

NATIONAL EDUCATION POLICY-2020

**Common Minimum Syllabus for all
Uttarakhand State Universities and Colleges for
First Three Years of Higher Education**

**PROPOSED STRUCTURE OF
UG - HINDUSTANI MUSIC (SITAR)
SYLLABUS**

2021

Curriculum Design Committee, Uttarakhand

Sr.No.	Name & Designation	
1.	Prof. N.K. Joshi Vice-Chancellor , Kumaun University Nainital	Chairman
2.	Prof. O.P.S. Negi Vice-Chancellor , Uttarakhand Open University	Member
3.	Prof. P. P. Dhyani Vice-Chancellor , Sri Dev Suman Uttarakhand University	Member
4.	Prof. N.S. Bhandari Vice-Chancellor, Soban Singh Jeena University Almora	Member
5.	Prof. Surekha Dangwal Vice-Chancellor, Doon University, Dehradun	Member
6.	Prof. M.S.M. Rawat Advisor, Rashtriya Uchchatar Shiksha Abhiyan, Uttarakhand	Member
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Syllabus checked and modified by:

S.N.	Name	Designation	Department	Affiliation
1	Dr. Vandana Joshi	Assistant Professor	Music	SSJ University, Almora
2	Dr. Sabiha Naz (Online)	Assistant Professor	Music	SSJ University, Almora
3	Dr. Ravi Joshi	Assistant Professor	Music	Kumaun University, Nainital
4	Dr. Shikha Mamgain	Assistant Professor	Music	Sri Dev Suman University
5	Dr. Ashok Kumar	Assistant Professor	Music	Kumaun University, Nainital
6	Dr. Gagandeep Hothi	Assistant Professor	Music	Kumaun University, Nainital

**List of all Papers in Six Semester
Semester-wise Titles of the Papers in Music Instrumental
– Sitar**

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
<i>Certificate Course in MUSIC INSTRUMENTAL – SITAR</i>					
FIRST YEAR	I	MUS101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	THEORY	2
		MUS102P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
	II	MUS201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	THEORY	2
		MUS202P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
<i>Diploma in MUSIC INSTRUMENTAL – SITAR</i>					
SECOND YEAR	III	MUS301T	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	THEORY	2
		MUS302P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
	IV	MUS401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	THEORY	2
		MUS402P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	4
<i>Bachelor of MUSIC INSTRUMENTAL – SITAR</i>					
THIRD YEAR	V	MUS501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	4
		MUS502P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	4
		MUS503P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	2
		MUS504R	Project Report -1	PROJECT	3
	VI	MUS601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	4
		MUS602P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	4
		MUS603P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	2
		MUS604R	Project Report -2	PROJECT	3

SUBJECT PREREQUISITES:

To study this course, it is **NOT** compulsory for the students to have studied Music in class 12th. This Course of **Open for all** the students who have passed their class 12th examination.

COURSE INTRODUCTION

B.A. in Music (Hindustani Music - Sitar) is a three-year/six semester degree programme. The course includes theory and practice in ragas and talas, their history and origin, and development. Music is the evergreen skill and the person with mastery over it has lots of opportunities in composing, singing, teaching, and performing the music. Candidates who are willing to study graduation in Hindustani Music (Sitar), need to have skill in playing the Sitar. It takes years of practice before gaining mastery over the skill. Graduation in Hindustani Music - Sitar offers the candidates an in-depth study of Hindustani music and offers them a degree, which is helpful in building a professional life.

Programme outcomes (POs):	
PO 1	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.
PO 2	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.
PO 3	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.
PO 4	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.
PO 5	This will help in proper understanding of the concept of Tala and different layakaries and its use in Hindustani music, especially ragas.
PO 6	This will help in knowing about the history of music from Vedic times to the present world.
PO 7	This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
PO 8	This will give them valuable knowledge on the various musical (vocal) forms and classification of instruments.
PO 9	Through this program one can easily present a dhun, devotional or light composition.
PO 10	This program gives the complete understanding of all the techniques used in playing Sitar and makes them versatile in playing them as well.
PO 11	This program makes the student aware of the life and contribution of the legends in this field.
Programme specific outcomes (PSOs): <i>UG I Year / Certificate course MUSIC INSTRUMENTAL – SITAR</i>	
<ul style="list-style-type: none"> • This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed ragas and taalas Students will get aware of the basic terminologies and structural details of Sitar. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music. • The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas. • This course will help the students to know the rich history of Indian music through the study of vedic musical concepts. They will know in detail about the types of instruments through classification of Indian musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas 	

and taalas. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.

- The student will further learn about the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some advance bol patterns exercise, alankarspaltas of left-right hand and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. They'll understand the concept of laya and layakari through some basic talas.

Programme specific outcomes (PSOs):
UG II Year/ (Diploma in MUSIC INSTRUMENTAL – SITAR

- The students will know about the rich history of Indian music through the study of musical concepts from ancient period. They will know in detail about the history and origin of sitar. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to understand the concept of Thaata-Raga system. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.
- They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.
- The students will know about the rich history of Indian music through the study of musical concepts from medieval period. They will get the elementary knowledge of South Indian Music system in terms of swar and taal and comparison with North Indian style. They will learn about some prominent singing styles in Indian music. They will also know about some common musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.
- They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.

Programme specific outcomes (PSOs):
UG III Year / Bachelor of MUSIC INSTRUMENTAL – SITAR

- The students will know about the rich history of Indian music through the study of musical concepts from modern period. They will get the salient knowledge of Gharana tradition in Indian Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakarīs including Ada laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory.
- They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditionl gats they will also be able to play some dhun or light compositions.
- They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Razakhani gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.
- The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out research on the given topic and present the collected data and material in the form of a well-prepared report/brief dissertation.
- They will get the salient knowledge of Senia Gharana tradition in Indian Classical Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakarīs including Odd laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory. They will know in detail about the concept of Gram, Moorchhana and Raag vargikaran. They will be able to understand about the western music as well.
- They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditionl gats they will also be able to play some dhun or light compositions.
- They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how a gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.
- The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out research on the given topic and present the collected data and material in the form of a well-prepared report/brief dissertation.

Year wise Structure of MUSIC INSTRUMENTAL – SITAR (CORE / ELECTIVE COURSES & PROJECTS)

Subject: MUSIC INSTRUMENTAL - SITAR

Course/ Entry –Exit Levels	Year	Sem.	Paper 1	Credit/ hrs	Paper 2	Credit/ hrs	Paper 3	Credit s/hrs	Research Project	Credit/hrs	Total Credits /hrs/
Certificate Course In MUSIC INSTRUMENTAL - SITAR	I	I	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	2/4	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4/8	**	**	**	**	6/12
		II	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	2/4	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4/8	**	**	**	**	6/12
Diploma in MUSIC INSTRUMENTAL - SITAR	II	III	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	2/4	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4/8	**	**	**	**	6/12
		IV	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	2/4	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	4/8	**	**	**	**	6/12
Bachelor of MUSIC INSTRUMENTAL - SITAR	III	V	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	4/8	Practical Performance of the prescribed Raagas and Taals.	4/8	Proficiency Skill of the prescribed Raagas and Taals.	2/4	Project Report - 1	3/6	13/26
		VI	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	4/8	Practical Performance of the prescribed Raagas and Taals.	4/8	Proficiency Skill of the prescribed Raagas and Taals.	2/4	Project Report - 2	3/6	13/26
Comments											

Internal Assessment & External Assessment

Internal Assessment	Marks (25)	External Assessment	Marks (75)
Seminar / Assignment on any topic of the Particular Course (For all theory courses)	10	Theory Paper Semester 01	75
Test with Long; Short and (or) Multiple Choice Questions (For all theory courses)	10	Theory Paper Semester 02	75
Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities. (For all theory courses)	5	Theory Paper Semester 03	75
Practical (For all practical courses)	10	Theory Paper Semester 04	75
Viva-Voce (For all practical courses)	10	Theory Paper Semester 05	75
Whole knowledge of the Instrument “Sitar” along with tuning & proper co-ordination of the instrument with Tabla accompaniment. (For all practical courses)	5	Theory Paper Semester 06	75

DETAILED SYLLABUS

NEP 2021

Subject – Performing Arts

Music Instrumental – Sitar

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

For all Theory Courses:

Suggestive Continuous Evaluation Methods:

Internal Assessment	Marks
Seminar / Assignment on any topic of the Particular Course	10
Test with Long; Short and (or) Multiple Choice Questions	10
Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities.	5
TOTAL	25

For all Practical Courses:

Suggestive Continuous Evaluation Methods:

Internal Assessment	Marks
Practical	10
Viva Voce	10
Whole knowledge of the Instrument “Sitar” along with tuning & proper co-ordination of the instrument with Tabla accompaniment.	5
TOTAL	25

NOTE: All the six semester Courses T/P/R – Open for all.

Syllabus presented by:

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

**Semester-Wise Titles of the Papers in Bachelor of Arts - Music
Instrumental (Sitar)**

Year	Sem	Course Code	Paper Title	Theory/ Practical	Credits
1	I	MUS101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	THEORY	02
1	I	MUS102P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
1	II	MUS201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	THEORY	02
1	II	MUS202P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
2	III	MUS301T	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	THEORY	02
2	III	MUS302P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
2	IV	MUS401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	THEORY	02
2	IV	MUS402P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
3	V	MUS501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	04
3	V	MUS502P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
3	V	MUS503P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	02
3	V	MUS504R	Project Report - 1	PROJECT	03
3	VI	MUS601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	04
3	VI	MUS602P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
3	VI	MUS603P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	02
3	VI	MUS604R	Project Report - 2	PROJECT	03

PROGRAMME SPECIFIC OUTCOMES (PSO's)

- 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.
- 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 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/Class: Certificate/ B.A.	Year: First	Semester: First
Subject: Music Instrumental Sitar		
Course Code: MUS101T	Course Title: Theoretical and Analytical study of Ragas, Talas and general theory of Indian Classical Music	
<p>Course outcome: This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed ragas and taalas. Students will get aware of the basic terminologies and structural details of Sitar. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>		
Credits: 02		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 33
Total No. of Lectures(2 hours lecture): 02/week		
Unit	Topics	No. of Lab Lectures
I	Brief history of rich cultural heritage of Indian Classical Music.	04
II	Theoretical description and analytical study of Raagas for-: Detail study – Yaman & Alliyah Bilawal Non-Detail study- Kafi	06
III	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.	06
IV	Theoretical description and notation writing of Taals TeenTaal, EkTaal & Dadra with Thah and Dugun Layakari.	04
V	Detailed study of the parts of your Instrument with the help of a picture/diagram.	02
VI	Definition and explanation of the following terms: Swar, Shruti, Saptak, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali and Sam.	02
VII	Detailed study of Notation system of Pt. Vishnu Narayan Bhatkhande.	02
VIII	Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande and Miyan Tansen	04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: Certificate/ B.A.	Year: First	Semester: First
Subject: Music Instrumental Sitar		
Course Code: MUS102P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two taans in the Raag prescribed for non-detailed study.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.	06
IV	Knowledge of playing of four different bol patterns of four matra each by right hand on the instrument.	08
V	Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Ragas in Thah and Dugun Laya on the instrument.	08
VI	Knowledge of playing technique of Jhala in Thah and Dugun Laya.	08
VII	Elementary knowledge of Vocal chord and singing ability in a given scale.	02
VIII	Basic knowledge of strings, its attributes and tuning.	02
Suggested Readings:		
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 		

<p>Publishers and Distributors, New Delhi.</p> <ol style="list-style-type: none"> 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
<p>This course can be opted as an elective by the students of following subjects: Open for all</p>
<p>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)</p>
<p>Course prerequisites: To study this course, a student must have had the subjectin class/12th/ certificate/diploma. Open for all</p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: Certificate/ B.A.		Year: First	Semester: Second
Subject: Music Instrumental Sitar			
Course Code: MUS201T		Course Title: Theoretical and Analytical study of Ragas, Talas and historical study of Indian Classical Music	
<p>Course outcome: This course will help the students to know the rich history of Indian music through the study of vedic musical concepts. They will know in detail about the types of instruments through classification of Indian musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of ans stani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week			
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Bhopali & Vrindavani Sarang Non-Detail study – Khamaj		04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.		08
III	Theoretical description and notation writing of Taals - EkTaal, JhapTaal, Chartaal & Dhamaar with Thah and Dugun Layakari.		04
IV	Brief history of Indian Classical Music from Vedic period to 4th Century A.D.		02
V	Detail descriptive knowledge of the classification of Indian Musical Instruments.		03
VI	Definition and explanation of the following terms: Alankar, Taan/Toda, Gat, Raga, Jhallah, Vadi, Samvadi, Anuvadi and Vivadi.		02
VII	Brief knowledge of the placement of Shudh Swars on Shruti (by the Music Scholars of Ancient, Medieval and Modern period.)		03
VIII	Biography and contribution in Indian Music of Pt. Vishnu Digambar Paluskar and Swami Haridas		04

Suggested Readings:

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

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: Certificate/B.A.	Year: First	Semester: Second
Subject: Music Instrumental Sitar		
Course Code: MUS202P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: The student will further learn about the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some advance bol patterns exercise, alankars-paltas of left-right hand and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. They'll understand the concept of laya and layakari through some basic talas.		
Credits: 04		Core Compulsory
Max. Marks: 25+75 = 100		Min. Passing Marks: 33
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans in the Raag prescribed for non-detailed study.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.	06
IV	Knowledge of playing of four different bol patterns of eight matra each by right hand.	08
V	Knowledge of playing of four Alankars of four swars each in the prescribed Ragas in thah and dugun laya.	08
VI	Knowledge of playing some bol patterns in Jhala.	08
VII	Ability to sing 'Sa' swar in a given scale.	02
VIII	Knowledge and ability to tune the "Joda" string of the instrument.	02

Suggested Readings:

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

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Third
Subject: Music Instrumental Sitar			
Course Code: MUS301T		Course Title: Theoretical and Analytical study of Ragas, Talas and theory of Indian Classical Music	
Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from ancient period. They will know in detail about the history and origin of sitar. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to understand the concept of Thaata-Raga system. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week			
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Yaman Kalyan & Malkauns Non-Detail study – Miyan Ki Todi		04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		08
III	Theoretical description and notation writing of Taals- Rupak Taal, Keharwa Taal & Deepchandi Taal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 5th Century A.D. to 12th Century A.D.		02
V	Definition and explanation of the following terms: Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan, Jamjama, Purvaang, Uttarang, Alpattava & Bhauttava.		03
VI	Brief history and origin of your Instrument		03
VII	Detailed knowledge of Bhatkhanda Ten Thaata system of Raagas.		02
VIII	Biography and contribution in Indian Music of Ustad Alauddin Khan; Pt. Ravi Shankar & Ustad Vilayat Khan.		04
Suggested Readings:			
1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas , Publisher: ABS Publishers, Jalandhar.			
2. Chaudhary, Pt. Debu, Sitar and its Technique , Publisher: Avon Book Company, Delhi.			
3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth , Publisher: Kanishka Publishers and Distributors, New Delhi.			
4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet , Publisher: Kanishka			

<p>Publishers and Distributors, New Delhi.</p> <ol style="list-style-type: none"> 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
<p>This course can be opted as an elective by the students of following subjects: <u>Open for all</u></p>
<p><u>Suggested Continuous Evaluation Methods:</u> 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>Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma. <u>Open for all</u></p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Third
Subject: Music Instrumental Sitar			
Course Code: MUS302P		Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk			
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.		20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.		10
III	Ability to play any type of dhun, devotional or geet composition on your instrument.		08
IV	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.		08
V	Knowledge of playing of one Swar Meend on Sitar.		06
VI	Knowledge of playing of Jhala with some variations of eight matra bol.		04
VII	Elementary knowledge and ability to sing Shudhha Swars in a given scale.		02
VIII	Knowledge and ability to tune the "Baaj" string of the instrument.		02
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka 			

<p>Publishers and Distributors, New Delhi.</p> <ol style="list-style-type: none"> 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>
<p>This course can be opted as an elective by the students of following subjects: Open for all</p>
<p>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)</p>
<p>Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. Open for all</p>
<p>Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in</p>
<p>Further Suggestions:</p>

Programme/Class: Diploma/ B.A.		Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar			
Course Code: MUS401T		Course Title: Theoretical and Analytical study of Ragas, Talas and other aspects of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from medieval period. They will get the elementary knowledge of South Indian Music system in terms of swar and taal and comparison with North Indian style. They will learn about some prominent singing styles in Indian music. They will also know about some common musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakarīs. The student will know about the life and contributions of Hindustani musicians in the field of music.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(2 hours lecture): 02/week			
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for-: Detail study – Shuddha Sarang & Bhimpalasi Non-Detail study – Bageshree & Kamod		04
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		08
III	Theoretical description and notation writing of Taals- DhamarTal, Teevra Taal & Ada Chautaal with Thah, Dugun and Chaugun Layakari.		04
IV	Brief history of Indian Classical Music from 13th Century A.D. to 18th Century A.D.		02
V	Elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System and comparison with Hindustani (North Indian) Music System.		03
VI	Knowledge of the following styles of music: Dhrupad, Dhamar, Tarana, Khyal, Tappa and Thumri		03
VII	A general study of some common musical Instruments used in North Indian Classical Music: - Harmonium, Tanpura and Tabla.		02
VIII	Biography and contribution in Indian Music of Pt. Nikhil Bannerjee & Pt. V. G. Jog		04

Suggested Readings:

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

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: Second	Semester: Fourth
Subject: Music Instrumental Sitar		
Course Code: MUS402P	Course Title: Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taal. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic taal.		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.	18
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.	08
III	One gat in any other Taal than Teental in any Raag with Four Taans/Todas from the syllabus.	08
IV	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	06
V	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.	06
VI	Knowledge and ability of playing of two Swar Meend on Sitar.	06
VII	Ability to sing Sargam and knowledge of tuning of the chikaari strings of the Instrument.	04
VIII	Knowledge of playing of Jhala with variations of sixteen matra bol.	04
Suggested Readings:		
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subjectin class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: MUS501T		Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from modern period. They will get the salient knowledge of Gharana tradition in Indian Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakaris including Ada laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory.</p>			
Credits: 04		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures (2 hours lecture): 04/week			
Unit	Topics		No. of Lab Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Bihag & Chandrakauns Non-Detail study – Patdeep & Megh Malhaar		08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.		06
III	<ul style="list-style-type: none"> • Theoretical description and notation writing of Taals- Sool Tal & Deepchandi Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Elementary knowledge of Aad Laya. 		08
IV	Notation writing of compositions of one gat with four taan / toda in any other Taal than Teental in any Raag from the syllabus.		04
V	<ul style="list-style-type: none"> • Placement of Swars on Veena by Pt. Srinivas. • Concept of Harmony and melody. • Study of Sandhi prakash raag, Parmel praveshak raag, Ardhhwadarshak swar 		14
VI	Gharana - definition and concept, its merits and demerits.		04
VII	<ul style="list-style-type: none"> • Brief history of Indian Classical Music from 18th Century A.D. to present day. • Biography and contribution in Indian Music of Ustad Abdul Haleem Jaffer Khan; Pt. Bhimsen Joshi and Ustad Bismillah Khan. 		10
VIII	Essays: (i) Sangeet aur Samaj (ii) Sangeet aur Yog (iii) Classical Music and Folk Music		06

Suggested Readings:

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

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: MUS502P		Course Title: Practical performance of the prescribed Raagas and Taals.	
Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions.			
Credits: 04		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk			
Unit	Topics		No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Six Taans/Todas in the Raag prescribed for detailed study.		20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.		08
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.		08
IV	Ability of playing of two Swar Meend on Sitar.		06
V	Ability of playing Jhala with variations.		06
VI	Ability to sing Sargam in a given scale.		04
VII	Ability to tune the Instrument.		04
VIII	Ability to play Alaap & Jod Alaap in the prescribed ragas.		04
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 			

6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasic Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: MUS503P		Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
<p>Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Razakhani gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.</p>			
Credits: 02		Core Compulsory	
Max. Marks: 25+75 = 100		Min. Passing Marks: 33	
Total No. of Practical (2 hours lecture): 02/wk			
Unit	Topics		No. of Lab Lectures
I	Theoretical, comparative and analytical study of Raagas and Taalas.		02
II	One gat with Four tans/todas in any other Taal than Teental in any Raag from the syllabus.		08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.		06
IV	Knowledge of playing of Jhala and its variations.		02
V	Knowledge to play alankar and paltas.		02
VI	Knowledge to play Meend on Sitar.		04
VII	Knowledge of Swars and Saptak.		02
VIII	Knowledge of different components and technical terms used in sitar playing.		04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 			

6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasic Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Fifth
Subject: Music Instrumental Sitar			
Course Code: MUS504R		Course Title: Project Report - 1	
Course outcomes: The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.			
Credits: 03		Core Compulsory	
Max. Marks: 100 (50 Project Report + 50 Research Analysis)		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 03/wk			
Unit	Topics		No. of Lectures
I	Individual Styles of various Sitar artists of different Gharanas & Assignment/Paper Writing on any topic from the syllabus.		45
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasic Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

21. Vasant, Sangeet Visharad , Publisher: Sangeet Karyalaya, Hathras. Suggestive digital platforms web links- http://heecontent.upsdc.gov.in
This course can be opted as an elective by the students of following subjects: <u>Open for all</u>
<u>Suggested Continuous Evaluation Methods:</u> 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)
Course prerequisites: To study this course, a student must have had the subject..... in class/12 th / certificate/diploma. <u>Open for all</u>
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions:

Programme/Class: Degree/ B.A.		Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar			
Course Code: MUS601T		Course Title: Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music	
<p>Course outcome: They will get the salient knowledge of Senia Gharana tradition in Indian Classical Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakarīs including Odd laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory. They will know in detail about the concept of Gram, Moorchhana and Raag vargikaran. They will be able to understand about the western music as well.</p>			
Credits: 04		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 33	
Total No. of Lectures(in hours per week): 04/week			
Unit	Topics		No. of Lectures
I	Theoretical description and analytical study of Raagas for:- Detail study – Miyan Ki Malhaar & Puriya Non-Detail study – Kedar & Hameer		08
II	Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in the Raags prescribed for detailed study.		06
III	<ul style="list-style-type: none"> • Theoretical description and notation writing of Taals – Ada Char Tal & Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari. • Basic concept of Ada, Kuwad and Biyaad Laya. 		08
IV	Notation writing of compositions of one gat with four taans/todas in any other Taal than Teental in any Raag from the syllabus.		04
V	<ul style="list-style-type: none"> • Detailed analytical and comparative study of Raag vargikaran. • Concept of Alaap, Nibadh & Anibaddh gaan, Alaptigaan and Swasthan Niyam. • Elementary knowledge of Western Staff notation 		12
VI	<ul style="list-style-type: none"> • A detailed study of Graam and its types. • A detailed study of Moorchhana and its types. 		12
VII	Detailed knowledge of Senia gharana with its contribution in Indian Classical Music.		04
VIII	Essays: (i) Importance of Laya & Taal in Music (ii) Teaching of Music in Educational Organizations		06

Suggested Readings:

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

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject..... in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: MUS602P	Course Title: Practical performance of the prescribed Raagas and Taals.	
<p>Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. They will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalās. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions.</p>		
Credits: 04	Core Compulsory	
Max. Marks: 25+75 = 100	Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 04/wk		
Unit	Topics	No. of Lectures
I	One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.	20
II	One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Six taans/ todas in the Raag prescribed for non-detailed study.	08
III	Ability to play any type of dhun or geet composition based on in any raag on your instrument.	08
IV	Ability of playing of two Swar Meend on Sitar.	06
V	Ability of playing Jhala with variations.	06
VI	Ability to sing Sargam in a given scale.	04
VII	Ability to tune the Instrument.	04
VIII	Ability to play Alaap, Jod Aalap & Jod Jhallah in the prescribed ragas.	04
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihāsik Visleṣhan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleṣhan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar		
Course Code: MUS603P	Course Title: Proficiency Skill of the prescribed Raagas and Taals.	
Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how a gat with tans and jhaala in a Raga is to be performed in other taals as well. They'll understand the concept of laya and layakari through some talas.		
Credits: 02		Core Compulsory
Max. Marks: 25+75 = 100		Min. Passing Marks: 33
Total No. of Practical ((2 hours lecture):): 04/wk		
Unit	Topics	No. of Lab Lectures
I	Theoretical, comparative and analytical study of Raagas and Taalas.	02
II	One gat with Four taans/todas in any other Taal than Teental in any Raag from the syllabus.	08
III	Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.	06
IV	Knowledge of playing of Jhala and its variations.	02
V	Knowledge to play alankar and paltas.	02
VI	Knowledge to play Meend on Sitar.	04
VII	Knowledge of Swars and Saptak.	02
VIII	Knowledge of different components and technical terms used in sitar playing.	04
Suggested Readings:		
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali**, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihāsik Visleṣhan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleṣhan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
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20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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This course can be opted as an elective by the students of following subjects: **Open for all**

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)

Course prerequisites: To study this course, a student must have had the subject in class/12th/ certificate/diploma. **Open for all**

Programme/Class: Degree/ B.A.		Year: Third	Semester: Sixth
Subject: Music Instrumental Sitar			
Course Code: MUS604R		Course Title: Project Report - 2	
Course outcomes: The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.			
Credits: 03		Core Compulsory	
Max. Marks: 100 (50 Project Report + 50 Research Analysis)		Min. Passing Marks: 33	
Total No. of Practical (in hours per week): 03/wk			
Unit	Topics	No. of Lectures	
I	Therapeutic properties of Music & Assignment / Paper Writing on any topic based on the syllabus.	45	
Suggested Readings:			
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihasic Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 			

21. Vasant, Sangeet Visharad , Publisher: Sangeet Karyalaya, Hathras. Suggestive digital platforms web links- http://heecontent.upsdc.gov.in
This course can be opted as an elective by the students of following subjects: <u>Open for all</u>
<u>Suggested Continuous Evaluation Methods:</u> 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)
Course prerequisites: To study this course, a student must have had the subject..... in class/12 th / certificate/diploma. <u>Open for all</u>
Suggested equivalent online courses: SWAYAM, MOOCS. http://heecontent.upsdc.gov.in
Further Suggestions:

At the End of the whole syllabus any remarks/ suggestions:

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DRAFT

National Education Policy-2020

Common Minimum Syllabus for all Uttarakhand State Universities and Colleges for Post-Graduation.

PROPOSED STRUCTURE OF Post-Graduation MUSIC INSTRUMENTAL - SITAR SYLLABUS

2021

Syllabus checked and modified by:

S.N.	Name	Designation	Department	Affiliation
1	Dr. Vandana Joshi	Assistant Professor	Music	SSJ University, Almora
2	Dr. Sabiha Naz (Online)	Assistant Professor	Music	SSJ University, Almora
3	Dr. Ravi Joshi	Assistant Professor	Music	Kumaun University, Nainital
4	Dr. Shikha Mangain	Assistant Professor	Music	Sri Dev Suman University
5	Dr. Ashok Kumar	Assistant Professor	Music	Kumaun University, Nainital
6	Dr. Gagandeep Hothi	Assistant Professor & Assistant Controller Examination	Music	Kumaun University, Nainital

**List of all Papers in Four Semesters
Semester-wise Titles of the Papers in Music
Instrumental – Sitar**

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
MASTER OF ARTS IN MUSIC INSTRUMENTAL – SITAR					
FIRST YEAR	I	MUSA101T	APPLIED THEORY OF MUSIC	THEORY	4
		MUSG102T	GENERAL THEORY OF MUSIC	THEORY	4
		MUSS103P	STAGE PERFORMANCE	PRACTICAL	4
		MUSV104P	VIVA VOCE & COMPARATIVE STUDY OF RAGAS	PRACTICAL	4
		MUSL105P	LECTURE DEMONSTRATION	PRACTICAL	4
	II	MUSA201T	APPLIED THEORY OF MUSIC	THEORY	4
		MUSG202T	GENERAL THEORY OF MUSIC	THEORY	4
		MUSS203P	STAGE PERFORMANCE	PRACTICAL	4
		MUSV204P	VIVA VOCE & COMPARATIVE STUDY OF RAGAS	PRACTICAL	4
		MUSL205P	LECTURE DEMONSTRATION	PRACTICAL	4
SECOND YEAR	III	MUSA301T	APPLIED THEORY OF MUSIC	THEORY	4
		MUSG302T	GENERAL THEORY OF MUSIC	THEORY	4
		MUSS303P	STAGE PERFORMANCE	PRACTICAL	4
		MUSV304P	VIVA VOCE & COMPARATIVE STUDY OF RAGAS	PRACTICAL	4
		MUSL305P	LECTURE DEMONSTRATION	PRACTICAL	4
	IV	MUSA401T	APPLIED THEORY OF MUSIC	THEORY	4
		MUSG402T	GENERAL THEORY OF MUSIC	THEORY	4
		MUSS403P	STAGE PERFORMANCE	PRACTICAL	4
		MUSV404P	VIVA VOCE & COMPARATIVE STUDY OF RAGAS	PRACTICAL	4
		MUSL405P	LECTURE DEMONSTRATION	PRACTICAL	4

SUBJECT PREREQUISITES:

- B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%.
- B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%)
- The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

COURSE INTRODUCTION:

Master of Arts in Sitar is a master level course in Arts. This is a far-reaching course for an understudy of sitar. It is intended to cover the vast majority of the fundamental zones in the investigation of sitar, taking an understudy from the learner level up to the starter level of executing as a soloist and accompanist. While covering the hypothetical and down to earth points of the educational plan, three parallel approaches (Beginner, Intermediate and Advanced) are taken by understudies' development regarding age and achievement.

The advancement in each level, relies upon a few basic components, for example, inclination, receptivity, holding limit, normality, perseverance and devotion. Physical and mental capacities likewise assume a noteworthy job. In melodic perfection, ability is consistently the most basic component, a blessing that can't be obtained. Ability must be joined with committed diligent work.

This programme will provide opportunities to students to have an in-depth knowledge and skills in Sitar playing. It will

enhance and reinforce creativity, understanding, teaching and critical appreciation of Hindustani Music with special emphasis to Sitar.

PROGRAMME OUTCOMES (POS):	
PO 1	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.
PO 2	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.
PO 3	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.
PO 4	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.
PO 5	This will help in proper understanding of the concept of Tala and different Layakaris and its use in Hindustani music, especially ragas.
PO 6	This will help in knowing about the history of music from Vedic times to the present world.
PO 7	This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
PO 8	This will give them valuable knowledge on the various musical (vocal) forms and classification of instruments.
PO 9	Through this program one can easily present folk music compositions, dhun, devotional or light music compositions.
PO 10	This program gives the complete understanding of all the techniques used in playing Sitar and makes them versatile in playing them as well.
PO 11	This program makes the student aware of the life and contribution of the legends in the field of Indian Classical Music.
PO 12	This program will help to understand concepts like Aesthetics, Acoustics & Genesis with special reference to Music.
PO 13	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):	
M.A. MUSIC INSTRUMENTAL – SITAR	
1ST YEAR (1ST & 2ND SEMESTER)	
<ul style="list-style-type: none"> • The students will develop a basic understanding of the basic & popular Ragas in Indian Classical Music. Improvisation skills related to formation of taans & raga development will be learnt. Notation skills shall be improved along with the elementary knowledge of various musical terms with special reference to Sitar. The Taal aspect will also be focused upon with the ability to recite and demonstrate with taali the various popular taals in North Indian Classical Music. Raagang Classification of Ragas shall also be learnt. • The student will develop a basic understanding of all the ancient musical scriptures of India. The development of historical development of music in various different era's shall be learnt. Rasa & it's importance in Indian Classical Music with the proper Aesthetical sense of the presentation of Ragas shall be learnt as specifically adopted by various different Gharanas with special reference to Sitar. 	

<ul style="list-style-type: none"> • The students shall learn the practical aspect with elaborative practical study of the popular ragas in Indian Classical Music. Complete development of Ragas with Maseetkhani & Razakhani Gats shall be learnt. Drut Gat's pertaining to various different Taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teentaal.
<ul style="list-style-type: none"> • Comparative & analytical description of various popular Ragas in Indian Classical Music shall be learnt. Ability to play & demonstrate Layakris specifically in these ragas shall also be learnt & developed. Folk & light musical compositions & the ability to play them on the Sitar shall also be learnt thereby preserving the folk culture of Indian Music. Fearless musical interaction skills shall also be developed.
<ul style="list-style-type: none"> • The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Razakhani & Drut Gat's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teentaal. Descriptive knowledge of the Folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.
<ul style="list-style-type: none"> • Maseetkhani & Razakhani Gat's specifically pertaining to various different "Ang" Ragas shall be learnt & developed. Musical improvisation skills with the special ability to compose a drut / razakhani Gats in any raga from the syllabus shall also be learnt. Ability to demonstrate popular Taals on hand (taali) or on the Tabla shall also be learnt with special guidance from the Faculty of Tabla in the Department of Music.
<ul style="list-style-type: none"> • The Students will develop the ability to learn & demonstrate Layakarīs firstly by learning them with Taali, then transposing them by practicing the same with various different taals & finally the implementation of these Layakarīs on Sitar Specific phrases. Historical development & Classification of various different Indian Classical Music Instruments will be learnt. The skill of Essay Writing on any topic related to Music shall be discussed & learnt. The concept of Aesthetical abilities in Music shall be learnt & finally the traditional Gat forms specific to Sitar shall be learnt i.e. (Maseetkhani & Razakhani Gats)
<p>PROGRAMME SPECIFIC OUTCOMES (PSOs): M.A. MUSIC INSTRUMENTAL – SITAR 2ND YEAR (3RD & 4TH SEMESTER)</p>
<ul style="list-style-type: none"> • Theoretical, analytical & comparative analysis of the popular Ragas in Indian Classical Music will be learnt. Ability to further write compositions, taans & todas etc in notation form shall be learnt & further enhanced. Raagand classification of Ragas along with Time Theory of Ragas shall be learnt. Role of Acoustics & it's crucial importance whilst performing on stage shall be learnt & developed. Apart from this the students will learn the Indian & Western opinions as related to the development of Music. The concept of Murchana & Thaat Paddhati in North Indian Classical Music and it's practical application whilst performing any raga shall also be learnt.
<ul style="list-style-type: none"> • Impact of the Muslim invasion on Indian Classical Music shall be learnt. Comparative analysis of Hindustani & Karnatak Music shall also be learnt. Historical development of Sitar & Shruti-Swar Relationship shall be learnt as conceived by eminent Musical scholars. The contribution of various musicians & musicologists on Indian Classical music shall also be learnt with special reference to their musical journeys.
<ul style="list-style-type: none"> • Intensive study of popular ragas in Indian Classical Music shall be undertaken with special focus on vilambit, madhlaya & drut compositions in these Ragas. The art of expansion of Ragas with the help of Aalap & Taans shall also be learnt & initiated. Gats pertaining to taals other than Teentaal shall also be focused upon. • Detailed expression of Gayaki Ang on the Sitar as conceptualized by Ustad Vilayat Khan will be learnt. Development of Music from the Vedic to the Modern Era shall be learnt. Development of Taal in ancient & medieval period shall be learnt. A special focus shall be made on the ways of Research Methodology in Music. Ability to freely express musical thoughts in the form of essays shall also be discussed & developed. Contribution in the form of Musical Literature by various musicians & musicologists shall also be learnt & discussed.
<ul style="list-style-type: none"> • Comparative & analytical description of various popular Ragas in Indian Classical Music shall be learnt. Ability to play & demonstrate Layakris specifically in these ragas shall also be learnt & developed. Folk & light musical compositions & the ability to play them on the Sitar shall also be

learnt thereby preserving the folk culture of Indian Music. Fearless musical interaction skills shall also be developed. The inherent features of Upaj & Improvisation shall also be learnt & further developed.

- **Maseekhani & Razakhani Gat's specifically pertaining to various different "Ang" Ragas shall be learnt & developed along with Historical Development detailed comparative study of Ragas specific to mentioned Raag Ang's. Musical improvisation skills with the special ability to compose a drut / razakhani Gats in any raga from the syllabus shall also be learnt. Ability to tune the instrument Sitar & maintain the in-tune nature of the instrument whilst playing/performing shall be learnt & developed.**

Year wise Structure of MUSIC INSTRUMENTAL – SITAR (CORE / ELECTIVE COURSES & PROJECTS)

Subject: MUSIC INSTRUMENTAL – SITAR

Course	Year	Sem.	Paper 1	Credit/ hrs	Paper 2	Credit/ hrs	Paper 3	Credit s /hrs	Paper 4	Credit/hrs	Paper 5	Credit/hrs	Total Credits /hrs/
MA in MUSIC INSTRUMENTAL - SITAR		I	APPLIED THEORY OF MUSIC	4/8	GENERAL THEORY OF MUSIC	4/8	STAGE PERFORMANCE (PRACTICAL)	4/8	VIVA VOCE (PRACTICAL)	4/8	LECTURE DEMONSTRATION (PRACTICAL)	4/8	20/40
		II	APPLIED THEORY OF MUSIC	4/8	GENERAL THEORY OF MUSIC	4/8	STAGE PERFORMANCE (PRACTICAL)	4/8	VIVA VOCE (PRACTICAL)	4/8	LECTURE DEMONSTRATION (PRACTICAL)	4/8	20/40
MA in MUSIC INSTRUMENTAL - SITAR		III	APPLIED THEORY OF MUSIC	4/8	GENERAL THEORY OF MUSIC	4/8	STAGE PERFORMANCE (PRACTICAL)	4/8	VIVA VOCE (PRACTICAL)	4/8	LECTURE DEMONSTRATION (PRACTICAL)	4/8	20/40
		II	IV	APPLIED THEORY OF MUSIC	4/8	GENERAL THEORY OF MUSIC	4/8	STAGE PERFORMANCE (PRACTICAL)	4/8	VIVA VOCE (PRACTICAL)	4/8	LECTURE DEMONSTRATION (PRACTICAL)	4/8

Comments

Internal Assessment & External Assessment (Theory)

Internal Assessment	Marks (25)	External Assessment	Marks (75)
Seminar / Assignment on any topic of the Particular Course (For all theory courses)	10	For 02 Theory papers each in all 4 Semesters	75
Test with Long; Short and (or) Multiple Choice Questions (For all theory courses)	10		
Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities. (For all theory courses)	5		
External Assessment (Practical)			
External Assessment	Marks (100)		
For 03 Practical Examinations each in all Four Semesters	100		

MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR I	SEMESTER I/PAPER I
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSA101T	Course Title: APPLIED THEORY OF MUSIC - THEORY	
Course Outcomes: The Student will develop a basic understanding of the basic & popular Ragas in Indian Classical Music. Improvisation skills related to formation of taans & raga development will be learnt. Notation skills shall be improved along with the elementary knowledge of various musical terms with special reference to Sitar. The Taal aspect will also be focused upon with the ability to recite and demonstrate with taali the various popular taals in North Indian Classical Music.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Theoretical study of the following Ragas: Yaman Kalyan; Shuddha Kalyan; Bhimpalasi; Bageshree; Bihag & Maru Bihag.	6
II	To compose and write notation in the aforementioned Ragas along with Taans/Todas	4
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	2
IV	Knowledge of the Ragaang classification and intensive study of Ragas mentioned above.	4
V	Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.	4
VI	Detailed study of the following Talas and ability to write and demonstrate on hands in Thah, Dugun, Tigun and Chaugun Layakaries: Teental, Jhaptal, Rupak and Keharva.	4
Suggested Readings: <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i>, Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etihasisik Visleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i>, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i>, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i>, Publisher: Kanishka 		

<p>Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 	
<p>Suggested Equivalent Online Courses:</p> <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 	
<p>Further Suggestions:</p>	

MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR I	SEMESTER I/PAPER II
Subject: MUSIC INSTRUMENTAL – SITAR		
Course Code: MUSG102T	Course Title: GENERAL THEORY OF MUSIC - THEORY	
<p>Course Outcomes: The student will develop a basic understanding of all the ancient musical scriptures of India. The development of historical development of music in various different era's shall be learnt. Rasa & it's importance in Indian Classical Music with the proper Aesthetical sense of the presentation of Ragas shall be learnt as specifically adopted by various different Gharanas with special reference to Sitar.</p>		
Credits: 4	Core Course & Elective Course	

Max Marks: 25+75		Min Passing Marks: 33
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Vedic Music of Ramayana, Mahabharata.	3
II	Music of Jain, Buddhist, Maurya & Gupta period.	3
III	Music in the era of Bharat, Matang and Sarangdev.	3
IV	History and Aesthetics of Music.	3
V	Definition of Rasa and its varieties according to Bharat & Abhinav Gupta.	3
VI	Origin and Development of Gharana System in Khayal & Sitar-Vadan.	4
Suggested Readings: 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i> , Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i> , Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i> , Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i> , Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i> , Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i> , Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etihask Visleshan</i> , Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i> , Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i> , Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i> , Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i> , Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i> , Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i> , Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i> , Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, <i>Sangeet evam Manovigyan</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, <i>Sangeet Visharad</i> , Publisher: Sangeet Karyalaya, Hathras.		
Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		

Can be opted by: <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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) 		
Course Prerequisites: <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 		
Further Suggestions:		
MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC		YEAR I
SEMESTER I/PAPER III		
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSS103P		Course Title: STAGE PERFORMANCE - PRACTICAL
Course Outcomes: The students shall learn the practical aspect with elaborative practical study of the popular ragas in Indian Classical Music. Complete development of Ragas with Maseetkhani & Razakhani Gats shall be learnt. Drut Gat's pertaining to various different Taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teentaal.		
Credits: 4		Core Course & Elective Course
Max Marks: 25+75		Min Passing Marks: 33
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures

I	<ul style="list-style-type: none"> • Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B) <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 	18
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	8
III	Practical demonstration cum Viva Voce of the Ragas mentioned above.	2
IV	One Gat in Other than Teentaal in any one of the above mentioned ragas.	6
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 		

Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		
Can be opted by: <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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) 		
Course Prerequisites: <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 		
Further Suggestions:		
MA IN MUSIC INSTRUMENTAL – SITAR		
Programme: MASTER OF ARTS IN MUSIC		YEAR I
		SEMESTER I/PAPER IV
Subject: MUSIC INSTRUMENTAL – SITAR		
Course Code: MUSV104P	Course Title: VIVA VOCE & COMPARATIVE STUDY OF RAGAS – PRACTICAL	
Course Outcomes: The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Razakhani & Drut Gat's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teentaal. Descriptive knowledge of the Folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures

I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Yaman • Bhairavi • Bihag • Alliyah Bilawal 	18
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 	8
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	2
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	2
Suggested Readings: <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 		
Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		

Can be opted by: <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 		
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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) 		
Course Prerequisites: <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 		
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 		
Further Suggestions:		
MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC		YEAR I
SEMESTER I/PAPER V		
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSL105P	Course Title: LECTURE DEMONSTRATION - PRACTICAL	
Course Outcomes: The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisations and the ability to compose compositions specific to the instrument "Sitar" shall also be learnt. The taal aspect shall also be made stronger with the ability to learn & demonstrate various popular North Indian Music Taals with taali.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of 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"> • Yaman Kalyan • Shuddha Kalyan • Kafi Ang <ul style="list-style-type: none"> • Bhimplasi • Bageshree • Bihag Ang <ul style="list-style-type: none"> • Bihag • Maru Bihag 	18
II	The ability to compose at least one composition/bandish in any one raga from the prescribed Syllabus.	2
III	Capacity to demonstrate the following Talas by hand or on Tabla - Teental, Jhaptal, Rupak & Keharva.	2
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i>, Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etihask Visleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i>, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i>, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i>, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, <i>Sangeet evam Manovigyan</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.		
Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		
Can be opted by:		
<ul style="list-style-type: none"> Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. 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) 		
Course Prerequisites:		
<ul style="list-style-type: none"> B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 		
Suggested Equivalent Online Courses:		
<ul style="list-style-type: none"> Suggested equivalent online courses: SWAYAM MOOCS. http://heecontent.upsdc.gov.in 		
Further Suggestions:		
MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR I	SEMESTER II/PAPER I
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSA201T	Course Title: APPLIED THEORY OF MUSIC - THEORY	
Course Outcomes: The Student will further enhance the understanding of basic & popular Ragas in Indian Classical Music. Improvisation skills related to formation of taans & raga development will be learnt. Notation skills shall be improved along with the elementary knowledge of various musical terms with special reference to Sitar. The Taal aspect will also be focused upon with the ability to recite and demonstrate with taali the various popular taals in North Indian Classical Music. Raagang Classification of Ragas shall also be learnt.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Theoretical study of the following Ragas: Ahir Bhairav; Bhairav; Shuddha Sarang; Vrindavani Sarang; Alliyah Bilawal & Yamani Bilawal.	6

II	To compose and write notation in the aforementioned Ragas along with Taans/Todas.	4
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	2
IV	Detailed study of the Ragaang classification.	4
V	Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.	4
VI	Detailed study of the following Talas and ability to write and demonstrate on hands in Thah, Dugun, Tigun and Chaugun Layakaries: Tilwara, Sooltaal, Dhamar and Dadra.	4

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, *Bhartiya Sangeet ki Utpatti Evam Vikas*, Publisher: ABS Publishers, Jalandhar.
2. Jha, Pt Ramashrya, *Abhinav Geetanjali Vol 1-5*, Publisher: Sangeet sadan Prakashan, Allahabad.
3. Chaudhary, Dr. Subash Rani, *Sangeet ke Pramukh Shastriya Sidhanth*, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, *Bhartiya Sangeet Vadya*, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, *Tantri Naad Swaranjali*, Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, *Sangeet Bodh*, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, *Jahan-E-Sitar*, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, *Sitar Vigyan (Shastra evam prayog)*, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, *Bhartiya Sangeet ka Itihas*, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Etihasiik Visleshan*, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, *Bhartiya Sangeet ka Vigyanik Vishleshan*, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, *Sangeet Shataiyu*, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, *Dhvani aur Sangeet*, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, *Sangeet Saransh*, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, *Sitar Vadan (Pravidhi evam Shaili Sangrah)*, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, *Raag Parichay vol. 1 & 2*, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, *Raag Parichay vol. 3 & 4*, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, *Sangeet Jigyasa aur Samadhan*, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, *Sangeet evam Manovigyan*, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, *Sangeet Visharad*, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

Can be opted by:

- Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital.

Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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) 	
Course Prerequisites: <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 	
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 	
Further Suggestions:	

MA IN MUSIC INSTRUMENTAL - SITAR

Programme: MASTER OF ARTS IN MUSIC	YEAR I	SEMESTER II/PAPER II
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Subject: MUSIC INSTRUMENTAL - SITAR

Course Code: MUSG202T	Course Title: GENERAL THEORY OF MUSIC - THEORY
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Course Outcomes: The Students will develop the ability to learn & demonstrate Layakarīs firstly by learning them with Taali, then transposing them by practicing the same with various different taals & finally the implementation of these Layakarīs on Sitar Specific phrases. Historical development & Classification of various different Indian Classical Music Instruments will be learnt. The skill of Eassy Writing on any topic related to Music shall be discussed & learnt. The concept of Aesthetical abilities in Music shall be learnt & finally the traditional Gat forms specific to Sitar shall be learnt i.e. (Maseetkhani & Razakhani Gats).

Credits: 4	Core Course & Elective Course
Max Marks: 25+75	Min Passing Marks: 33

Total No. of Lectures - (2 hours lecture): 2/week

UNIT	TOPIC	No. of Lectures
I	A study of the following Talas & ability to write them in Dugun, Tigon & Chaugun Layakarīs: Chautaal, Adachautaal & Dhamar.	3
II	Types of musical compositions: Prabandha, Dhrupad, Dhamar, Khayal, Tarana.	3
III	Maseetkhani and Razakhani Gats.	3
IV	Application of General principle of Aesthetics in music.	3
V	An essay on any given topic pertaining to Indian Music in not less than 500 words.	3

VI	Classification of Indian Musical Instruments with special Historical knowledge of the following Instruments: Sitar, Sarod, Surbahar, Violin, Tanpura, Sahnai, Flute, Tabla & Pakhawaj.	4
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i>, Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etahasik Visleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i>, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i>, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i>, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, <i>Sangeet evam Manovigyan</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, <i>Sangeet Visharad</i>, Publisher: Sangeet Karyalaya, Hathras. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>		
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. 		

<ul style="list-style-type: none"> • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 		
Further Suggestions:		
MA IN MUSIC INSTRUMENTAL – SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR I	SEMESTER II/PAPER III
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSS203P	Course Title: STAGE PERFORMANCE - PRACTICAL	
Course Outcomes: Intensive learning of popular ragas in Indian Classical Music shall be undertaken with special focus on vilambit, madhlaya & drut compositions in these Ragas. Gats pertaining to taals other than Teentaal shall also be focused upon.		
Credits: 4	Core Course & Elective Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Intensive study of any two of the following Ragas classified under section (A) and General study of Ragas classified under section (B) <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. Alliyah Bilawal B. Yamani Bilawal 	18
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	8
III	Practical demonstration cum Viva Voce of the Ragas mentioned above.	2
IV	One Gat in Other than Teentaal in any one of the above mentioned ragas.	6

<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagyad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 	
<p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved 	

<p>by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.</p> <ul style="list-style-type: none"> As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
<p>Suggested Equivalent Online Courses:</p> <ul style="list-style-type: none"> Suggested equivalent online courses: SWAYAM MOOCS. http://heecontent.upsdc.gov.in 		
<p>Further Suggestions:</p>		
MA IN MUSIC INSTRUMENTAL – SITAR		
Programme: MASTER OF ARTS IN MUSIC		YEAR I SEMESTER II/PAPER IV
Subject: MUSIC INSTRUMENTAL – SITAR		
Course Code: MUSV204P	Course Title: VIVA VOCE & COMPARATIVE STUDY OF RAGAS – PRACTICAL	
<p>Course Outcomes: Comparative & analytical description of various popular Ragas in Indian Classical Music shall be learnt. Ability to play & demonstrate Layakris specifically in these ragas shall also be learnt & developed. Folk & light musical compositions & the ability to play them on the Sitar shall also be learnt thereby preserving the folk culture of Indian Music. Fearless musical interaction skills shall also be developed.</p>		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	<p>Comparative study and full description of the following Ragas:</p> <ul style="list-style-type: none"> Kedar Puriya Des Bhopali 	18
II	<p>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.</p> <ul style="list-style-type: none"> Kedar Puriya Des Bhopali 	8
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	2
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	2

<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagyad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 	
<p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall 	

be applicable.		
Suggested Equivalent Online Courses:		
<ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 		
Further Suggestions:		
MA IN MUSIC INSTRUMENTAL – SITAR		
Programme: MASTER OF ARTS IN MUSIC		YEAR I SEMESTER II/PAPER V
Subject: MUSIC INSTRUMENTAL – SITAR		
Course Code: MUSL205P		Course Title: LECTURE DEMONSTRATION – PRACTICAL
Course Outcomes: Maseetkhani & Razakhani Gat's specifically pertaining to various different "Ang" Ragas shall be learnt & developed. Musical improvisation skills with the special ability to compose a drut / razakhani Gats in any raga from the syllabus shall also be learnt. Ability to demonstrate popular Taals on hand (taali) or on the Tabla shall also be learnt with special guidance from the Faculty of Tabla in the Department of Music.		
Credits: 4		Core Course
Max Marks: 25+75		Min Passing Marks: 33
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of 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"> • Yaman Kalyan • Shuddha Kalyan • Kafi Ang <ul style="list-style-type: none"> • Bhimplasi • Bageshree • Bihag Ang <ul style="list-style-type: none"> • Bihag • Maru Bihag 	18
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	2
III	Capacity to demonstrate the following Talas by hand or on Tabla - Tilwara, Sooltaal, Dhamar and Dadra.	2

<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagyad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 	
<p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall 	

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Further Suggestions:	

MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER III/PAPER I
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSA301T	Course Title: APPLIED THEORY OF MUSIC - THEORY	
Course Outcomes: Theoretical, analytical & comparative analysis of the popular Ragas in Indian Classical Music will be learnt. Ability to further write compositions, taans & todas etc in notation form shall be learnt & further enhanced. Raagand classification of Ragas along with Time Theory of Ragas shall be learnt. Role of Acoustics & it's crucial importance whilst performing on stage shall be learnt & developed.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Theoretical study of the following Ragas: Bilaskhani Todi; Gujri Todi; Megh Malhaar; Miyan Malhaar; Malkauns & Chandrakauns	6
II	To compose and write notation in the aforementioned Ragas along with Taans/Todas.	4
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	4
IV	Detailed study of the Ragaang classification.	4
V	Time theory of Ragas, its origin and development.	4
VI	Role of Acoustics in the context of Music.	2
Suggested Readings: <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

<p>7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. 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) 	
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<p>Suggested Equivalent Online Courses:</p> <ul style="list-style-type: none"> Suggested equivalent online courses: SWAYAM MOOCS. http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL - SITAR

Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER III/PAPER II
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Subject: MUSIC INSTRUMENTAL - SITAR

Course Code: MUSG302T	Course Title: GENERAL THEORY OF MUSIC - THEORY	
Course Outcomes: Impact of the Muslim invasion on Indian Classical Music shall be learnt. Comparative analysis of Hindustani & Karnatak Music shall also be learnt. Historical development of Sitar & Shruti-Swar Relationship shall be learnt as conceived by eminent Musical scholars. The contribution of various musicians & musicologists on Indian Classical music shall also be learnt with special reference to their musical journeys.		
Credits: 4	Core Course & Elective Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Evolution and development of Indian Music with special reference to the Muslim Invasion.	2
II	Comparative study of Hindustani and Karanatak Music.	2
III	Shruti Swar relationship as described by modern thinkers like V.N. Bhatkhande, Pt. Omkar Nath Thakur & K.C.D. Brihaspati.	4
IV	The contribution to music of the following musicians/musicologists: Ustaaad Badae Ghulam Ali Khan, Ustaaad Amir Khan, Ustaaad Vilayat Khan, Pt. Kumar Gandharva, Pt V.D. Paluskar, Pt V.N. Bhatkhande, Pt. Omkar Nath Thakur, Pt K.C.D. Brihaspati, Pt Ramashrya Jha & Dr. Lalmani Mishra.	4
V	Historical development of Sitar.	4
Suggested Readings:		
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, 		

<p>Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. 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>Course Prerequisites:</p> <ul style="list-style-type: none"> B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 	
<p>Suggested Equivalent Online Courses:</p> <ul style="list-style-type: none"> Suggested equivalent online courses: SWAYAM MOOCS. http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER III/PAPER III
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSS303P	Course Title: STAGE PERFORMANCE - PRACTICAL	
Course Outcomes: Intensive study of popular ragas in Indian Classical Music shall be undertaken with special focus on vilambit, madhlaya & drut compositions in these Ragas. The art of expansion of Ragas with the help of Aalap & Taans shall also be learnt & initiated. Gats pertaining to taals other than Teentaal shall also be focused upon.		
Credits: 4	Core Course & Elective Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of 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 <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. Chandrakauns 	18
II	<p>In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.</p>	8
III	<p>Practical demonstration cum Viva-Voce of the Ragas mentioned above.</p>	2
IV	<p>One Gat in Other than Teentaal in any one of the above mentioned ragas.</p>	6
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etahasik Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. 		

Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		
Can be opted by: <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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) 		
Course Prerequisites: <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 		
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 		

MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER III/PAPER IV
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSV304P	Course Title: VIVA VOCE & COMPARATIVE STUDY OF RAGAS - PRACTICAL	
Course Outcomes: Comparative & analytical description of various popular Ragas in Indian Classical Music shall be learnt. Ability to play & demonstrate Layakris specifically in these ragas shall also be learnt & developed. Folk & light musical compositions & the ability to play them on the Sitar shall also be learnt thereby preserving the folk culture of Indian Music. Fearless musical interaction skills shall also be developed. The inherent features of Upaj & Improvisation shall also be learnt.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Miyan Ki Todi • Durga • Hameer • Tilak Kamod 	18

II	<p>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.</p> <ul style="list-style-type: none"> • Miyan Ki Todi • Durga • Hameer • Tilak Kamod 	8
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	2
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	2
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>		
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma 		

in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital.	
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. 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) 	
Course Prerequisites: <ul style="list-style-type: none"> B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 	
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> Suggested equivalent online courses: SWAYAM MOOCS. http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL – SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER III/PAPER V
Subject: MUSIC INSTRUMENTAL – SITAR		
Course Code: MUSL305P	Course Title: LECTURE DEMONSTRATION – PRACTICAL	
Course Outcomes: Maseetkhani & Razakhani Gat's specifically pertaining to various different "Ang" Ragas shall be learnt & developed. Musical improvisation skills with the special ability to compose a drut / razakhani Gats in any raga from the syllabus shall also be learnt. Ability to demonstrate popular Taals on hand (taali) or on the Tabla shall also be learnt with special guidance from the Faculty of Tabla in the Department of Music.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of 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"> Bilaskhani Todi Gujri Todi Malhaar Ang <ul style="list-style-type: none"> Megh Malhaar Miyan Malhaar Kauns Ang <ul style="list-style-type: none"> Malkauns 	18

	<ul style="list-style-type: none"> • Chandrakauns 	
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	2
III	Capacity to demonstrate the following Talas by hand or on Tabla – Ektaal, Deepchandi & Tivra.	2
Suggested Readings: <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i>, Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etahasik Visleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i>, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i>, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i>, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, <i>Sangeet evam Manovigyan</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, <i>Sangeet Visharad</i>, Publisher: Sangeet Karyalaya, Hathras. <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>		
Can be opted by: <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 		
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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) 		

Course Prerequisites: <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 	
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL - SITAR

Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER IV/PAPER I
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Subject: MUSIC INSTRUMENTAL - SITAR

Course Code: MUSA401T	Course Title: APPLIED THEORY OF MUSIC - THEORY
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Course Outcomes: Apart from learning & further enhancing the theoretical study of Ragas, notation writing capabilities & Raagang Classification of ragas; the students will learn the Indian & Western opinions as related to the development of Music. The concept of Murchana & Thaata Paddhati in North Indian Classical Music and its practical application whilst performing any raga shall also be learnt.

Credits: 4	Core Course
Max Marks: 25+75	Min Passing Marks: 33

Total No. of Lectures - (2 hours lecture): 2/week

UNIT	TOPIC	No. of 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 in the aforementioned Ragas along with Taans/Todas.	4
III	Writing of Mukhalaaps & Taans/Todas in the ragas stated above.	2
IV	Detailed study of the Ragaang classification.	4
V	Genesis of Music, Indian and Western views about the development of Music.	2
VI	Murchana and Thaata Paddhati in Hindustani Music.	2

Suggested Readings: <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and 	
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<p>Distributors, New Delhi.</p> <p>7. Pranjape, Dr. Sharachandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.</p> <p>8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi.</p> <p>10. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras.</p> <p>11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihashik Visleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.</p> <p>13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad.</p> <p>14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.</p> <p>15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi.</p> <p>16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 	
<p>Suggested Equivalent Online Courses:</p> <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL - SITAR

Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER IV/PAPER II
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Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSG402T	Course Title: GENERAL THEORY OF MUSIC - THEORY	
Course Outcomes: Detailed expression of Gayaki Ang on the Sitar as conceptualized by Ustad Vilayat Khan will be learnt. Development of Music from the Vedic to the Modern Era shall be learnt. Development of Taal in ancient & medieval period shall be learnt. A special focus shall be made on the ways of Research Methodology in Music. Ability to freely express musical thoughts in the form of essays shall also be discussed & developed. Contribution in the form of Musical Literature by various musicians & musicologists shall also be learnt & discussed.		
Credits: 4	Core Course & Elective Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	Detailed study of “Gayaki Ang” as established by “Ustad Vilayat Khan” with special reference to Sitar.	2
II	An essay on any given topic pertaining to Indian Music in not less than 500 words.	4
III	Brief cultural history of India with special reference to Music from Vedic period to modern time.	3
IV	A study of ancient and medieval Taal System.	3
V	Research Methodology in Music.	3
VI	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	2
Suggested Readings:		
<ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i>, Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etihashik Visleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i>, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i>, Publisher: Omega Publications, New Delhi. 		

<p>16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.</p> <p>18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 	
<p>Suggested Equivalent Online Courses:</p> <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL - SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR IV	SEMESTER IV/PAPER III
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSS403P	Course Title: STAGE PERFORMANCE - PRACTICAL	
Course Outcomes: Intensive study of popular ragas in Indian Classical Music shall be undertaken with special focus on vilambit, madhlaya & drut compositions in these Ragas. The art of expansion of Ragas with the help of Aalap & Taans shall also be learnt & initiated. Gats pertaining to taals other than Teentaal shall also be focused upon.		
Credits: 4	Core Course & Elective Course	

Max Marks: 25+75		Min Passing Marks: 33
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of 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 <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 	18
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt where as in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	8
III	Practical demonstration cum Viva-Voce of the Ragas mentioned above.	2
IV	One Gat in Other than Teentaal in any one of the above mentioned ragas.	6
<p>Suggested Readings:</p> <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, Abhinav Geetanjali Vol 1-5, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, Jahan-E-Sitar, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagyad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, 		

<p>Allahabad.</p> <p>19. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</p> <p>20. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.</p> <p>21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.</p> <p>Suggestive digital platforms web links- http://heecontent.upsdc.gov.in</p>	
<p>Can be opted by:</p> <ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. • As under NEP, this also an Elective Course, hence students from other faculties can also opt for this course. 	
<p>Suggested Equivalent Online Courses:</p> <ul style="list-style-type: none"> • Suggested equivalent online courses: • SWAYAM • MOOCS. • http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL - SITAR

Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER IV/PAPER IV
Subject: MUSIC INSTRUMENTAL - SITAR		
Course Code: MUSV404P	Course Title: VIVA VOCE & COMPARATIVE STUDY OF RAGAS - PRACTICAL	
<p>Course Outcomes: Comparative & analytical description of various popular Ragas in Indian Classical Music shall be learnt. Ability to play & demonstrate Layakris specifically in these ragas shall also be learnt & developed. Folk & light musical compositions & the ability to play them on the Sitar shall also be learnt thereby preserving the folk culture of Indian Music. Fearless musical interaction skills shall also be developed. The inherent features of Upaj & Improvisation shall also be learnt & further developed.</p>		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		

UNIT	TOPIC	No. of Lectures
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Lalit • Shahana • Marwa • Rageshree • Patdeep 	18
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 	8
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	2
IV	Dissertation on any topic suggested by the concerned teacher followed by Viva-Voce	2
Suggested Readings: <ol style="list-style-type: none"> 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i>, Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i>, Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i>, Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i>, Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i>, Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etahasik Visleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i>, Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i>, Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i>, Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i>, Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i>, Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i>, Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, <i>Sangeet evam Manovigyan</i>, Publisher: Kanishka Publishers and Distributors, New Delhi. 		

21. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras. Suggestive digital platforms web links- http://heecontent.upsdc.gov.in	
Can be opted by: <ul style="list-style-type: none"> Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital. 	
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. 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) 	
Course Prerequisites: <ul style="list-style-type: none"> B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 	
Suggested Equivalent Online Courses: <ul style="list-style-type: none"> Suggested equivalent online courses: SWAYAM MOOCS. http://heecontent.upsdc.gov.in 	

MA IN MUSIC INSTRUMENTAL – SITAR		
Programme: MASTER OF ARTS IN MUSIC	YEAR II	SEMESTER IV/PAPER V
Subject: MUSIC INSTRUMENTAL – SITAR		
Course Code: MUSL405P	Course Title: LECTURE DEMONSTRATION – PRACTICAL	
Course Outcomes: Maseetkhani & Razakhani Gat's specifically pertaining to various different "Ang" Ragas shall be learnt & developed along with Historical Development detailed comparative study of Ragas specific to mentioned Raag Ang's. Musical improvisation skills with the special ability to compose a drut / razakhani Gats in any raga from the syllabus shall also be learnt. Ability to tune the instrument Sitar & maintain the in-tune nature of the instrument whilst playing/performing shall be learnt & developed.		
Credits: 4	Core Course	
Max Marks: 25+75	Min Passing Marks: 33	
Total No. of Lectures - (2 hours lecture): 2/week		
UNIT	TOPIC	No. of Lectures
I	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. <ul style="list-style-type: none"> Kanada Ang <ul style="list-style-type: none"> Darbari Kanada 	18

	<ul style="list-style-type: none"> • Nayaki Kanada • Puriya Ang <ul style="list-style-type: none"> • Puriya Kalyan • Puriya Dhanashree • Ragas not belonging to any particular “Ang” <ul style="list-style-type: none"> • Shree • Jog 	
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	2
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.	4
Suggested Readings: 1. Bavra, Dr. Jogindra Singh, <i>Bhartiya Sangeet ki Utpatti Evam Vikas</i> , Publisher: ABS Publishers, Jalandhar. 2. Jha, Pt Ramashrya, <i>Abhinav Geetanjali Vol 1-5</i> , Publisher: Sangeet sadan Prakashan, Allahabad. 3. Chaudhary, Dr. Subash Rani, <i>Sangeet ke Pramukh Shastriya Sidhanth</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 4. Kaur, Dr. Bhagwant, <i>Paramparagat Hindustani Saidhantik Sangeet</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Mishra, Dr. Lalmani, <i>Bhartiya Sangeet Vadya</i> , Publisher: Bhartiya Gyanpeeth, New Delhi. 6. Nahar, Prof. Sahitya Kumar, <i>Tantri Naad Swaranjali</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 7. Pranjape, Dr. Sharachchandra Sridhar, <i>Sangeet Bodh</i> , Publisher: MP Hindi Grantha Academy, Bhopal. 8. Rai, Dr. S Sudip, <i>Jahan-E-Sitar</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 9. Shah, Prof. Rajesh, <i>Sitar Vigyan (Shastra evam prayog)</i> , Publisher: Kala Prakashan, Varanasi. 10. Sharma, Bhagvad Sharan, <i>Bhartiya Sangeet ka Itihas</i> , Publisher: Sangeet Karyalaya, Hathras. 11. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Etahasik Visleshan</i> , Publisher: Pratibha Prakashan, New Delhi. 12. Sharma, Dr. Swatantra Bala, <i>Bhartiya Sangeet ka Vigyanik Vishleshan</i> , Publisher: Pratibha Prakashan, New Delhi. 13. Singh, Dr. Usha, <i>Sangeet Shataiyu</i> , Publisher: Sahitya Sangam, Allahabad. 14. Singh, Prof. Lalit Kishore, <i>Dhvani aur Sangeet</i> , Publisher: Bhartiya Gyanpeeth, New Delhi. 15. Sinha, Dr. Jyoti, <i>Sangeet Saransh</i> , Publisher: Omega Publications, New Delhi. 16. Srivastav, Dr. Nancy, <i>Sitar Vadan (Pravidhi evam Shaili Sangrah)</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 17. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 1 & 2</i> , Publisher: Sangeet Sadan Prakashan, Allahabad. 18. Srivastava, Prof. Harischandra, <i>Raag Parichay vol. 3 & 4</i> , Publisher: Sangeet Sadan, Allahabad. 19. Taak, Dr. Tez Singh, <i>Sangeet Jigyasa aur Samadhan</i> , Publisher: Bakran Aalmi Foundation Sankalp, Lucknow. 20. Tiwary, Dr. Kiran, <i>Sangeet evam Manovigyan</i> , Publisher: Kanishka Publishers and Distributors, New Delhi. 21. Vasant, <i>Sangeet Visharad</i> , Publisher: Sangeet Karyalaya, Hathras.		
Suggestive digital platforms web links- http://heecontent.upsdc.gov.in		
Can be opted by:		
<ul style="list-style-type: none"> • Students who have completed their B.A. with Music/B.A. (Hons Music)/ University Diploma 		

<p>in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid & as per the reservation rules prescribed by the U.K. Government & Kumaun University, Nainital.</p>	
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • External & Internal evaluation/assessment will be an integral part of the continuous evaluation method. • 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>Course Prerequisites:</p> <ul style="list-style-type: none"> • B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%. • B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%) • The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable. 	
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