

**BACHELOR OF ARTS
(SEMESTER SYSTEM
PROGRAMME)**

MUSIC

**Syllabus
Effective from Academic Session
(2022-23)**



**DEPARTMENT OF MUSIC
UNIVERSITY OF LUCKNOW
LUCKNOW – 226007**

Shruti
Rakesh
Chandra 1

Semester – I
Paper - I
INTRODUCTION TO INDIAN MUSIC (THEORY)

Unit - I

Defination of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar and its kinds, Vibration and Frequency, Sahayak Naad. Chief characteristics of the above mentioned Ragas with alap, Taan, Avirbhav, Tirabhav, Nyas Swaras.

Unit- II

72 Mela (Thhat) of Venkatmukhi, 32 Thhats of Bhatkhande Ji.

Unit - III

Definition of technical terms like Sapta, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend

Unit - IV

Knowledge of the Concept of Raga, Gram, Moorchna, Definition of Swar and Shruti, Relationship between Swar and Shruti.

Expected Outcomes:

On the successful completion of Introduction to Indian Music students will develop a strong foundation on the basic understanding of the Indian Music.

Suggested Readings:

Text:

Book References:

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

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12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)

Web References:

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Semester – I
Paper - II
STUDY OF RAGAS AND TAALS (PRACTICAL)

Unit- I

Critical study of Ragas given below: Detail- (A) Yaman, (B) Malkauns
Non Detail- (A) Bhairav (B) Bilawal (C) Bhairavi
Writing of notations of Bandish from the Ragas of course.

Unit- II

Ability to demonstrate Taals given below with their Theka and Dugun
(a) Teen Taal (b) Ek Taal (c) Keharva. And Writing of Taals in notation with Dugun laykari.

Unit- III

Students should be able to perform a Bhajan, Geet and gazal of their choice.
Identification of Ragas by given Swar Samooh.

Unit- IV

Students should be able to perform 20 Alankars of their choice from above mentioned Ragas. And Comparative study of Ragas and Taal of course.

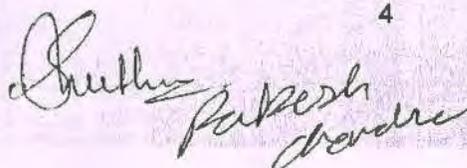
Expected Outcomes:

This paper focuses on the practical fundamentals of performing a Raag on stage with Vilambit and Drut Khayal. They will be able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the concept of Lay and Layakari.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet



Semester – II
Paper - I
CRITICAL STUDY OF RAGAS AND TAALS (THEORY)

Unit- I

Critical study of Ragas given below:
Detail- (A) Shudh Kalyan, (B) Chhayana (C) Brindavani Sarang.

Study of Ancient Music- Vedic, Ramayana, Mahabharat

Unit- II

Brief study of the following Ragas, given below:
Non Detail- (A) Kamod (B) Deshkar

Unit- III

Ability to demonstrate Taals given below with their Theka and Dugun
(A) Chaar Taal (B) Dhamar (C) Dadra

Unit- IV

Demonstration of one Dhrupad with Dugun Layakari in any one of the above mentioned Ragas. Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal.

Expected Outcomes:

This paper focuses on the practical fundamentals of perform a Raag on stage with Vilambit and Drut Khayal. They will be able to perform Tarana, Bhajan, Geet and gazal also. Students will understand the concept of Lay and Layakari.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.

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12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)

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Semester – II
Paper - II
HISTORY OF INDIAN MUSIC (PRACTICAL)

Unit- I

- (A) Students should be able to perform a Bhajan, Geet and gazal of their choice.
(B) Knowledge of Tarana in any one of the above mentioned Raga.

Unit- II

Knowledge about Medieval and Modern History of Indian music.

Unit- III

- (A) Comparative study of Ragas and identification of Ragas by given Swar Samooh
(B) Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Ragas.

Unit- IV

Writing notation of Bandish from the Ragas of course and Taals with Dugun and Chaugun Layakari

Expected Outcomes:

The focus of this paper is the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic age.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
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11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.

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13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.).
16. Jha ramashraya, **Abhinav Geetanjali**, Sangeet Shadan, Allahabad.
17. Ratanjankar Narayan Srikrishna, **Taan sangrah**, Popular prakashan.
18. Bhatkhande Vishnu Narayan, **kramik pushtak malika**, Published by Sangeet karyalaya, Hathras. part 1 to 6
19. Ratanjankar Narayan Srikrishna, **Abhinav Geet Manjari**, Published by Popular prakashan,
20. PT.narayan laxman gune, **Sangeet Praveen Darshika**, Pathak publication.

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Semester – III
Paper - I
CONTRIBUTION OF ANCIENT, MEDIEVAL AND MODERN
SCHOLARS TO INDIAN MUSIC (THEORY)

Unit- I

Detail study of contribution of Ancient Scholars to Indian Music: Bharat, Matang, Narad and Dattil.

Unit- II

Detail study of contribution of Medieval Scholars to Indian Music: Sharang Dev, Ahobal, Lochan, Shrinivas, Venkatmukhi, Taansen, Haridas, Damodar Pandit and Maan Singh Tomar etc.

Unit- III

Contribution of Bhatkhande Ji, V.D.Paluskar and Ravindra Nath Tagore to Indian Music. Contribution of Premlata Sharma, Subhadra Chaudhari, Prof Lal Mani Mishra, Pt Omkar Nath Thakur, Pt Raja Bhaiya Poonchhwale.

Unit-IV

Contribution of Pt Ramashraya Jha, Prof Swatantra Bala Sharma, Pt Bala Sahab Poonchhwale, Pt Debu Chaudhary.

Expected Outcomes:

The paper focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Students will be able to understand development of Indian Music.

Suggested Readings:

Book References:

16. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihask Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
17. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
18. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
19. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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23. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
24. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
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Sadan, Allahabad.

27. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
28. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
29. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
30. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)

Web References:

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Semester – III
Paper - II
STUDY OF RAGAS AND TAALS (PRACTICAL)

Unit-I

Critical study of ragas given bellow- Detail- (A) Bageswari (B) Miya malhar
Non detail- (A) Puriya (B) Marwa (C) Sohni
Notation of Bandish (Vilambit, Drut and Dhrupad) from the Ragas of course.
Identification of Ragas by given Swar Samooh

Unit- II

(1) Chief characteristics of taals given bellow with Dugun, Chaugun layakari-
(A) Jhaptaal (B) Teevara (C) Jhumara.

(2) Writing of Taal sign in notation with different Layakaries like Dugun and Chaugun.

Unit- III

Demonstration of one Dhrupad with Dugun, Tigun and Chaugun layakari.
Comparative study of Ragas and Taals of course.

Unit- IV

Knowledge of raagmala and tarana in any one if the above mentioned ragas and
students should able to perform bhajan, geet, gazal and dadra his/her choice.

Expected Outcomes:

The focus of this paper, is the student will get know how to perform raagmala
with alap and taan, They will get an idea to perform a raag more beautifully with
different alap-taan. They also will have acquainted with semi classical style
dadra.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihask Visleshan**,
Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**,
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8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet
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13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
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17. Ratanjankar Narayan Srikrishna, **Taan sangrah**, Popular prakashan.
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19. Ratanjankar Narayan Srikrishna, **Abhinav Geet Manjari**, Published by Popular prakashan,
20. PT.narayan laxman gune, **Sangeet Praveen Darshika**, Pathak publication.

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Semester – IV
Paper - I
CRITICAL STUDY OF RAGAS AND TAALS (THEORY)

Unit-I

Critical study of Ragas given below:

Detail- (A) Gaud mahar, (B) Darbari kanhada (C) Todi (D) Multani.

Knowledge of one Lakshan geet, Sargam geet or Tarana in anyone of the above mentioned Ragas.

Unit- II

Brief study of the following Ragas, given below:

Non Detail- (A) Adana (B) Basant (C) Paraj.

Unit- III

Ability to demonstrate Taals given below with their Theka and Dugun, Tigun and Cahugun (A) Sool Taal (B) Roopak (C) Dhamar.

Unit- IV

Students should able to perform Kajri, Chaiti, Bhajan and Gazal of their choice.

One Dhamar with Dugun, Chaugun laykari out of the mentioned ragas.

Expected Outcomes:

On the succesfull completion of this paper student will get a brief idea about Dhamar gayan shaili. They will able to perform Dhrupad with Layakaries as well as Kajri, Chaiti and Dadra.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
 14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
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12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
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Semester – V
Paper - I
COURSE SCIENCE OF WESTERN MUSIC, STYLE OF INDIAN
MUSIC (THEORY)

Unit-I

(A) Study of consonance and dissonance, Rest, Echo and Reberveration.

(B) Ability to write an essay on:

(A) Contribution of Science of music.

(B) Music and employment Importance of music in human life.

Unit- II

Study of Hormony, Melody, Microtone, Overtone.

Study of Semi-classical music styles like Thumri, Tappa, Dadra, Ashtpadi, Hori.

Unit- III

Western musical scale, Chords.

Study of classical music styles like Khyal, Dhrupad, Dhamar, Tarana, Chaturang, Trivat.

Unit- IV

Method of placing the suddh and vikrit swaras on Veena by Pt. Srinivas, Sahayak naad.

Brief study of Alha, Birha, Pandwani, Raamleela, Rasleela and Nautanki.

Expected Outcomes:

The paper deals with the science of western music, style of Indian music. The purpose of this paper to give knowledge to understand Dhamar, Thumri, Tappa, Dadra, Ashtpadi, Hori etc. Student will be able to explain Alha, Birha, Pandwani, Raamleela and Raasleela.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihask Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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Rakesh
Chandra

Semester – V
Paper - II
CRITICAL STUDY OF RAGAS AND TAALS (PRACTICAL)

Unit- I

Critical study of Ragas given below: Detail- (A) Chandrakauns (B) Bhimpalasi (C) Ramkali, (D) Desi.
Knowledge of Tarana, Trivat or Chaturang in anyone of the above mentioned Ragas.
One Dhamar with Dugun, Chaugun laykari out of the mentioned ragas.

Unit- II

(A) Brief study of the following Ragas, given below:
Non Detail- (A) Khamaj (B) Lalit (C) Jogiya (D) Vibhas.
(B) Demonstration of one Dhruwad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.
(C) Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut Khyal with Alap and taan.

Unit- III

Ability to demonstrate Taals given below with their Theka, Dugun, Tigun, Cahugun and Aad layakri
(A) Ada chautaal (B) Panchamsawari.

Unit- IV

Students should able to perform Kajri, Chaiti, Hori and Dadra of their choice.

Expected Outcomes:

This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri, Chaiti. The purpose of this section is to give an idea to students about how to perform on stage beautifully.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etahasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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Patel
Chand

10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
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13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
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15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
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25. Ratanjankar Narayan Srikrishna, **Abhinav Geet Manjari**, Published by Popular prakashan,
26. PT.narayan laxman gune, **Sangeet Praveen Darshika**, Pathak publication.

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1. Suggestive digital platforms web link <http://heecontent.upsdc.gov.in>

Srujan
Ramesh Chandra

Semester – VI
Paper - I
STUDY OF GHARANA, RAVINDRA SANGEET AND
CARNATIC MUSIC (THEORY)

Unit- I

Defination of Gharana, Brief study of main Gharana of Hindustani vocal music like Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore etc.

Unit- II

Brief study of Banies and Gharana of Dhrupad and Dhamar.
Ability to write an essay on: (A) Importance of Taal in music, (B) Importance of new Education Policy in the Development Indian music

Unit- III

Difference between Hindustani and Carnatics swar, Carnatic taal notation system, Brief study of Kriti, Geeatam, Varnam, Pad, Jawali, Tillana.
Brief study of classification of ragas (Raag vargikaran).

Unit- IV

(A) Study of Ravindra sangeet, Taals in Ravindra sangeet, Brief study of Geeti natya, Nrity natya, Basantotsav etc.

(B) Life scetch of following eminent Vocalists: Pt. Bhimsen Joshi, Pt. Jasraj, Abdul Karim Khan, Ustad Rashid Khan, Pt. Siayaram Tiwari, Pt. Ajoy Chakraborty, Vidushi Shubha Mudgal, Vidushi Prabha Atrre, Vidushi Kishori Amonkar, Vidushi Girija Devi, Pt. Shree Krishna Narayan Ratanjankar.

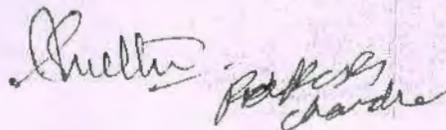
Expected Outcomes:

The paper focus on the Gharana tradition of Indian music, Ravindra sangeet and Carnatic music. The purpose of this paper to give knowledge to understand Ravindra sangeet and Carnatic music in brief.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
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1. Suggestive digital platforms web link **IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM"** in India and Abroad

Shruthi
Rakesh
Chandra

Semester – VI
Paper - II
CRITICAL STUDY OF RAGAS AND TAALS (PRACTICAL)

Unit-I

- (A) Critical study of Ragas given below:
Detail- (A) Puriya dhanshri (B) Jaunpuri (C) Madhuvananti (D) Suddh Sarang.
(B) Demonstration of one Dhrupad or Dhamar with Dugun, Tigun and Chaugun
Layakari out of the above mentioned Ragas

Unit- II

- Brief study of the following Ragas, given below:
Non Detail- (A) Poorvee (B) Hindol (C) Shree (D) Kalavati.
Intensive study of any two detail Ragas as choice Ragas covering Vilambit and Drut
Khyal with Alap and taan.

Unit- III

- Ability to demonstrate Taals given below with their Theka, Dugun, Tigun,
Cahugun and Aad layakri (A) Deepchandi (B) Panjabi (C) Tilwada.

Unit- IV

- Students should able to perform Kajri, Chaiti, Hori and Dadra of their choice.
Knowledge of one Raagmala.

Expected Outcomes:

This section focus on Practical knowledge of Trivat, Chaturang, Hori, Kajri,
Chaiti. The purpose of this section is to give an idea to students about how to
perform on stage beautifully.

Suggested Readings:

Book References:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasiik Visleshan**,
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2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**,
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1. Suggestive digital platforms web link IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

*Shruti
Rakesh
Devendra*

Semester – VII
Paper - I
STUDY OF MUSICAL COMPOSITION (THEORY)

Unit-I

Detailed study of Ancient Prabandha Gayan system.

Unit- II

Study of Historical development of different forms of Hindustani Vocal Music:-

- (a) Dhrupad –Dhamar. (b) Khayal , Tarana, Lakshan Geet, Sargam Geet. (c) Thumari, Dadra (d) Tappa, Tap khyal. (e) Chaiti, Kajari, Sursagar. (f) Forms of Folk Music.

Unit- III

Study of compositions based on different Talas.

Unit- IV

- (A) Critical Analysis of Aesthetical elements of a composition (Bandishes).
(B) Compositions of different Gharanas and their salient features.

Expected Outcomes:

This section focus on Practical knowledge of Tappa, Hori, Kajri, Chaiti, Thumari and Dadra. The purpose of this section is to give an idea to students about how to perform on stage beautifully.

Suggested Readings:

Book References:

1. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
2. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and distributor.
3. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
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Semester – VII
Paper - II
STUDY OF MUSICAL COMPOSITION
(PRACTICAL)

Unit- I

Details Study of the six following:

- (a) Bairagi Bhairav, (b) Marva, (c) Maru bihag, (d) Shayam kalyan, (e) Jog, (f) Khambavati.

Unit- II

One dhrupad, one dhamar, 2 tarana and one trivat from the above list.

Unit- III

Non details study means general information of the Raga and a Drut khayal.

Unit- IV

Detail study means Vilambit Khyal, Madhyalaya or Drut Khyal and Tarana is expected.

Expected Outcomes:

This section focus on Practical knowledge of Raags, Tarana and Trivat. The purpose of this section is to give an idea to students about how to perform on stage beautifully.

Suggested Readings:

Book References:

1. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
2. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and distributor.
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Shri Praveen chandra

Semester – VIII
Paper - I
VOCAL MUSIC AND SWAR VEDAS (THEORY)

Unit-I

Principle of Alap Gayan according to Sangeet Ratnakar and its importance in modern era.

Unit- II

Study and comparison of Raags belongs to practical syllabus.

Unit- III

Detailed historical study of main Gharanas (eg. Gwalior, Agara, Kirana, Jaipur, Bhaidibazar etc.), and their style of singing.

Unit- IV

Research Methodology in Indian Music.

Expected Outcomes:

This section focus on theoretical knowledge of Gharanas and their study. The purpose of this section is to give an idea to students about how to perform on stage beautifully.

Suggested Readings:

Book References:

1. Varma, Amit Kumar, **Research Methodology in Indian Music**, Aayu Publication.
2. Ahmad, Nazma Parveen, **Research Methods in Indian music**, Manohar Publishers and distributor.
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Rakesh Chandra

Semester – VIII
Paper - II
VOCAL MUSIC AND SWAR VEDAS
(PRACTICAL)

Unit-I

Details Study of the following Ragas is expected.

- (a) Yamini bilawal (b) Gurjari Todi, (c) Abhogi Kanhada, (d) Rageshree, (e) Surmalhar, (f) Nayaki Kanhada

Unit-II

One dhrupad, one dhamar, two tarana and one trivat from the above list.

Unit-III

Non details study means general information of the Raga and a Drut khayal.

Unit-IV

Detail study means Vilambit Khyal, Madhyalaya or Drut Khyal and Tarana is expected.

Expected Outcomes:

This section focus on Practical knowledge of Gharanas and their study. The purpose of this section is to give an idea to students about how to perform on stage beautifully.

Suggested Readings:

Book References:

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Shukla

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