

NATIONAL EDUCATION POLICY 2020

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

Four Year Undergraduate Programme FYUP / Master in Arts

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

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

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

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

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

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

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

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

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

<div>Programme Specific Outcomes (PSOs) - BACHELOR OF HINDUSTANI MUSIC</div> <div>INSTRUMENTAL</div>
<div>1. Cultural Heritage and Historical Understanding: - Develop a comprehensive awareness of the rich cultural heritage and historical evolution of Hindustani Classical Music, appreciating it's cultural significance and traditional roots.</div> <div>2. Raaga and Taal Proficiency: - Achieve proficiency in analyzing, describing and performing various Ragas (mentioned in the detailed syllabus) and Taals (e.g., TeenTaal, EkTaal, JhapTaal), including mastering notation writing and hand demonstrations.</div> <div>3. Instrumental Mastery: - Gain in-depth knowledge of the structural components and maintenance of musical instruments, particularly the Sitar, including string arrangement, tuning and fret replacement.</div> <div>4. Theoretical and Practical Skills: - Master essential theoretical concepts of Indian Classical Music, such as Swar, Shruti, Saptak, Aroh, Avaroh, Pakad and others, while demonstrating practical skills in playing compositions (Vilambit and Drut Gats) in various Raagas.</div> <div>5. Notation Systems and Biographical Studies: - Understand and utilize the notation system developed by Pt. Vishnu Narayan Bhatkhande and study the contributions of key figures like Pt. Vishnu Digambar Paluskar, Miyan Tansen and other notable musicians to Indian Classical Music.</div> <div>6. Performance and Presentation Skills: - Develop the ability to present Raagas and Taals through lecture demonstrations, incorporating historical context, comparative studies and detailed analysis, enhancing both performance and educational skills.</div> <div>7. Advanced Playing Techniques: - Acquire advanced techniques for playing the Sitar, including various Alankars, Taans, Todas, Meends, Jhala and Gamak, along with bol patterns and layakari variations.</div> <div>8. Vocal and Aural Skills: - Enhance vocal abilities with a focus on tuning vocal chords, singing basic swaras in given scales and developing an understanding of the vocal aspects of instrumental music.</div> <div>9. Comparative Music Studies: - Engage in comparative studies of Hindustani and Carnatic music systems, understanding their differences and similarities and exploring various styles such as Dhrupad, Khayal, Tarana and Thumri.</div> <div>10. Creative and Compositional Skills: - Foster creativity through the composition of original pieces in prescribed Raagas, learning to integrate traditional techniques with personal expression and innovation in music composition.</div>
<div>Programme Specific Outcomes (PSOs) - BACHELOR OF HINDUSTANI MUSIC</div> <div>INSTRUMENTAL (FYUP)</div>
<div>1. Theoretical Mastery of Ragas: Students will develop an in-depth understanding of various ragas prescribed in the syllabi, including their composition, notation, Taans/Todas and Muktalaaps.</div> <div>2. Ragaang Classification and Analysis: Learners will engage in intensive studies of Ragaang classification and conduct comparative analyses of various Ragas, enhancing their theoretical knowledge and analytical skills in Hindustani classical music.</div> <div>3. Fundamental Acoustics in Music: Students will gain elementary knowledge of musical sound, noise vibrations, frequency, duration, pitch, magnitude and timbre, laying a scientific foundation for their musical studies.</div> <div>4. Tala Proficiency: Proficiency in Talas such as Teental, Jhaptal, Rupak and Keharva will be achieved, with the ability to demonstrate and write Thah, Dugun, Tigun and Chaugun Layakaries.</div>

- 5. Historical and Aesthetic Understanding: Comprehensive knowledge of the history and aesthetics of music, including Vedic music, music in ancient Indian epics and the evolution of the Gharana system, will be attained, along with an understanding of Rasa theory as per Bharat and Abhinav Gupta.
- 6. Advanced Raga Studies: Students will conduct detailed studies and performances of advanced Ragas from categories like Kalyan Ang, Kafi Ang and Bihag Ang, including Vilambit and Drut compositions and practical demonstrations.
- 7. Comparative Study and Performance Skills: Students will perform comparative studies of various Ragas (mentioned in the detailed syllabus), demonstrating their skills through Gats, Layakarries, Upaj and stage performances, including folk and light music compositions.
- 8. Research Methodology in Music: Learners will be equipped with research skills specific to music, including hypothesis development, data collection and dissertation writing, enhancing their ability to conduct scholarly research in music.
- 9. Practical Skills in Sitar Playing: Mastery in playing various Gats in different Talas, including unique techniques like Ulta Jhallah on the Sitar and proficiency in playing light compositions such as Film Music, Folk Music, Ghazal, or Bhajan.
- 10. Technical Proficiency and Maintenance: Students will learn practical skills such as tying knots and changing the main strings of the Sitar, ensuring their instrument is well-maintained and performance-ready.

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

- 1. Comprehensive Theoretical Knowledge: Students will gain a thorough understanding of a wide range of Ragas, including Bilaskhani Todi, Gujri Todi, Megh Malhaar, Miyan Malhaar, Malkauns, Chandrakauns, Miyan Ki Todi, Durga, Hameer, Tilak Kamod, Darbari Kanada, Nayaki Kanada, Puriya Kalyan, Puriya Dhanashree, Shree, Jog, Lalit, Shahana, Marwa, Rageshree, Patdeep and Jhinjhoti. This includes learning their compositions, notations, Taans/Todas and Muktalaaps.
- 2. Ragaang Classification and Time Theory: Students will delve into the classification of Ragas (Ragaang) and the time theory associated with these Ragas, enhancing their conceptual understanding of Hindustani classical music.
- 3. Comparative Musicology: Engage in comparative studies between Hindustani and Carnatic music, exploring their differences and similarities to gain a holistic view of Indian classical music traditions.
- 4. Historical and Cultural Context: Explore the historical development of Indian music, particularly in the context of significant periods such as the Muslim invasion and study the contributions of renowned musicians and musicologists like Ustaaad Bade Ghulam Ali Khan, Pt. Kumar Gandharva, Pt. V.N. Bhatkhande and others.
- 5. Acoustics and Shruti-Swar Relationship: Understand the role of acoustics in music and the relationship between Shruti and Swar, as elaborated by modern thinkers such as V.N. Bhatkhande, Pt. Omkar Nath Thakur and K.C.D. Brihaspati.
- 6. Practical Proficiency in Talas: Develop proficiency in various Talas such as Ektaal, Deepchandi, Tivra, Dhamar, Pancham Sawari and others, learning to demonstrate their Bol, Divisions and Matra through practical applications and hand signs.
- 7. Performance Skills and Stage Presentation: Gain practical experience through intensive study and stage performances of Vilambit (Maseetkhani) and Drut (Razakhani) Gats, along with Layakarries and Upaj. Students will also perform light compositions, including folk and Ghazal music.
- 8. Research Skills in Music: Develop research skills specific to music, including topic selection, data collection, interpretation and dissertation writing, thereby preparing students for academic research and scholarly contributions to the field of music.
- 9. Technical Skills in Instrument Maintenance: Acquire practical skills in maintaining and tuning the Sitar, including tying knots, changing strings and filing the Jawari for different sound qualities.
- 10. Holistic Musical Education: Write essays on Indian music-related topics, study the cultural history of India with a focus on music and learn about the contributions of various Gharanas and modern thinkers, thereby gaining a comprehensive and well-rounded musical education.

SEMESTER – I
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

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

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

SUGGESTED READINGS:

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

Suggested Continuous Evaluation Methods:

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

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

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

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

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

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

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

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

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

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

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

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

SEMESTER – III
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

SEMESTER – IV
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

SEMESTER – IV
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

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

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

SEMESTER – V
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

SEMESTER – V
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

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

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

SEMESTER – VI
DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

SEMESTER – VI
DSE : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

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

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-7 (THEORY)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: Students will engage in theoretical studies of various Ragas (mentioned in the detailed syllabus). They'll learn composition and notation writing in these Ragas, including Taans/Todas and Muktalaaps. Additionally, they'll study Ragaang classification and undergo an intensive study of these Ragas. The syllabus includes an elementary study of Musical Sound, Noise Vibrations, Frequency, Duration, Pitch, Magnitude, and Timber or Quality. Students will also study Talas like Teental, Jhaptal, Rupak, and Keharva, with the ability to write and demonstrate Thah, Dugun, Tigun and Chaugun Layakaries. Additionally, the syllabus covers Vedic Music, Music in Ramayana & Mahabharata, Music of Jain, Buddhist, Maurya & Gupta period, Music in the era of Bharat, Matang, and Sarangdev, Concept of Aesthetics in Music, the Definition of Rasa and its varieties according to Bharat & Abhinav Gupta, and the Origin and Development of Gharana System in Khayal & Sitar-Vadan.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Yaman Kalyan; Shuddha Klayan; Bhimpalasi; Bageshree; Bihag & Maru Bihag.	5
II	To compose and write notation of Maseetkhani & Razakhani Gats in the aforementioned Ragas along with Taans/Todas.	5
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	5
IV	Knowledge of the Ragaang classification and intensive study of Ragas mentioned above.	5
V	Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.	5
VI	Detailed study of the following Talas and ability to write in Thah, Dugun, Tigun and Chaugun Layakaries: Teental, Jhaptal, Rupak and Keharva.	5
VII	Vedic Music, Music in Ramayana & Mahabharata.	5
VIII	Music in Jain, Buddhist, Maurya & Gupta period.	5
IX	Music in the era of Bharat, Matang and Sarangdev.	5
X	Concept of Aesthetics in Music.	5
XI	Definition of Rasa Siddhant & its varieties according to Bharat & Abhinav Gupt.	5
XII	Origin and Development of Gharana System in Khayal & Sitar-Vadan.	5
<p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p>		
<p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>		
<p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p>		

SEMESTER – VII
DSE-1 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-7 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Students will engage in an intensive study of any two Ragas from the Kalyan Ang, Kafi Ang, and Bihag Ang, learning Vilambit and Madhlaya/Drut compositions. Additionally, they will conduct a general study of Ragas from the Kalyan Ang, Kafi Ang, and Bihag Ang, focusing on the development of Ragas through Aalap and Taans, along with Drut compositions. The course includes practical demonstrations and Viva Voce sessions on the learned Ragas. Moreover, students will master performing at least one Gat in a Taal other than Teentaal in any of the aforementioned Ragas.		
UNIT	TOPICS	NO OF LAB 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"> • Kalyan Ang A. Yaman Kalyan B. Shuddha Kalyan • Kafi Ang A. Bhimpalasi B. Bageshree • Bihag Ang A. Bihag B. Maru Bihag 	20
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	15
III	Practical demonstration cum Viva Voce of the Ragas mentioned above.	15
IV	One Gat in Other than Teentaal in any one of the above-mentioned ragas.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – VII
DSE-2 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-2	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-7 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Students will develop a comprehensive understanding of Hindustani classical music by conducting a comparative study and providing detailed descriptions various Ragas (mentioned in the detailed syllabus). They will learn to perform two Gats, other than Teental, along with Layakaries and Upaj from the prescribed Ragas, presenting at least one Gat during Stage Performance with Layakaries and Upaj. Additionally, they will acquire the ability to present A Folk Dhun/Light Music Composition during Stage Performance and demonstrate interactive skills to answer questions from the prescribed syllabus.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Yaman • Bhairavi • Bihag • Alliyah Bilawal 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Yaman • Bhairavi • Bihag • Alliyah Bilawal 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – VII
DSE-3 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-3	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-7 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: The students will gain a comprehensive understanding of Hindustani classical music, focusing on specific Ragas chosen from Kalyan Ang, Kafi Ang, and Bihag Ang. They will develop the ability to present a detailed comparative study of their chosen Ragas through lecture demonstrations, including historical development. Additionally, students will learn to compose at least one composition/bandish in a selected Raga from the prescribed syllabus. They will also acquire the capacity to demonstrate Talas such as Teental, Jhaptal, Rupak, and Keharva, both by hand and on Tabla, showcasing their practical knowledge and proficiency.		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> Kalyan Ang <ul style="list-style-type: none"> A. Yaman Kalyan B. Shuddha Kalyan Kafi Ang <ul style="list-style-type: none"> A. Bhimpalasi B. Bageshree Bihag Ang <ul style="list-style-type: none"> A. Bihag B. Maru Bihag 	20
II	The ability to compose at least one composition/bandish in any one raga from the prescribed Syllabus.	20
III	Capacity to demonstrate the following Talas by hand or on Tabla - Teental, Jhaptal, Rupak & Keharva.	20
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – VII
DMC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	03	00	03	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DISSERTATION ON MAJOR CREDITS
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: RESEARCH PROJECT-7 (THEORY)		
CREDITS: 06		NO OF LAB LECTURES: 90
Course outcome: <ol style="list-style-type: none"> The students will be able to understand the meaning of research and its implications. The students will be familiarized with the different research areas in music and will be able to develop hypothesis along with problem selection attribute. The students will be able to understand the intricacies of data collection. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes. 		
UNIT	TOPICS	NO OF LAB LECTURES
I	Meaning of Research – It’s definition, aims and objectives, varieties, methodology and processes.	15
II	Areas of Research in Music.	15
III	Selections of Problems.	15
IV	Facts & Hypothesis.	15
V	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music.	15
VI	Writing a sample Synopsis/Research Project/Dissertation/Research Paper on any given topic covering the above I to V components. (P.S.: This topic is for <u>Internal Assessment Only</u> . Not to be included in External Theory Paper.)	15
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 23 from the list of “Suggested Readings for Research Methodology” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-8 (THEORY)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: Students will delve into an extensive theoretical study of various Ragas (mentioned in the detailed syllabus). They will learn to compose and write notations, including Taans/Todas, in these Ragas and study Mukhalaaps & Taans/Todas. The syllabus covers a detailed classification of Ragas, along with an elementary study of Musical Sound and Noise Vibrations. Students will also explore various Talas, including Tilwara, Sooltaal, Dhamar, Dadra, Chautaal, Adachautaal, and Dhamar, and learn to write and demonstrate them with Thah, Dugun, Tigun, and Chaugun Layakaries. Additionally, they will study different types of musical compositions such as Prabandha, Dhrupad, Dhamar, Khayal and Tarana. Through practical sessions, they will explore Maseetkhani and Razakhani Gats, while also learning about the application of general principles of Aesthetics in music. Finally, they will be required to write an essay on a given topic pertaining to Indian Music and gain a comprehensive understanding of the classification of Indian Musical Instruments, including their historical significance.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Bhairav; Ahir Bhairav; Shuddha Sarang; Vrindavani Sarang; Alliyah Bilawal & Devgiri Bilawal.	5
II	<ul style="list-style-type: none"> Ability to write the notation of Maseetkhani Gats with 4 Taans/Todas in the aforementioned Ragas. Ability to compose a Razakhani Gat starting from any given matra (in Teentaal) from the aforementioned ragas. 	5
III	Writing of Mukhalaaps & Taans/Todas in the ragas stated above.	5
IV	Detailed study of the Ragaang classification.	5
V	Elementary study of the Musical Sound and Noise Vibrations, Frequency, Duration, Pitch, Magnitude and Timber or Quality.	5
VI	Detailed study of the following Talas and ability to write in Thah, Dugun, Tigun, Chaugun & Aad Layakaries: Tilwara, Sooltaal, Dhamar and Dadra.	5
VII	A study of the following Talas & ability to write them in Dugun, Tigun & Chaugun Layakaries: Chautaal, Adachautaal & Dhamar.	5
VIII	Evolution & Development of the following Musical Forms: Prabandha, Dhrupad, Dhamar, Khayal & Tarana.	5
IX	Maseetkhani and Razakhani Gats.	5
X	Application of General principle of Aesthetics in music.	5
XI	An essay on any given topic pertaining to Indian Music in not less than 500 words.	5
XII	Classification of Indian Musical Instruments with special Historical knowledge of the following Instruments: Sitar, Sarod, Surbahar, Violin, Rudra Veena, Sehnai, Flute, Tabla & Pakhawaj.	5
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – VIII
DSE-1 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-8 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Students will gain in-depth knowledge of two Ragas from each category: Bhairav Ang, Sarang Ang, and Bilawal Ang. They will learn to perform vilambit and madhlaya/drut compositions in the intensively studied Ragas and develop Ragas through aalap and taans with drut compositions in the general study Ragas. Through practical demonstrations and Viva Voce sessions, students will exhibit their understanding of the studied Ragas. Additionally, they will master the performance of one Gat in a taal other than Teentaal in any of the above-mentioned Ragas, enhancing their practical skills and theoretical understanding of Indian classical music.		
UNIT	TOPICS	NO OF LAB 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 A. Bhairav B. Ahir Bhairav • Sarang Ang A. Shuddha Sarang B. Vrindavani Sarang • Bilawal Ang A. Alliyah Bilawal B. Devgiri Bilawal 	20
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	15
III	Practical demonstration cum Viva Voce of the Ragas mentioned above.	15
IV	One Gat in Other than Teentaal in any one of the above-mentioned ragas.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – VIII
DSE-2 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-2	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-8 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completing this syllabus, students will gain a comprehensive understanding and comparative analysis of various Ragas (mentioned in the detailed syllabus). They will achieve proficiency in performing two Gats in each of these Ragas, excluding Teental, demonstrating Layakaries and Upaj. At least one Gat, along with Layakaries and Upaj, will be presented during Stage Performance. Additionally, students will be able to perform a Folk Dhun or Light Music Composition. They will also develop the ability to interact effectively and answer questions posed by the practical examiner based on the syllabus.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Kedar • Puriya • Des • Bhopali 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Kedar • Puriya • Des • Bhopali 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – VIII
DSE-3 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-3	04	00	00	04	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-8 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completing this syllabus, students will gain a profound understanding of Ragas, focusing on one "Ang" of their choice, such as Bhairav, Sarang, or Bilawal. They will conduct a detailed comparative study of the Ragas within that "Ang," presenting a lecture demonstration with historical development. Students will master at least one Vilambit/Maseetkhani and Drut/RazaKhani Gat in each Raga. Furthermore, they will be able to compose at least one composition/bandish in any of the prescribed Ragas and demonstrate Talas like Tilwara, Sooltaal, Dhamar, and Dadra either by hand or on Tabla.		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> • Bhairav Ang A. Bhairav B. Ahir Bhairav • Sarang Ang A. Shuddha Sarang B. Vrindavani Sarang • Bilawal Ang A. Alliyah Bilawal B. Devgiri Bilawal 	20
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	20
III	Capacity to demonstrate the following Talas by hand or on Tabla - Tilwara, Sooltaal, Dhamar and Dadra.	20
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – VIII
DMC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	03	00	03	Music in Bachelor of Arts	Basic Knowledge of ICM

BACHELOR OF HINDUSTANI MUSIC INSTRUMENTAL (FYUP)		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DISSERTATION ON MAJOR CREDITS
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: RESEARCH PROJECT-8 (THEORY)		
CREDITS: 06		NO OF LAB LECTURES: 90
Course outcome: 1. The students will attain the ability to learn the methods of research in Music and perform data analysis. 2. The students will be able to develop the interpretation and conclusion of a research problem. 3. The students will learn the art of preparing synopsis. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study.	15
II	Data sampling & Analysis of Data.	15
III	Interpretation and conclusion.	15
IV	Synopsis –It's definition & importance.	15
V	Preparation of synopsis.	15
VI	Writing a sample Synopsis/Research Project/Dissertation/Research Paper on any given topic covering the above I to V components. (P.S.: This topic is for <u>Internal Assessment Only</u> . Not to be included in External Theory Paper.)	15
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 23 from the list of “Suggested Readings for Research Methodology” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-9 (THEORY)		
CREDITS: 04		NO OF LAB LECTURES: 60
<p>Course outcome: Students will acquire a thorough theoretical understanding of various Ragas (mentioned in the detailed syllabus). They will learn to compose and write notations for these Ragas, including Taans/Todas and Muktalaaps. Furthermore, students will study the Ragaang classification, the time theory of Ragas, and the role of Acoustics in Music. They will explore the evolution and development of Indian Music, particularly in the context of the Muslim Invasion. A comparative study of Hindustani and Karanatak Music will be undertaken. Additionally, students will delve into the Shruti Swar relationship, as described by modern thinkers like V.N. Bhatkhande, Pt. Omkar Nath Thakur, and K.C.D. Brihaspati. They will also study the contributions of significant musicians and musicologists such as Ustad Imdad Khan, Ustad Abdul Karim Khan, Ustad Faiyaz Khan, Ustad Alladiya Khan, Ustad Badae Ghulam Ali Khan, Ustad Amir Khan, Pt. Kumar Gandharva, Pt. Omkar Nath Thakur, Pt. K.C.D. Brihaspati, Pt. Ramashrya Jha & Dr. Lalmani Mishra. Additionally, students will explore the historical development of the Sitar.</p>		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Bilaskhani Todi; Gujri Todi; Megh Malhaar; Miyan Malhaar; Malkauns & Kaunsi Kanada.	5
II	To compose and write notation of Maseetkhani & Razakhani Gats in the aforementioned Ragas along with Taans/Todas.	5
III	Writing of Muktalaaps & Taans/Todas in the ragas stated above.	5
IV	Time theory of Ragas, its origin and development in Indian Classical Music.	5
V	Role of Acoustics in the context of Music.	5
VI	Impact of Muslim invasion in the development of Hindustani Classical Music.	6
VII	Comparative study of Hindustani and Karanatak Music.	6
VIII	Shruti Swar relationship as described by modern thinkers like V.N. Bhatkhande, Pt. Omkar Nath Thakur & K.C.D. Brihaspati.	6
IX	The contribution to music of the following musicians/musicologists: Ustad Imdad Khan, Ustad Abdul Karim Khan, Ustad Faiyaz Khan, Ustad Alladiya Khan, Ustad Badae Ghulam Ali Khan, Ustad Amir Khan, Pt. Kumar Gandharva, Pt. Omkar Nath Thakur, Pt. K.C.D. Brihaspati, Pt. Ramashrya Jha & Dr. Lalmani Mishra.	6
X	Historical development of Sitar.	6
XI	Conceptual study of the origin of 72 Melas as suggested by Pt. Venkatamakhi.	5
<p>SUGGESTED READINGS:</p> <p>Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.</p>		
<p>Suggested Continuous Evaluation Methods:</p> <p>Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)</p>		
<p>Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in</p>		

SEMESTER – IX
DSE-1 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-9 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completing this syllabus, students will undertake an intensive study of any two Ragas from the Todi Ang, Malhaar Ang, and Kauns Ang categories, including Bilaskhani Todi, Gujri Todi, Megh Malhaar, Miyan Malhaar, Malkauns, and Kaunsi Kanada. They will learn vilambit and madhlaya/drut compositions in the chosen Ragas, while also exploring the development of Ragas through aalap, taans, and drut compositions in the remaining Ragas. Practical demonstrations and Viva-Voce sessions will be conducted, and students will learn to perform one Gat in a Taal other than Teentaal in any one of the selected Ragas.		
UNIT	TOPICS	NO OF LAB 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"> • Todi Ang <ul style="list-style-type: none"> A. Bilaskhani Todi B. Gujri Todi • Malhaar Ang <ul style="list-style-type: none"> A. Megh Malhaar B. Miyan Malhaar • Kauns Ang <ul style="list-style-type: none"> A. Malkauns B. Kaunsi Kanada 	20
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	15
III	Practical demonstration cum Viva-Voce of the Ragas mentioned above.	15
IV	One Gat in Other than Teentaal in any one of the above-mentioned ragas.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – IX
DSE-2 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-2	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-9 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completing this syllabus, students will gain a comprehensive understanding of various Ragas (mentioned in the detailed syllabus) through a comparative study and detailed description. They will learn two Gats other than Teental, along with Layakaries and Upaj, from the prescribed Ragas, with at least one Gat being presented during a Stage Performance. Additionally, students will be able to perform a Folk Dhun, Light Music Composition. They will also develop the ability to interact and answer questions posed by the practical examiner regarding the syllabus.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Jaijaiwanti • Durga • Hameer • Tilak Kamod 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Durga • Hameer • Tilak Kamod 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Ability to interact & answer the questions asked by the practical examiner from the prescribed syllabus.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-3	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-9 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: After completing this syllabus, students will gain a comprehensive understanding of Ragas categorized under the Todi, Malhaar and Kauns Ang. They will select one "Ang" and study the Ragas under it with a focus on historical development and detailed comparative analysis. Students will develop the ability to present at least one Vilambit/Maseetkhani and Drut/RazaKhani Gat in each Raga. Additionally, they will be able to compose at least one composition/bandish in any Raga from the prescribed syllabus. Furthermore, students will demonstrate their proficiency in Talas such as Ektaal, Deepchandi, and Tivra, either by hand or on Tabla.		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> • Todi Ang A. Bilaskhani Todi B. Gujri Todi • Malhaar Ang A. Megh Malhaar B. Miyan Malhaar • Kauns Ang A. Malkauns B. Kaunsi Kanada 	20
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	20
III	Capacity to demonstrate the following Talas by hand or on Tabla – Ektaal, Deepchandi & Tivra.	20
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – IX
DMC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	03	00	03	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: NINTH	COURSE: DISSERTATION ON MAJOR CREDITS
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: RESEARCH PROJECT-9 (THEORY)		
CREDITS: 06		NO OF LAB LECTURES: 90
Course outcome: 1. The students will develop the ability to select a research topic. 2. The students will be familiarized with the primary and secondary sources of research along with its importance. 3. The students will be able to learn the techniques of data collection and data interpretation. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Selection of a Research Topic.	15
II	Primary and Secondary sources of Research.	15
III	The importance of Primary and Secondary sources in Research.	15
IV	Data Collection: Methods of data collection namely: Questionnaire, Interview, Observation, Case Study & Experimental Schedule.	15
V	Interpretation of results by using statistical tools.	15
VI	Writing a sample Synopsis/Research Project/Dissertation/Research Paper on any given topic covering the above I to V components. (P.S.: This topic is for <u>Internal Assessment Only</u> . Not to be included in External Theory Paper.)	15
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 23 from the list of “Suggested Readings for Research Methodology” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSC
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: GENERAL & APPLIED THEORY OF MUSIC-10 (THEORY)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: The students will gain theoretical knowledge of various Ragas (mentioned in the detailed syllabus). They will learn to compose and notate these Ragas, along with Taans/Todas and Mukhtalaaps. Furthermore, they will delve into the Ragaang classification system and explore the genesis of Music, considering both Indian and Western perspectives. Students will also study Murchana and Thaata Paddhati in Hindustani Music, along with a detailed examination of the "Tantrakari & Gayaki Ang", particularly in reference to Sitar. Moreover, they will write essays on Indian Music-related topics, study the cultural history of India with a focus on Music, explore the 10 Pranas of Taal, and learn about the life and contributions of prominent Sitar players and educators from various Gharanas. Finally, they will examine the contributions of modern thinkers, musicians, and connoisseurs to Indian Classical Music, including Pt. Omkarnath Thakur, Acharya Brihaspati, Pt. Ramashrya Jha, Smt. Ashwini Bhide Deshpande, and Dr. Prabha Atre.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Theoretical study of the following Ragas: Darbari Kanada; Nayaki Kanada; Puriya Kalyan; Puriya Dhanashree; Shree & Jog.	6
II	To compose and write notation of Maseetkhani & Razakhani Gats in the aforementioned Ragas along with Taans/Todas.	6
III	Writing of Mukhtalaaps & Taans/Todas in the ragas stated above.	6
IV	Genesis of Music, Indian and Western views about the development of Music.	6
V	Murchana and Thaata Paddhati in Hindustani Music.	6
VI	A detailed & comparative study of "Tantrakari & Gayaki Ang" with special reference to Sitar.	5
VII	An essay on any given topic pertaining to Indian Music in not less than 500 words.	5
VIII	Brief cultural history of India with special reference to Music from Vedic period to modern time.	5
IX	A detailed study of the 10 Pranas of Taal.	5
X	Detailed life sketch & contribution to the field of Indian Classical Music of the prominent & World-Renowned Sitar Players & Educators of various different Gharanas of Sitar.	5
XI	Contribution of Modern thinkers/musicians/connoisseurs in the form of modern literature related to Indian Classical Music, namely: <ol style="list-style-type: none"> Pt. Omkarnath Thakur Acharya Brihaspati Pt. Ramashrya Jha Smt. Ashwini Bhide Deshpande Dr. Prabha Atre 	5
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of "Consolidated Suggested Readings for all Semesters" (mentioned at the end of this pdf) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSE-1 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSE-1
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: STAGE PERFORMANCE-10 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completion of this syllabus, students will gain in-depth knowledge of two Ragas from the Kanada Ang (Darbari Kanada, Nayaki Kanada) and two Ragas from the Puriya Ang (Puriya Kalyan, Puriya Dhanashree). They will learn to perform vilambit and madhlaya/drut compositions in the intensive study Ragas, and develop Ragas through aalap and taans with drut compositions in the general study Ragas. Practical demonstrations and Viva-Voce sessions will further strengthen their understanding. Additionally, students will master playing at least one Gat in a taal other than Teentaal for each Raga studied.		
UNIT	TOPICS	NO OF LAB 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"> • Kanada Ang <ul style="list-style-type: none"> A. Darbari Kanada B. Nayaki Kanada • Puriya Ang <ul style="list-style-type: none"> A. Puriya Kalyan B. Puriya Dhanashree • Ragas not belonging to any particular “Ang” <ul style="list-style-type: none"> A. Shree B. Jog 	20
II	In intensive study any two Ragas with vilambit and madhlaya/drut compositions are to be learnt whereas in the Ragas of General study development of Ragas in aalap and taans with drut compositions are to be learnt.	15
III	Practical demonstration cum Viva-Voce of the Ragas mentioned above.	15
IV	One Gat in Other than Teentaal in any one of the above-mentioned ragas.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSE-2 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-2	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSE-2
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: COMPARATIVE STUDY OF RAGAS & VIVA VOCE-10 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: Upon completion of this syllabus, students will acquire a comprehensive understanding of various Ragas (mentioned in the detailed syllabus) through a comparative study. They will learn to perform two Gats in each Raga, along with Layakaries and Upaj, mastering at least one Gat for a Stage Performance. Additionally, they will gain proficiency in presenting Folk Dhuns, Light Music compositions. To demonstrate their knowledge, students will write a dissertation on a topic suggested by their teacher, followed by a Viva-Voce session.		
UNIT	TOPICS	NO OF LAB LECTURES
I	Comparative study and full description of the following Ragas: <ul style="list-style-type: none"> • Lalit • Shahana • Marwa • Rageshree • Patdeep 	20
II	Two Gats other than Teental along with Layakaries and Upaj from the Ragas prescribed below. Out of these, at least one One Gat shall have to be presented at the time of Stage Performance with Layakaries and Upaj. <ul style="list-style-type: none"> • Lalit • Shahana • Marwa • Rageshree • Patdeep 	15
III	A Folk Dhun/Light Music Composition may be presented during Stage Performance.	15
IV	Dissertation on any topic suggested by the concerned teacher followed by Viva-Voce.	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSE-3 : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-3	04	00	00	04	Music in FYUP	Basic Knowledge of ICM

MASTER OF ARTS IN HINDUSTANI MUSIC INSTRUMENTAL		
FIFTH YEAR	SEMESTER: TENTH	COURSE: DSE-3
SUBJECT: Hindustani Music Instrumental (Sitar, Veena, Sarod, Israj, Guitar, Violin & Flute)		
PAPER TITLE: LECTURE DEMONSTRATION-10 (PRACTICAL)		
CREDITS: 04		NO OF LAB LECTURES: 60
Course outcome: After studying this syllabus, students will gain a thorough understanding of Ragas belonging to various Angs, including Kanada, Puriya, as well as Ragas not categorized under any specific Ang (i.e. Shree & Jog). They will learn to present detailed comparative studies of these Ragas through lecture demonstrations, covering historical development. Additionally, students will develop the ability to compose compositions in these Ragas and demonstrate their tuning skills during performances as required by the examiner.		
UNIT	TOPICS	NO OF LAB LECTURES
I	<p>The student is required to choose any one “Ang” (from the ones mentioned below) and then will have to prepare the ragas of that “Ang” with historical development and detailed comparative study as a “lecture demonstration”, having the ability to present at least one Vilambit/Maseetkhani and Drut /RazaKhani Gat in each raga.</p> <ul style="list-style-type: none"> Kanada Ang A. Darbari Kanada B. Nayaki Kanada Puriya Ang A. Puriya Kalyan B. Puriya Dhanashree Ragas not belonging to any particular “Ang” A. Shree B. Jog 	20
II	Ability to compose at least one composition/bandish in any one raga of the prescribed Syllabus.	20
III	Ability to tune the instrument: The Examiner may ask the candidate to tune some of the strings or his/her instrument or may assess the tuning capacity of the candidate during his/her complete performance.	20
SUGGESTED READINGS:		
Selective Books from S.No. 01 to S.No. 65 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this <i>pdf</i>) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods:		
Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DMC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Pre-requisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	03	00	03	Music in FYUP	Basic Knowledge of ICM

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

Consolidated Suggested Readings for all Semesters:

1. Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
2. Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
3. Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
4. Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra Part I to Part III, Hathras, UP, Sangeet Karyalaya
5. Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I to Part IV, Hathras, U.P., Sangeet Karyalaya
6. Bhatkhande, V.N. (6th Edition, Sep. 1999) Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalaya
7. Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th, and 18th centuries, Delhi, Low Price Publication
8. Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications
9. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikas, Publisher: ABS Publishers, Jalandhar
10. Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
11. Chaudhary, Pt. Debu, Sitar and its Technique, Publisher: Avon Book Company, Delhi
12. Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi
13. Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication
14. Clements, E. (1912) Introduction to The Study of Indian Music, Allahabad, U.P., Kitab Mahal
15. Deva, B.C. (1st Edition: 1974) History of Indian Music, Delhi, New Age International Publishers
16. Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya
17. Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
18. Jha, Ramashraya (Part-I to Part-V) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan
19. Kasliwal, Suneera (2001) Classical Musical Instruments, 7/16, Ansari Road, Daryaganj, New Delhi, Delhi, Rupa & Co
20. Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
21. Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
22. Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya, Publisher: Bhartiya Gyanpeeth, New Delhi
23. Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
24. Nahar, Prof. Sahitya Kumar, Tantri Naad Swaranjali, Publisher: Kanishka Publishers and Distributors, New Delhi
25. Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
26. Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal
27. Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
28. Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
29. Patwardhan, V.R. (2001) Raga Vigyan, Part I to Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
30. Pathak, Jagdish Narayan (1969) Sangeet Shastra Praveen, Allahabad, U.P., Published by Shri Ratnakar Pathak
31. Pathak, Sunanda (1989) Hindustani Sangeet Mein Raga ki Utpatti Evam Vikas, New Delhi, Delhi, Radha Publication
32. Prajnanananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
33. Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd
34. Prajnanananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
35. Rajan, Renu (1st Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications
36. Ratanjankar, Krishna Narayan (Part-I to Part-III) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvasat Mandal
37. Saraf, Rama (2016) Sangeet Sarita, Khajuri Khas, Delhi, Vidyanidhi Prakashan
38. Shah, Prof. Rajesh, Sitar Vigyan (Shastra evam prayog), Publisher: Kala Prakashan, Varanasi
39. Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas, Publisher: Sangeet Karyalaya, Hathras
40. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Etihask Visleshan, Publisher: Pratibha Prakashan, New Delhi
41. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka Vigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi
42. Sharma, Swatantra (1996) Bhartiya sangeet, Delhi, Pratibha Prakashan
43. Sharma, Swatantra (2012) Paschatya Swarlipi Paddhati evam Bhartiya Sangeet, U.P., Anubhav Publication House

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51. Singh, Dr. Usha, Sangeet Shataiyu, Publisher: Sahitya Sangam, Allahabad
52. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi
53. Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication
54. Singh, Tejpal (2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publication
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56. Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
57. Sinha, Dr. Jyoti, Sangeet Saransh, Publisher: Omega Publications, New Delhi
58. Srivastav, Dr. Nancy, Sitar Vadan (Pravidhi evam Shaili Sangrah), Publisher: Kanishka Publishers and Distributors, New Delhi
59. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad
60. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
61. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow
62. Thakur, Omkar Nath (1977) Sangeetanjali, Part I to Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
63. Tiwary, Dr. Kiran, Sangeet evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi
64. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras
65. Vir, Ram Avtar (1980) Theory of Indian music, Delhi, Pankaj Publication

Suggested Readings for Research Methodology:

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
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5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
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10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
11. Sources of research in Indian Classical Music, Dr. Ms. Reena Gautam, Kanishka Publishers, New Delhi, 2002.
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13. “Shodh Pravidhi” Dr. Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)
15. Research in Education John W. Best
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18. Experimental Designs Cochran and Cox
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