00	03	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DISSERTATION ON MAJOR CREDITS
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: RESEARCH PROJECT-8 (THEORY)		
CREDITS: 06		NO OF LAB LECTURES: 90
Course outcome:		
1. The students will attain the ability to learn the methods of research in Music and perform data analysis. 2. The students will be able to develop the interpretation and conclusion of a research problem. 3. The students will learn the art of preparing synopsis. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study.	15
II	Data sampling & Analysis of Data.	15
III	Interpretation and conclusion.	15
IV	Synopsis –It’s definition & importance.	15
V	Preparation of synopsis.	15
VI	Writing a sample Synopsis/Research Project/Dissertation/Research Paper on any given topic covering the above I to V components. (P.S.: This topic is for <u>Internal Assessment Only</u>. Not to be included in External Theory Paper.)	15
SUGGESTED READINGS:		
Selective Books from S.No. 01 to S.No. 23 from the list of “Suggested Readings for Research Methodology” (mentioned at the end of this <i>pdf</i>) 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 – IX
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	04	04	00	00	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-9 (THEORY)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: Students will acquire a thorough theoretical understanding of various Ragas (mentioned in the detailed syllabus). They will learn to compose and write notations for these Ragas, including Taans/Todas and Muktalaaps. Furthermore, students will study the Ragaang classification, the time theory of Ragas, and the role of Acoustics in Music. They will explore the evolution and development of Indian Music, particularly in the context of the Muslim Invasion. A comparative study of Hindustani and Karanatak Music will be undertaken. Additionally, students will delve into the Shruti Swar relationship, as described by modern thinkers like V.N. Bhatkhande, Pt. Omkar Nath Thakur, and K.C.D. Brihaspati. They will also study the contributions of significant musicians and musicologists such as Ustad Imdad Khan, Ustad Abdul Karim Khan, Ustad Faiyaz Khan, Ustad Alladiya Khan, Ustad Badae Ghulam Ali Khan, Ustad Amir Khan, Pt. Kumar Gandharva, Pt. Omkar Nath Thakur, Pt. K.C.D. Brihaspati, Pt. Ramashrya Jha & Dr. Lalmani Mishra. Additionally, students will explore the historical development of the Sitar.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Bilaskhani Todi; Gujri Todi; Megh Malhaar; Miyan Malhaar; Malkauns & Kaunsi Kanada.	5
II	To compose and write notation of Maseetkhani & Razakhani Gats in the aforementioned Ragas along with Taans/Todas.	5
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	5
IV	Time theory of Ragas, its origin and development in Indian Classical Music.	5
V	Role of Acoustics in the context of Music.	5
VI	Impact of Muslim invasion in the development of Hindustani Classical Music.	6
VII	Comparative study of Hindustani and Karanatak Music.	6
VIII	Shruti Swar relationship as described by modern thinkers like V.N. Bhatkhande, Pt. Omkar Nath Thakur & K.C.D. Brihaspati.	6
IX	The contribution to music of the following musicians/musicologists: Ustad Imdad Khan, Ustad Abdul Karim Khan, Ustad Faiyaz Khan, Ustad Alladiya Khan, Ustad Badae Ghulam Ali Khan, Ustad Amir Khan, Pt. Kumar Gandharva, Pt. Omkar Nath Thakur, Pt. K.C.D. Brihaspati, Pt. Ramashrya Jha & Dr. Lalmani Mishra.	6
X	Historical development of Sitar.	6
XI	Conceptual study of the origin of 72 Melas as suggested by Pt. Venkatamakhi.	5
<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 – IX
DSE-1 : 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-1	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-9 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: Upon completing this syllabus, students will undertake an intensive study of any two Ragas from the Todi Ang, Malhaar Ang, and Kauns Ang categories, including Bilaskhani Todi, Gujri Todi, Megh Malhaar, Miyan Malhaar, Malkauns, and Kaunsi Kanada. They will learn vilambit and madhlaya/drut compositions in the chosen Ragas, while also exploring the development of Ragas through aalap, taans, and drut compositions in the remaining Ragas. Practical demonstrations and Viva-Voce sessions will be conducted, and students will learn to perform one Gat in a Taal other than Teentaal in any one of the selected Ragas.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)</p> <ul style="list-style-type: none"> • Todi Ang A. Bilaskhani Todi B. Gujri Todi • Malhaar Ang A. Megh Malhaar B. Miyan Malhaar • Kauns Ang A. Malkauns B. Kaunsi Kanada 	20
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	15
III	Practical demonstration cum Viva-Voce of the Ragas mentioned above.	15
IV	One Gat in Other than Teentaal in any one of the above-mentioned ragas.	10
<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 – IX
DSE-2 : 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-2	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-9 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completing this syllabus, students will gain a comprehensive understanding of various Ragas (mentioned in the detailed syllabus) through a comparative study and detailed description. They will learn two Gats other than Teental, along with Layakaries and Upaj, from the prescribed Ragas, with at least one Gat being presented during a Stage Performance. Additionally, students will be able to perform a Folk Dhun, Light Music Composition. They will also develop the ability to interact and answer questions posed by the practical examiner regarding the syllabus.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Jajaiwanti • Durga • Hameer • Tilak Kamod 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Durga • Hameer • Tilak Kamod 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	10
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 <i>pdf</i>) 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 – IX
DSE-3 : 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-3	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-9 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: After completing this syllabus, students will gain a comprehensive understanding of Ragas categorized under the Todi, Malhaar and Kauns Ang. They will select one "Ang" and study the Ragas under it with a focus on historical development and detailed comparative analysis. Students will develop the ability to present at least one Vilambit/Maseetkhani and Drut/RazaKhani Gat in each Raga. Additionally, they will be able to compose at least one composition/bandish in any Raga from the prescribed syllabus. Furthermore, students will demonstrate their proficiency in Talas such as Ektaal, Deepchandi, and Tivra, either by hand or on Tabla.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut/RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> • Todi Ang <ul style="list-style-type: none"> A. Bilaskhani Todi B. Gujri Todi • Malhaar Ang <ul style="list-style-type: none"> A. Megh Malhaar B. Miyan Malhaar • Kauns Ang <ul style="list-style-type: none"> A. Malkauns B. Kaunsi Kanada 	20
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	20
III	Capacity to demonstrate the following Talas by hand or on Tabla – Ektaal, Deepchandi & Tivra.	20
<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 – IX
DMC : 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		
DMC	06	03	00	03	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DISSERTATION ON MAJOR CREDITS
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: RESEARCH PROJECT-9 (THEORY)		
CREDITS: 06		NO OF LAB LECTURES: 90
Course outcome:		
1. The students will develop the ability to select a research topic. 2. The students will be familiarized with the primary and secondary sources of research along with its importance. 3. The students will be able to learn the techniques of data collection and data interpretation. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Selection of a Research Topic.	15
II	Primary and Secondary sources of Research.	15
III	The importance of Primary and Secondary sources in Research.	15
IV	Data Collection: Methods of data collection namely: Questionnaire, Interview, Observation, Case Study & Experimental Schedule.	15
V	Interpretation of results by using statistical tools.	15
VI	Writing a sample Synopsis/Research Project/Dissertation/Research Paper on any given topic covering the above I to V components. (P.S.: This topic is for Internal Assessment Only. Not to be included in External Theory Paper.)	15
SUGGESTED READINGS:		
Selective Books from S.No. 01 to S.No. 23 from the list of “Suggested Readings for Research Methodology” (mentioned at the end of this <i>pdf</i>) 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 – X
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	04	04	00	00	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-10 (THEORY)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: The students will gain theoretical knowledge of various Ragas (mentioned in the detailed syllabus). They will learn to compose and notate these Ragas, along with Taans/Todas and Muktalaaps. Furthermore, they will delve into the Ragaang classification system and explore the genesis of Music, considering both Indian and Western perspectives. Students will also study Murchana and Thaata Paddhati in Hindustani Music, along with a detailed examination of the "Tantrakari & Gayaki Ang", particularly in reference to Sitar. Moreover, they will write essays on Indian Music-related topics, study the cultural history of India with a focus on Music, explore the 10 Pranas of Taal, and learn about the life and contributions of prominent Sitar players and educators from various Gharanas. Finally, they will examine the contributions of modern thinkers, musicians, and connoisseurs to Indian Classical Music, including Pt. Omkarnath Thakur, Acharya Brihaspati, Pt. Ramashrya Jha, Smt. Ashwini Bhide Deshpande, and Dr. Prabha Atre.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Darbari Kanada; Nayaki Kanada; Puriya Kalyan; Puriya Dhanashree; Shree & Jog.	6
II	To compose and write notation of Maseetkhani & Razakhani Gats in the aforementioned Ragas along with Taans/Todas.	6
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	6
IV	Genesis of Music, Indian and Western views about the development of Music.	6
V	Murchana and Thaata Paddhati in Hindustani Music.	6
VI	A detailed & comparative study of "Tantrakari & Gayaki Ang" with special reference to Sitar.	5
VII	An essay on any given topic pertaining to Indian Music in not less than 500 words.	5
VIII	Brief cultural history of India with special reference to Music from Vedic period to modern time.	5
IX	A detailed study of the 10 Pranas of Taal.	5
X	Detailed life sketch & contribution to the field of Indian Classical Music of the prominent & World-Renowned Sitar Players & Educators of various different Gharanas of Sitar.	5
XI	Contribution of Modern thinkers/musicians/connoisseurs in the form of modern literature related to Indian Classical Music, namely: a) Pt. Omkarnath Thakur b) Acharya Brihaspati c) Pt. Ramashrya Jha d) Smt. Ashwini Bhide Deshpande e) Dr. Prabha Atre	5
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 – X
DSE-1 : 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-1	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-10 (PRACTICAL)		
CREDITS: 04	NO OF LAB LECTURES: 60	
<p>Course outcome: Upon completion of this syllabus, students will gain in-depth knowledge of two Ragas from the Kanada Ang (Darbari Kanada, Nayaki Kanada) and two Ragas from the Puriya Ang (Puriya Kalyan, Puriya Dhanashree). They will learn to perform vilambit and madhlaya/drut compositions in the intensive study Ragas, and develop Ragas through aalap and taans with drut compositions in the general study Ragas. Practical demonstrations and Viva-Voce sessions will further strengthen their understanding. Additionally, students will master playing at least one Gat in a taal other than Teentaal for each Raga studied.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B)</p> <ul style="list-style-type: none"> • Kanada Ang A. Darbari Kanada B. Nayaki Kanada • Puriya Ang A. Puriya Kalyan B. Puriya Dhanashree • Ragas not belonging to any particular “Ang” A. Shree B. Jog 	20
II	<p>In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.</p>	15
III	<p>Practical demonstration cum Viva-Voce of the Ragas mentioned above.</p>	15
IV	<p>One Gat in Other than Teentaal in any one of the above-mentioned ragas.</p>	10
<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>		

SEMESTER – X
DSE-2 : 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-2	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-10 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completion of this syllabus, students will acquire a comprehensive understanding of various Ragas (mentioned in the detailed syllabus) through a comparative study. They will learn to perform two Gats in each Raga, along with Layakaries and Upaj, mastering at least one Gat for a Stage Performance. Additionally, they will gain proficiency in presenting Folk Dhuns, Light Music compositions. To demonstrate their knowledge, students will write a dissertation on a topic suggested by their teacher, followed by a Viva-Voce session.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Lalit • Shahana • Marwa • Rageshree • Patdeep 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Lalit • Shahana • Marwa • Rageshree • Patdeep 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Dissertation on any topic suggested by the concerned teacher followed by Viva-Voce.	10
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 – X
DSE-3 : 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-3	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-10 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: After studying this syllabus, students will gain a thorough understanding of Ragas belonging to various Angs, including Kanada, Puriya, as well as Ragas not categorized under any specific Ang (i.e. Shree & Jog). They will learn to present detailed comparative studies of these Ragas through lecture demonstrations, covering historical development. Additionally, students will develop the ability to compose compositions in these Ragas and demonstrate their tuning skills during performances as required by the examiner.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> • Kanada Ang <ul style="list-style-type: none"> A. Darbari Kanada B. Nayaki Kanada • Puriya Ang <ul style="list-style-type: none"> A. Puriya Kalyan B. Puriya Dhanashree • Ragas not belonging to any particular “Ang” <ul style="list-style-type: none"> A. Shree B. Jog 	20
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	20
III	Ability to tune the instrument: The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her complete performance.	20
<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 – X
DMC : 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		
DMC	06	03	00	03	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DISSERTATION ON MAJOR CREDITS
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: RESEARCH PROJECT-10 (THEORY)		
CREDITS: 06		NO OF LAB LECTURES: 90
Course outcome:		
1. The students will be able to learn the different intrinsic sources of research. 2. The students will be able to understand the intricacies of writing a research report and developing the citations. 3. The students will be able to understand the importance of review. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Study of the following sources for Research: (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes (e) Archaeological Findings (f) Inscriptions (g) Musical Pillars and Stones (h) Coins	15
II	Study of the following sources for Research: (a) Musical Compositions (b) Oral Tradition (c) Gramophone Records Electronic Devices Discs and Tapes, Computer & Internet [YouTube & Various Other Websites & Apps] (d) Media - Print & Electronic (e) Academic Councils.	15
III	Various Elements related to the “Writing of a Research Report” & “Book Review”.	15
IV	References, footnotes, bibliography, appendix, index.	15
V	Importance of the review of previous research work & literature on the selected Research Topic.	15
VI	Writing a sample Synopsis/Research Project/Dissertation/Research Paper on any given topic covering all the components of Research. (P.S.: This topic is for Internal Assessment Only . Not to be included in External Theory Paper.)	15
SUGGESTED READINGS:		
Selective Books from S.No. 01 to S.No. 23 from the list of “Suggested Readings for Research Methodology” (mentioned at the end of this <i>pdf</i>) 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		

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 Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi
41. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi
42. Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
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
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