



DEPARTMENT OF MUSIC AND PERFORMING ARTS
Dr. Rammanohar Lohia Avadh University, Ayodhya
By-Laws
(2024-25)



BoS
dated 02/04/24
(online)

Dr. Ashutosh
02/04/24
Prof. Ashutosh
Sinha
(Dean)

Gyanendra
Tiwari
(Dr. Gyanendra
Tiwari)
1/4/24
Coordinator

Prof. Rajesh Saha
(online)

Prof. Usha Singh
(online)

Prof. Madhusmita
Bhattacharya
(online)

Dr. Jyoti Mishra
(online)

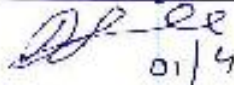
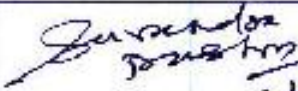

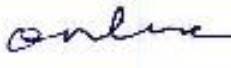



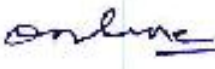
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Dr. Gyanendra
Bajpai
(online)

Dr. Shrawan
Pratap Tripathi
(online)

Dr. RAM MANOHAR LOHIA AVADH UNIVERSITY, AYODHYA

Structure of Syllabus For B.P.A. & M.P.A.

Department of Music and Performing Arts

Structure of Syllabus Developed By		
Name of BoS Convener/BoS Member	Designation & Department	Signature
Prof. Ashutosh Sinha	Professor, Dean of Arts & Humanities Dr. Rammanohar Lohia Avadh University, Ayodhya	 01/04/24
Dr. Surendra Mishra	Associate Professor & co-ordinator Department of Music & Performing Arts Dr. Rammanohar Lohia Avadh University, Ayodhya	 01/04/24
Prof. Rajesh Shah	Associate Professor Dean of Performing Arts B.H.U., Varanasi	
Prof. Usha Singh	Professor, Head of Department Music & Performing Arts DDU Gorakhpur University, Gorakhpur	
Dr. Shivendra Pratap Tripathi	Assistant Professor, Music Department Dayalbagh Educational Institute, Deemed University, Agra	
Dr. Jyoti Mishra	Assistant Professor, Department of Music & Performing Arts Allahabad Central University, Prayagraj	
Dr. Madhumita Bhattacharya	Assistant Professor, Department of Music & Performing Arts B.H.U., Varansi	
Dr. Gyanendra Bajpai	Assistant Professor, Department of Music & Performing Arts Bhatkhande University, Lucknow	

BY-LAWS

DEPARTMENT OF MUSIC AND PERFORMING ARTS Dr. Rammanohar Lohia Avadh University, Ayodhya

Courses run by the

Department of Music and Performing Arts

- Under Graduation in Performing Arts (Music)- Bachelor of Performing Arts -BPA
- Post-Graduation in Performing Arts (Music)- Master of Performing Arts MPA.

The Department of Performing Arts (Music) Vocal

PROGRAMME MISSION & OBJECTIVES-

Department of Music and Performing Arts has been established in 2020 under self – finance course. To train the students in different subjects of Bachelor of Performing Arts (BPA) Music and Master of Performing Arts (MPA) Music included in the curriculum; so that they may be able to get jobs in Education Departments of different states of India as Arts Teacher, Musician, Singer, Instrumentalist and Composer . They will be in a position to teach the subject and Applied Artiste. In addition to this, with the training in the subjects The objective of the first year foundation of the BPA (Music) Vocal and MPA (Music) Vocal course is to provide a Fundamental Training in Music. The Course serves to expend the student’s awareness of the Music and mechanism of Creativity and precision. The course emphasizes on unfolding of the student’s mind and inculcating in him involvement in the art processes by exploration in basic studies, training in observation. Music is arguably the most life-enriching academic subject. It is an universal language that triggers emotional responses and kick starts creativity like no other. Music is a fundamental pillar of arts education. The main objectives of courses offered are:

- (i) To provide a professional education for music majors that develops, nurtures, and assures their competency in all aspects of the discipline;
- (ii) To encourage development of the creative, intuitive, and intellectual capabilities of students, faculty, and audience;
- (iii) To provide an education for the greater university community that introduces them to the discipline of music through appreciation and performance, thus developing an informed group of advocates and affirming that music is an integral part of a classic liberal arts education;

*Susandra
Mishra*

Dr. CC

- (iv) To provide for and to enrich the cultural and educational life of the campus, city, state, and region through excellence in instruction, research, composition, and performance, specially in Indian Classical Music.
- (v) To support collaborations between music and related disciplines, and to cultivate and apply new approaches to performance, scholarship, and education.

PREAMBLE:

- (i) The learning outcomes are formulated to help students understand the objectives of the performing arts courses at the undergraduate and postgraduate level and to get them acquainted with contemporary artistic and social needs. Students will be enabled to understand the philosophy behind their art and master the grammar and techniques of their chosen art form, develop artistic skills that would enhance their expression and communication abilities.
- (ii) Students will also be encouraged to explore and express their ideas and concepts, as well as to learn to use their art form creatively and critically; to learn to develop their understanding of the gained knowledge and to search for ways to express their thoughts and feelings through their medium of art.
- (iii) Performing Arts programs should be formulated with more stress on practice.
- (iv) Visits to art studios, theatre spaces, Doordarshan, AIR and other appropriate locations must be made part of the curriculum. Such an arrangement will help students discover and familiarise themselves with both classical and contemporary art forms.

The Learning Outcomes Based Curriculum Framework (LOCF) for Performing Arts is prepared on the contours and curricular framework provided by the UGC. It shall be followed by Choice Based Credit System (CBCS). In the belief that the work of an academic department can be carried out most responsibly, effectively, and equitably when its procedures are as clearly defined and as open as possible and provide for a high degree of participation by its members, the Department of Performing Arts (Music) Vocal of Dr. Rammanohar Lohia Avadh University, Ayudhya adopts the following By laws and regulations.

The experience of art is a way of enriching the quality of human experience. It requires an intensity of interest in the creative faculties of human life, as well as an awareness of the surrounding social milieu. Any creative person and practicing artist needs knowledge of past/historical achievements, awareness of present/contemporary challenges, and an inkling of future/unseen possibilities in the realm of art; as well as refinement of taste, building up criteria, and decision about values. It is essential to put in

*Sankar
Rishi*

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hard work, rigorous practice, and lots of reading/listening/seeing. A dedicatedly professional approach is needed to pursue the arts. The artist of the next generation shall be a product of university education rather than of the self-taught kind; although the Ekalavya spirit has to be nurtured too, as over institutionalized education can be stifling.

The Learning Outcomes-based Curriculum Framework (LOCF) for BPA (Music) Vocal, 4-year degree program and MPA (Music) Vocal 2-year PG Programme are designed to make the education of the arts more specific and systematic and on par with professional courses, as well as to revitalize existing courses in various institutions and open up areas of non-developed possibilities.

To fulfill all these development issues and create job opportunities for Ayodhya Regions people as professional artist, this department has capacity as milestone in future. So establishment of this department in this university is justified for up-liftmen in rural life with protection of traditional historical cultural and religious music and performing art heritage.

ELIGIBILITY FOR ADMISSION TO THE COURSES: BPA/MPA

BPA –

Candidate for admission to the Bachelor of Performing Arts (BPA) course shall be required to have completed ten +2 standard [Intermediate] examinations with Music.

MPA- The course shall be open to those who have passed BPA or B.A. Music or equivalent certificate/ diploma course in the subject concerned with a minimum of 50% marks in aggregate. Graduation in Music or Sangeet Prabhakar - Prayag Sangeet Samiti, Allahabad or Sangeet Visharad- Bhatkhandey Sangeet Vidya Peeth Lucknow or Sangeet Pravudh Bhatkhande Sangeet Sansthan Lucknow or Sangeet Visharad-A. Bha. Gandhrav Mahavidyalaya Mumbai or 06 years diploma in Music.

Course Content-

The curriculum will be as -

- 1. Bachelor of Performing Arts Course**
(FOUR YEARS/ EIGHT SEMESTERS PROFESSIONAL DEGREE COURSE)
- 2. Master of Performing Arts (MPA) Course-**
(TWO YEARS / FOUR SEMESTERS PROFESSIONAL DEGREE PROGRAMME)



S. No.	Specified Degrees	Level	Minimum Duration (Years)	Maximum Duration (Years)	Medium of Instruction	Annual/Semester	Entry Qualification	Intake	Fee Structure (Annual) In Rs.
1	BPA (Music) Vocal	Graduation	4	6	English/Hindi	Semester	Intermediate / Higher Secondary (i.e. 10+2) Any Stream of Music with equivalent certificate/diploma course	50	19,850=00
2	Master of Performing Arts (Music/Vocal/ Kathak)	Post Graduation	2	4	English/Hindi	Semester	Bachelors in Music with equivalent certificate/diploma course	30	26,850=00

QUALIFICATION DESCRIPTORS:

Students must be able to:

- Demonstrate a coherent and systematic knowledge and understanding of the developments in theory and practice in the Performing Arts.
- Identify, analyze, interpret, compare, evaluate, speak and write about the content and form of genres, artistic isms (Eg: realism, surrealism), schools (Eg: gharanas, pahari school, etc), periods, movements as well as to perform in various modes and styles, exploring a range of subjects and expressing in a variety of forms.
- Understand the role of Performing Arts in a changing world from the disciplinary perspective, as well as with its professional and everyday use.
- Think and perform clearly about one's role as a practitioner through a critical understanding of the texts, visual, and performing traditions.
- Communicate ideas, opinions, and values—both art and life.

DETAILS OF THE COURSE OFFERED:

COURSE CURRICULUM:

The course curriculum of Bachelor of Performing Arts (BPA) Music and Master of Performing Arts (MPA) Music shall be followed by CBCS system. The complete syllabus is annexed with the Bylaws and assumes as a part of it. The Course Curriculum of the said programme is as under:

*Jayendra
Ranjan*

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Bachelor of Performing Arts (B.P.A.) Music

Year	Semester	Course Code	Course Title	L	T	P	C	Max. Marks
1	1	THEORY						
		BPAC 111	General Theory of Indian Music-I	3	1	-	4	100
		BPAC 112	Applied Theory -I	3	1	-	4	100
		PRACTICAL						
		BPAC 113	Practical I : Stage Performance & Viva-Voce	-	-	16	8	150
		BPAC 114	Practical II : Tabla/ Tanpura/Sitar/Harmonium/	-	-	8	4	150
		TOTAL	3	1	24	16	500	
	2	THEORY						
		BPAC 121	General Theory of Indian Music-II	3	1	-	4	100
		BPAC 122	Applied Theory-II	3	1	-	4	100
		PRACTICAL						
		BPAC 123	Practical I : Stage Performance & Viva-Voce	-	-	16	8	150
		BPAC 124	Practical II : Tabla/ Tanpura/Sitar/Harmonium	-	-	8	4	150
		Total	3	1	24	16	500	
2	3	THEORY						
		BPAC 211	History of Indian Music- I	3	1	-	4	100
		BPAC 212	Theory of Thumri and Dadra	1	-	2	2	100
		PRACTICAL						
		BPAC 213	Practical I : Stage Performance and Viva Voce			16	8	150
		BPAC 214	Practical II : Tabla/ Tanpura/Sitar/Harmonium	-	-	8	4	150
		Total	4	1	26	18	500	
	4	THEORY						
		BPAC 221	History of Indian Music- II	3	1	-	4	100
		BPAC 222	Life & Contribution of Musicians	3	1	-	4	100
		PRACTICAL						
		BPAC 223	Practical I : Raga Descriptions and singing style			16	8	150
		BPAC 224	Practical II: Taal Description with Hand Show and Viva- Voce	-	-	16	8	150
		Total	3	1	32	20	500	

Signature

Date

		THEORY						
		BPAC 311	History of Indian Music-III	3	1	-	4	100
		PRACTICAL						
		BPAC 312	Practical I: Jajaiwanti, Patdecp and	-	-	16	08	100
		BPAC 313	Practical II: Kedar, Kamod and			16	08	100
		BPAC 314	Stage Performance & Viva-Voce			16	8	(150+50) 200
			Total	3	1	32	20	500
		THEORY						
		BPAC 321	Applied Theory	3	1	-	4	100
		PRACTICAL						
		BPAC 322	Practical I- Prescribed Ragas: Gaud Sarang, Chhayanat	0	0	16	8	100
		BPAC 323	Practical II- Jaunpuri and Tilang			16	8	100
		BPAC 324	Stage Performance & Viva-Voce			16	8	(150+50) 200
			Total	3	1	32	20	500
		THEORY						
		BPAC 411	Essence of Indian Music	3	1	0	4	100
		PRACTICAL						
		BPAC 412	Practical I- Prescribed Ragas: Bhim Palushi, Vageshri	0	0	16	8	100
		BPAC 413	Practical II- Prescribed Ragas: Rageshree, Miya ki Malhar and Avadhi	0	0	16	8	100
		BPAC 414	Stage Performance & Viva-Voce			16	8	(150+50) 200
			Total	3	1	32	20	500
		BPAC 421	Project Work	0	0	12	6	200
		BPAC 422	Stage Performance	0	0	16	8	200
		BPAC 423	Viva-Voce			8	4	100
			Total	0	0	16	8	500
		GRAND TOTAL						
				22	7	218	138	4000

Note:

1. The Ratio of Internal and External Marks are 30 and 70.
2. 2 hours of Practical is counted as 1 Credit.
3. 1Credit = 10 hours

Jyoti

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BPAC111-General Theory of Indian Music-I

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	<ul style="list-style-type: none"> • Sangeet • Nada and its properties • Shruti • Swara • Aroha /Avroha • Saptak Raga • Vadi, Samvadi, Anuvadi, Vivadi • Thata • Jati 	6
2	The concept of Alap in a Hindustani raga – <ul style="list-style-type: none"> • In vocal forms (Dhrupad-Dhamar and Khayal) 	6
3	<ul style="list-style-type: none"> • Laya • Tala - Theka, Sam, Tali, Khali, Vibhag, Matra 	6
4	<ul style="list-style-type: none"> • Varna • Alankar • Tan • Gamak 	6
5	Knowledge of the notation systems of the following musicians <ul style="list-style-type: none"> • Pt. Vishnu Narayan Bhaskhande • Pt. Vishnu Digambar Paluskar 	6
6	<ul style="list-style-type: none"> • Study of the following talas in detail – Teentala, Ektala & Dadra • Comparative study of the talas with each other • Ability to write the notation of the talas in dugun, tigan and chaugun 	5
7	<ul style="list-style-type: none"> • Study of the following ragas in detail – Alhaiya Bilawal, Yaman, Bhairav & Bhupali • Comparative study of the ragas with each other • Ability to write the notation of compositions in prescribed ragas 	5

General
8

Suggested Readings:

1. Paranjape, S.S (1964), Bhartiye Sangeet Ka Itihas, Varanasi, UP, Chaukhamba surbharti Prakashan
2. Paranjape, S S (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Granth Academy
3. Bhathkande, V.N (1975), Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
4. Bhathkande, V.N (1969), Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
5. Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
6. Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Pub. Pvt. Ltd
7. Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan peeth.
8. Rajurkar, Govind Rao (1984), Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
9. Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti nagar, Delhi, Praribha Prakashan
10. Madan, Pannalal, (1991), Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
11. Charavarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication



BPAC112- Applied Theory -I

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	<ul style="list-style-type: none">• Sangeet• Method of Music• Types of Music• Sides of Music	6
2	<ul style="list-style-type: none">• Sound• Types of Sound	6
3	<ul style="list-style-type: none">• Raag• Raag ki Jatiyan	6
4	<ul style="list-style-type: none">• Varjit Swara• Kan Swara• Khatka• Murki	6
5	<ul style="list-style-type: none">• Aaroh• Awaroh• Pakad• Alaap• Taan	6
6	<ul style="list-style-type: none">• Nibaddh-Anibaddh Gaan	5
7	<ul style="list-style-type: none">• Ashray Raag	5

Suggested Readings:

1. Paranjape, S.S. (1964) ,Bhartiye Sangeet Ka Itihas,Varansi,up.ChaukhambaSurbharti Prakashan
2. Paranjape, S.S. (1972) , Sangeet Bodh, Bhopal,MP,Hindi Granth Academy
3. Bhathkhande,V.N.(1975) ,Bhathkhande Sangeet Shastra, Part1, Hathras,up,Sangeet Karyalay
4. Bhathkhande,V.N.(1969) , Bhathkhande Sangeet Shastra, Part1, Hathras,up,Sangeet Karyalay
5. Prajnananda,Swami,(1963) ,History of Indian Music,Vol.1,Kolkata,WB,Swami Adyananda Ram Krishna Math.
6. Prajnananda,Swami,(1981) ,Historical Study of Indian Music,New Delhi,Delhi, Munshiram Monoharlal Pub.Pvt.Ltd.

BPAC113- Practical I: Stage Performance & Viva Voce

L	T	P	C
0	0	16	8

Prescribed Ragas: Alhaiya Bilawal, Yaman, Bhairav & Bhupali

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning.

Suggested Readings:

1. Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
2. Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
3. Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan.
4. Patwardhan, V.R., (1999), Raag Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan.
5. Patwardhan, V.R., (1967), Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan.
6. Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
7. Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, Delhi, Delhi, Sanjay Prakashan.
8. Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

BPAC114- Practical II: Tabla/ Tanpura/Sitar/Harmonium

L	T	P	C
0	0	8	4

Basic Knowledge of Musical Instruments: Tabla/ Tanpura/Sitar/Harmonium

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning.



BPAC 121- General Theory of Indian Music-II

L	T	P	C
1	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	<ul style="list-style-type: none"> • Margi-Desi • Gandharava - Gaan • Nibaddha-Anibaddha Gaan 	5
2	<ul style="list-style-type: none"> • Sthaya • Kaku • Alaptva-Bahutva • Avirbhav-Tirobhav 	5
3	Time Theory of Ragas	5
4	Life and contribution of the following: <ul style="list-style-type: none"> • Pt. Vishnu Narayan Bhaskhande • Pt. Vishnu Digambar Paluskar 	5
5	<ul style="list-style-type: none"> • Rudiments of Staff Notation • Harmony • Melody 	6
6	<ul style="list-style-type: none"> • Study of the following talas in detail – Chautala, Jhaptala & Kaharva • Comparative study of the talas with each other • Ability to write the notation of the talas in dugun and chaugun 	7
7	<ul style="list-style-type: none"> • Study of the following ragas in detail – Kafi and Jaunpuri • Comparative study of the ragas with each other • Ability to write the notation of compositions in prescribed ragas 	7

Suggested Reading:

1. Clements, E. (1912), Introduction To The Study of Indian Music, Allahabad, U.P. Kitab Mahal
2. Vir, Ram Avtar (1980), Theory of Indian music, New Delhi, Delhi, Pankaj Publication
3. Bhaskhande V.N, (1975), Bhartiya Sangeet Shastra, Hathras, UP, Sangeet Karyalay.
4. Pathak, Jagdish Narayan ,(1969), Sangeet Shastra Praveen, Allahabad, UP, Shri Ratnakar Pathak (Publisher)
5. Nigam, V.S (1973), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
6. Nigam, V.S (1974), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press
7. Sharma, Swatantra. (1996), Bhartiya sangeet, Delhi, Delhi, Pratibha Prakashan
8. Chakravarty, Indrani. (1988), Sangeet manjusha, Delhi, Delhi, Mittal Publication
9. Sharma, Swatantra. (2012), Paschatya swarlipi paddhati evam Bhartiya sangeet, UP, Ahnubhav publication house
10. Bhaskhande V.N, (1980), Bhartiya Sangeet Shastra, part -2, Hathras, UP, Sangeet karyalaya

BPAC 122- : Applied Theory-II

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	The Study Of Waadi,samwadi,Anuwadi,Vivadi,Purvang, Utrrang Nyas,Upanyas	5
2	Singing Style of Khyal,Dhrupad,Dhamar,Tarana	5
3	Suddh,Chhayalag evam Sankirna Raaga	5
4	The study of Dhwani,Raag, Laya etc.	5
5	Composition and method of mixing of any Instruments	6

Suggested Reading:

1. Clements, E, (1912), Introduction To The Study of Indian Music, Allahabad, U.P. Kitab Mahal
2. Vir, Ram Avtar (1980), Theory of Indian music, New Delhi, Delhi, Pankaj Publication
3. Bhatkhande V.N, (1975), Bhartiya Sangeet Shastra, Hathras, UP, Sangeet Karyalay
4. Pathak, Jagdish Narayan ,(1969), Sangeet Shastra Praveen, Allahabad, UP, Shri Ratnakar Pathak (Publisher)
5. Nigam, V.S (1973), Sangeet Kamudi, Part - 1, Allahabad, U.P. Indian Art Press
6. Nigam, V.S (1974), Sangeet Kamudi, Part - 2, Allahabad, U.P. Indian Art Press
7. Sharma, Swatantra, (1996), Bhartiya sangeet, Delhi, Delhi, Pratibha Prakashan
8. Chakravarty, Indrani, (1988), Sangeet manjusha, Delhi, Delhi, Mittal Publication
9. Sharma, Swatantra, (2012),Paschatya swarlipi paddhati evam Bhartiya sangeet, UP,Ahnuhav publication house
10. Bhatkhande V.N, (1980), Bhartiya Sangeet Shastra, part -2, Hathras, UP, Sangeet karyalaya



BPAC 123- Practical I: Stage Performance & Viva Voce

L	T	P	C
0	0	16	8

Prescribed Ragas: Kafi and Jaunpuri

- Vilambit and Druv Khayal with gayaki in all the ragas
- Dhrupad composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/devotional or folk song
- Knowledge and demonstration of the following talas - Chautala, Jhaptala & Kaharva.
- Basic knowledge of Tanpura and its tuning

Suggested Readings:

1. Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
2. Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
3. Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
4. Bhatkhande, V.N., (Part IV, 1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
5. Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
6. Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
7. Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
8. Patvardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
9. Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MH, Pandit Omkar Nath Thakur Estate.
10. Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate
11. Thakur, Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
12. Thakur, Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
13. Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
14. Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.

BPAC124- Practical II: Tabla/ Tanpura/Sitar/Harmonium

L	T	P	C
0	0	8	4

Basic Knowledge of Musical Instruments: Tabla/ Tanpura/Sitar/Harmonium

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning.

BPAC 211- History of Indian Music-I

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	Detailed study of the ancient texts – • Natya Shastra • Sangeet Ratnakar	5
2	Classification of Instruments (Tanpura, Tabla,)	5
3	• Grama • Moorechana • Jati Gayan	5
4	•Prabandha • Tala-Dasapranas.	5
5	Brief study of the musical forms of Karnataka Music and comparison with their Hindustani musical counterparts – • Tillana • Varnam • Javali	6
6	•Study of the following talas in detail – Dhamar & Roopak • Comparative study of the talas with each other • Ability to write the notation of the talas in dugun, tigon and chaugun.	7
7	• Study of the following ragas in detail –Malkauns & Deshkar • Comparative study of the ragas with each other • Ability to write the notation of compositions in prescribed ragas	7

Suggested Readings:

1. Shastri, Babulal Shukla, (2009). Natya Shastra, New Delhi, Delhi, Chaukhamba Sanskrit Sansthan
2. Kumar, Pushpendra,(2010). Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation • Matang, (1994), Brihaddeshi, Delhi, Delhi, Indra Gandhi National Centre for the Arts
3. Shringy, K.K. (1978), Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher • Chaudhary, Subhadra, (2009), Sangeet Ratnakar, New Delhi, Delhi, Radha Publication
4. Prajnanananda, S. S. (1981). A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal P. L. Pvt. Ltd
5. Singh, Thakur Jaidev, (1905). Indian Music, Kolkata.WB, Sangeet Research Academy
6. Nigam, V.S. (1973). Sangeet Kaumudi. Allahabad.U.P, Indian I Press
7. Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
8. Singh, Thakur Jaidev. (1994), Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research academy
9. Kasliwal Sangeeta. (2001), Classical musical Instruments, Delhi, Delhi, Rupa and CO.



10. Paranjape, S.S. (1972), Sangeet Bodhi, Bhopal, MP, Madhya Pradesh Hindi Academy

BPAC 212- Theory of Thumri and Dadra

L	T	P	C
1	0	0	2

UNIT	CONTENT	CONTACT HOURS
1	A brief history of Thumri and its styles.	5
2	Notation writing of Thumri and Dadra in prescribed Ragas.	5
3	Notation writing of Deepchandi, Keharwa and Adha Teen Tal with Dugun & Chaugun	5
5	Brief knowledge of tuning a Tanpura.	5

Suggested Readings:

1. Shukla, Dr. Satrughan, (1983), Thumri ki Utpatti, Vikas aur shailiyan, New Delhi, Delhi, Hindi Madhyam karyanvaya Nideshalaya.
2. Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
3. Kasliwal, Suneera, (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
4. Devi, Savita & Chauhan, Vibha S., (2000), Maa... Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
5. Dwivedi, Dr. Parulima, (2009), Thumri evam mahila kalakar, Allahabad, Uttar Pradesh, Anubhav Publishing House.
6. Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radia Publications.
7. Pohankar, Anjali, (2009), Safar Thumri gayaki ka, New Delhi, Delhi, Kanishka publishers, Distributors.



BPAC 213- Practical: Stage Performance and Viva Voce

L	T	P	C
0	0	16	8

Prescribed Ragas: Malkauns & Deshkar

- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented in any one raga
- Presentation of one semi classical/devotional or folk song

Suggested Readings:

1. Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
2. Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
3. Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Bhatkhande, V.N., (Part IV, 1970), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya. • Patvardhan, V.R., (Part-I, 2001), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
4. Patwardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
5. Patwardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
6. Patwardhan, V.R., (Part-IV, 1959), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
7. Thakur Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MH, Pandit Omkar Nath Thakur Estate.
8. Thakur Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
9. Thakur Omkar Nath, (Part-III, 2005), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
10. Thakur Omkar Nath, (Part-IV, 2003), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.
11. M.S. Gopalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnakar
12. Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi. Sanjay Prakashan.
13. Malhotra, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi. Sanjay Prakashan.



BPAC214- Practical II: Tabla/ Tanpura/Sitar/Harmonium

L	T	P	C
0	0	16	8

Basic Knowledge of Musical Instruments: Tabla/ Tanpura/Sitar/Harmonium

- Presentation of semi-classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning.

BPAC221- History of Indian Music

L	T	P	C
3	1	0	9

UNIT	CONTENT	CONTENT HOURS
Unit-I	Brief History of Indian Music (Vedic - Period - 12th Century AD).	10
Unit-II	Shruti and Swaras	10
Unit-III	Lakshanas of Vaggeyakar.	20
Unit-IV	Classification of Indian Classical musical Instruments and full description of Tanpura.	10

Suggested Reading:

1. V.N. Bhatkhande. Krantik Pustak Malika Part- I-VI
2. Omkar Nath Thakur Sangeetanjali Part- I-VI
3. V.R. Patwardhan; Rag Vigyan, Part, I-IV
4. Clements, E. (1912). Introduction to the study of Indian Music, Allahabad, U.P. Kitab Mahal.

BPAC 222- Life & Contribution of Musicians

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	Contributions of the following: Bharat, Matang.	10
2	Life Sketches and Contributions of the following: 1. Amir Khusro 2. Raja Mansingh Tomar 3. Tansen 4. Allaudin Khan 5. Mushtaq Ali Khan 6. Ravi Shankar	20
3	Notation of compositions in prescribed ragas.	10

Suggested Readings:

1. Sushila Mishra: Six Immortals of Hindustani Music
2. Narmadeshwar Chaturvedi: Sangeetagyaa Kavyon ki Hindi Rachanyen
3. A.D. Ranade: On Music and Musicians of Hindustan
4. Arsal Das Sharma: Musicians of India
5. Harihar Niwas Dvivedi: Mansingh Aur Mankutahal
6. Susheela Mishra: Six Masters of Hindustani Music
7. Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.
8. Bharat: Natyashastra

BPAC 222- Practical-I: Raga Description and Singing Style

L	T	P	C
0	0	16	0

Prescribed Ragas: Bihag, Marubihag, Poorvi

- (i) Varnaband and Drut Khayal with gayaki to be presented in any one raga.
- (ii) Presentation of one semi-classical /devotional or light composition.

Suggested Readings:

1. V. N. Dandekar: Kramik Prasaka Malika Part-I-IV
2. V.R. Patwardhan: Rag Vigyan Part-I-IV
3. Omkar N. Thakur: Sangeetanjali Part-I-IV



BPAC 224- Practical II: Taal Description with Hand Show and Viva- Voce

L	T	P	C
0	0	16	

Prescribed Ragas: Bihag, Marubihag, Poorvi

- (i) Vilambit ~~with~~ Gayaki and Drut khyal with Gayaki in each of the prescribed ragas of class 109.
- (ii) Dhrupad ~~or~~ Sadra composition in each of the prescribed Ragas with Alap, Layakar ~~or~~ ~~or~~.

Suggested Reading:

1. V. N. Bhakhande ~~or~~ ~~or~~ Putraka Malika Part-I-IV
2. V.R. Patvardhan ~~or~~ ~~or~~ Vigyan Part-I-IV
3. Omkar Nath ~~or~~ ~~or~~ Sangetanjali Part- I-IV

BPAC224-1/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100/101/102/103/104/105/106/107/108/109/110/111/112/113/114/115/116/117/118/119/120/121/122/123/124/125/126/127/128/129/130/131/132/133/134/135/136/137/138/139/140/141/142/143/144/145/146/147/148/149/150/151/152/153/154/155/156/157/158/159/160/161/162/163/164/165/166/167/168/169/170/171/172/173/174/175/176/177/178/179/180/181/182/183/184/185/186/187/188/189/190/191/192/193/194/195/196/197/198/199/200/201/202/203/204/205/206/207/208/209/210/211/212/213/214/215/216/217/218/219/220/221/222/223/224/225/226/227/228/229/230/231/232/233/234/235/236/237/238/239/240/241/242/243/244/245/246/247/248/249/250/251/252/253/254/255/256/257/258/259/260/261/262/263/264/265/266/267/268/269/270/271/272/273/274/275/276/277/278/279/280/281/282/283/284/285/286/287/288/289/290/291/292/293/294/295/296/297/298/299/300/301/302/303/304/305/306/307/308/309/310/311/312/313/314/315/316/317/318/319/320/321/322/323/324/325/326/327/328/329/330/331/332/333/334/335/336/337/338/339/340/341/342/343/344/345/346/347/348/349/350/351/352/353/354/355/356/357/358/359/360/361/362/363/364/365/366/367/368/369/370/371/372/373/374/375/376/377/378/379/380/381/382/383/384/385/386/387/388/389/390/391/392/393/394/395/396/397/398/399/400/401/402/403/404/405/406/407/408/409/410/411/412/413/414/415/416/417/418/419/420/421/422/423/424/425/426/427/428/429/430/431/432/433/434/435/436/437/438/439/440/441/442/443/444/445/446/447/448/449/450/451/452/453/454/455/456/457/458/459/460/461/462/463/464/465/466/467/468/469/470/471/472/473/474/475/476/477/478/479/480/481/482/483/484/485/486/487/488/489/490/491/492/493/494/495/496/497/498/499/500/501/502/503/504/505/506/507/508/509/510/511/512/513/514/515/516/517/518/519/520/521/522/523/524/525/526/527/528/529/530/531/532/533/534/535/536/537/538/539/540/541/542/543/544/545/546/547/548/549/550/551/552/553/554/555/556/557/558/559/560/561/562/563/564/565/566/567/568/569/570/571/572/573/574/575/576/577/578/579/580/581/582/583/584/585/586/587/588/589/590/591/592/593/594/595/596/597/598/599/600/601/602/603/604/605/606/607/608/609/610/611/612/613/614/615/616/617/618/619/620/621/622/623/624/625/626/627/628/629/630/631/632/633/634/635/636/637/638/639/640/641/642/643/644/645/646/647/648/649/650/651/652/653/654/655/656/657/658/659/660/661/662/663/664/665/666/667/668/669/670/671/672/673/674/675/676/677/678/679/680/681/682/683/684/685/686/687/688/689/690/691/692/693/694/695/696/697/698/699/700/701/702/703/704/705/706/707/708/709/710/711/712/713/714/715/716/717/718/719/720/721/722/723/724/725/726/727/728/729/730/731/732/733/734/735/736/737/738/739/740/741/742/743/744/745/746/747/748/749/750/751/752/753/754/755/756/757/758/759/760/761/762/763/764/765/766/767/768/769/770/771/772/773/774/775/776/777/778/779/780/781/782/783/784/785/786/787/788/789/790/791/792/793/794/795/796/797/798/799/800/801/802/803/804/805/806/807/808/809/810/811/812/813/814/815/816/817/818/819/820/821/822/823/824/825/826/827/828/829/830/831/832/833/834/835/836/837/838/839/840/841/842/843/844/845/846/847/848/849/850/851/852/853/854/855/856/857/858/859/860/861/862/863/864/865/866/867/868/869/870/871/872/873/874/875/876/877/878/879/880/881/882/883/884/885/886/887/888/889/890/891/892/893/894/895/896/897/898/899/900/901/902/903/904/905/906/907/908/909/910/911/912/913/914/915/916/917/918/919/920/921/922/923/924/925/926/927/928/929/930/931/932/933/934/935/936/937/938/939/940/941/942/943/944/945/946/947/948/949/950/951/952/953/954/955/956/957/958/959/960/961/962/963/964/965/966/967/968/969/970/971/972/973/974/975/976/977/978/979/980/981/982/983/984/985/986/987/988/989/990/991/992/993/994/995/996/997/998/999/1000

L	T	P	C
0	0	16	8

Basic Knowledge of Musical Instruments: ~~Tabla/ Tanpura/Sitar/Harmonium~~

- Presenting ~~one~~ semi classical/ devotional or folk song
- Knowledge ~~and~~ demonstration of the following talas - Teentala, Ek ~~tal~~ & Dadra
- Basic know ~~ledge~~ of Tanpura and its tuning.



BAC 311- History of Indian Music-III

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	Vedic Hymns: Sama and Anudaksharas, Udatta, Anudatta, Swarita,	10
2	Music references in Ramayana and Mahabharata	10
3	Works of the following: Ahobal, Ramamatya, Vyasa, etc.	10
4	Notation compositions in prescribed ragas.	10

Suggested Reading

1. Swami Prajnananda: Historical Development of Indian Music
2. S.S.Paranjape: Sangeet Ka Itihasa
3. Thakur Jaidev Singh: Purataniya Sangeet Ka Itihasa
4. Swami Prajnananda: History of Indian Music.
5. Ahobal: Sangeet Pratiksha
6. V.N.Bhatkhande: Historical survey of the Music of Upper India
7. V.N.Bhatkhande: Comparative Study of the leading music systems of the 15th, 16th, 17th, & 18th centuries



BPAC 312 - Practical I: Jaijaiwanti, Patdeep and Viva Voce

L	T	P	C
0	0	16	0

Prescribed Ragas: Jaijaiwanti and Patdeep

- Vilambit and Drutam both with gayaki in all the ragas
- Tarana composition in prescribed Ragas with Alap, Layakari & Upaj
- Presentation of a semi-classical/ devotional or folk song
- Knowledge and demonstration of the following Tilwada tala
- The ability to sing in Dargapur.

Suggested Reading:

1. V. N. Bhattacharya: *Practical Hindustani Music Part-I-IV*
2. V.R. Patvardhan: *Hindustani Music Part-I-IV*
3. Omkar Nath Thakur: *Hindustani Music Part- I-IV*

BPAC 313 - Practical II: Kedar & Kamod and Viva Voce

L	T	P	C
0	0	16	0

Prescribed Ragas: Kedar & Kamod

- Vilambit and Drutam both with gayaki in all the ragas
- Tarana composition in prescribed Ragas with Alap, Layakari & Upaj
- Presentation of a semi-classical/ devotional or folk song
- Knowledge and demonstration of the following Tilwada tala
- The ability to sing in Dargapur.

Suggested Reading:

1. V. N. Bhattacharya: *Practical Hindustani Music Part-I-IV*
2. V.R. Patvardhan: *Hindustani Music Part-I-IV*
3. Omkar Nath Thakur: *Hindustani Music Part- I-IV*



BPAC314- Practical III: Stage Performance & Viva Voce

L	T	P	C
0	0	16	8

- Presentation of Dhrupad and Tanka
- Knowledge and transcription of the following talas - Teentala, Ektala & Dadra

BPAC 321- Applied Theory

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	Study of various styles of Dhrupad with regard to the following: <ul style="list-style-type: none"> • Basis of Dhrupad • The significant features regarding techniques of Dhrupad singing 	6
2	Study of various systems of Khayal with respect to the following: <ul style="list-style-type: none"> • The salient features of the 'Charang' • Study of various styles with reference to: <ul style="list-style-type: none"> # Gwalior style # Agra style # Jaipur style # Dilli style # Kirana style 	6
3	Study of various styles of instrumental music and their leading instruments	6
4	Study of various musical forms: <ul style="list-style-type: none"> • Dhrupad • Dhamar • Kharij • Sairi • Taran • Chota • Trivat • Tappa • Thumri • Dadra 	10

5	<ul style="list-style-type: none"> • Study • Comp • Ability to change 	In detail – Teevra Study of the talas with each other The notation of the talas in duggun, figun and	6
6	<ul style="list-style-type: none"> • Study Sarang • Comp • Ability to ragas 	Following compositions for Semester VI: Gaud & Tilang Study of the ragas with each other The notation of compositions in prescribed	6

Suggested Reading

- Deshpande, V.H. (1977), *Indian Music Traditions*, Bombay, MII, Popular Prakashan
- Dhruvad Annual, D
- Aggerwal, Dr. V.P. (1997), *Indian Music Trends and traditions*, Indian Bibliographies Bureau, Delhi
- Chaubey, S.K. (1988), *Indian Music*, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Sano. (1977), *Indian Music*, New Delhi, Delhi, Siddharth Publication
- Guatam, M.R. (2000), *Indian Music*, New Delhi, Delhi, Munsihram Monoharlal Pub. Pvt. Ltd
- Bhatkhande, V.N. (1961), *Indian Music*, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1962), *Indian Music*, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1963), *Indian Music*, Hathras, UP, Sangeet Karyalay

BPAC 322- Pract

L	T	P	S
0	0	16	

- Vilambit and Drut
- Presentation of one
- Knowledge and co
- Ability to make c
- Ability to tune the

Suggested Read

- Bhatkhande, V.N., (1961), *Indian Music*, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N., (1962), *Indian Music*, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N., (1963), *Indian Music*, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N., (1964), *Indian Music*, Hathras, U.P., Sangeet Karyalya
- Ratanjankar, S.N. (1970), *Indian Music*, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Ratanjankar, S.N. (1971), *Indian Music*, Dadar, MH, Acharya S.N. Ratanjankar foundation

Prescribed Ragas Gaud Sarang, Chhayanat

Chhayanat Ragas Gaud Sarang and Chhayanat

- Ragas to be presented in all ragas
- sical/ folk and or folk song
- Notation of the following talas – Teevra & Deepchandi
- We analyse of similar ragas from all the Ragas prescribed in all the six

- Ratanjankar, S.N. (1994) • *Abhinav Sangeet Jaunpuri, Part-III, Dadar, MH, Acharya S.N. Ratanjankar foundation, Patwardhan, V.K. (2001) Rag Vigyan Part – I, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Patwardhan, V.K. (1994) • *Rag Vigyan Part – II, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Patwardhan, V.K. (1994) • *Rag Vigyan Part – III, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Patwardhan, V.K. (1998) • *Rag Vigyan Part – IV, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Patwardhan, V.K. (1984) • *Rag Vigyan Part – V, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Mishra, Lalramani (1993) • *Binada, Banpur, U.P. Sahitya Ratnaalaya*
- Aggarwal, V.K. (1988) • *J, All (2001) Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan*
- Mahajan, Anupam (1994) • *Group 100 Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan*
- Trivedi, Ragini (2010) • *Ragvibhava, Deepchandi, Vol-I, Delhi, Hindi madhayam Karyanavay nirdeshalaya*
- Trivedi, Ragini (2010) • *Ragvibhava, Deepchandi, Vol-II, Delhi, Hindi madhayam Karyanavay nirdeshalaya*

BPAC 323- Practical : J Jaunpuri and Tilang

L	T	P	C
0	0	16	

- Vilambit and Dr. Jagat Jaunpuri and Tilang
- Presentation of one rag to be presented in all ragas.
- Knowledge and demonstration of 100 ragas – Teevra & Deepchandi
- Ability to make a comparative analysis of similar ragas from all the Ragas prescribed in all the six semesters.
- Ability to make a group singing.

Suggested Reference

- Bhatkhande, V.N. (1928) • *2000 Shik Pastak Malika, Hathras, U.P., Sangeet Karyalya.*
- Bhatkhande, V.N. (1934) • *Nov. 2000 Shik Pastak Malika, Hathras, U.P., Sangeet Karyalya*
- Bhatkhande, V.N. (1937) • *2002) Shik Pastak Malika, Hathras, U.P., Sangeet Karyalya.*
- Bhatkhande, V.N. (1970) • *Shik Pastak Malika, Hathras, U.P., Sangeet Karyalya.*
- Ratanjankar, S.N. (1994) • *Abhinav Sangeet Jaunpuri, Part-I, Dadar, MH, Acharya S.N. Ratanjankar foundation.*
- Ratanjankar, S.N. (1994) • *Abhinav Sangeet Jaunpuri, Part-II, Dadar, MH, Acharya S.N. Ratanjankar foundation.*
- Ratanjankar, S.N. (1994) • *Abhinav Sangeet Jaunpuri, Part-III, Dadar, MH, Acharya S.N. Ratanjankar foundation, Patwardhan, V.K. (2001) Rag Vigyan Part – I, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Patwardhan, V.K. (1994) • *Rag Vigyan Part – II, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Patwardhan, V.K. (1994) • *Rag Vigyan Part – III, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*
- Patwardhan, V.K. (1998) • *Rag Vigyan Part – IV, Pune, MH, Publisher - Dr. Madhusudhan Patwardhan*

- Patwardhan, V.R.(1984) Rag Vigyan Part – V, Pune,MH. Publisher - Dr. Madhusudhan Patwardhan • Mishra, Lalmani (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka, (200+), Sitar and its Compositions, Part-I-II, New Delhi. Delhi, Sanjay Prakashan.
- Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan
- Trivedi, Ragini, (2013), Ragvibodha Mishrabani , Vol-II, Delhi, Hindi madhayam Karyanavay nirdeshalaya

BPAC324- Practical III: : Stage Performance & Viva Voce

L	T	P	C
0	0	16	8

- Presentation of Raag and Taala
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra



BPAC 411- Essence of Indian Music

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	Aesthetics of Raga, Sandhi Prakash Raga and Parmel Praveshak Raga	8
2	An analytical and comparative study between the following Ragas: (i) Bhupali-Deshkar (ii) Adna-Darbari Kannada (iii) Hamcer-kedar	8
3	The Concept of: (i) Interval (antral) (ii) Major Tone (iii) Minor Tone (iv) Semi Tone (v) Octave	8
4	Classifications of Raga and Ragini, Theories of Pt. Bahatkhande's 32 thatas	8
5	Qualities and Diffeciencies of a singer, contribution of contemporary musician in Indian music. (i) Pt. Bhim sen Joshi (ii) Pt. Kishori Amankar (iii) Pt. Ajay Chakraborti	8

Suggested Reading:

1. Bhathkande, V.N (1975), Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
2. Bhathkande, V.N (1969), Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
3. Prajnananda, Swami, (1963), History of Indian Music, vol. I, Kolkata, WB, Swami Adyananda Ram Krishna Math.
4. Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Pub. Pvt. Ltd
5. Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan peeth,
6. Rajurkar, Govind Rao (1984), Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
7. Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti nagar, Delhi, Pratibha Prakashan
8. Madan, Pannalal, (1991), Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
9. Charavarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
10. Chakravrti, Pt. Ajay, (1997) Seeker of the Music within

BPAC 412- Practical I – Prescribed Ragas Bhim Palashi, Vageshri

L	T	P	C
0	0	16	08

Prescribed Ragas: Bhim Palashi and Vageshri

- Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Deepchandi
- Ability to make a comparative analysis of similar ragas from all the Ragas prescribed in all the six semesters
- Ability to tune the Tanpura

Suggested Reading:

1. Bhathkande, V.N (1975) . Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
2. Bhathkande, V.N (1969) . Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
3. Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
4. Prajnananda, Swami, (1981), Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Pub.Pvt.Ltd
5. Singh, Lalit Kishore, (1999), Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan peeth,
6. Rajurkar, Govind Rao (1984), Sangeet sastra parag, Jaipur, Rajasthan, Hindi granthi Academy
7. Sharma, Swatantra, (1996), Fundamental of Indian Music, Shakti nagar, Delhi, Pratibha Prakashan
8. Madan, Pannalal, (1991), Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
9. Charavarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
10. Chakravrti, Pt. Ajay, (1997) Seeker of the Music within

BPAC 413- Practical II – Prescribed ragas Rageshree, Miya ki Malhar and Awadhi

L	T	P	C
0	0	16	08

Prescribed Ragas: Rageshree and Miya ki Malhar

- Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas –Deepchandi
- Ability to make a comparative analysis of similar ragas from all the Ragas prescribed in all the six semesters
- Ability to tune the Tanpura

Suggested Reading:

1. Bhathkande, V.N (1975) , Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
2. Bhathkande, V.N (1969) , Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya



BPAC414- Practical III: : Stage Performance & Viva Voce

L	T	P	C
0	0	16	8

- Presentation of Raag and Taala
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra

BPAC 421- Project Work

L	T	P	C
0	0	12	6

Guidelines for Project work

1. The Project Should be done Under the Direct Supervision of a Teacher of the Department, Preferably the Head of the Department for the Eighth Semester.
2. Each Student will submit a Project/ Dissertation and Face the Viva Individually/ Separately.
3. The List Containing the Project Topics Should be Finalized at the Beginning of the Eighth Semester.
4. Credit will be Given to Original contributions. So students should not copy from other projects.
5. All Students will have to be Present for the Viva Voce.
6. The Project/ Dissertation Must be Between 30 and 65 Pages.
7. There should be a One –Page Preface Consisting of the Significance of the Topic, Objectives and the Chapter Summaries.
8. Two Copies have to be submitted at the Department by Student.

BPAC422- : Stage Performance

L	T	P	C
0	0	16	8

- Presentation of Raag and Taala
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra



BPAC 423- Viva Voce

L	T	P	C
0	0	4	2

- viva of Ragas and Talas
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra

Guidelines for Project work & Viva-Voce

9. The Project Should be done Under the Direct Supervision of a Teacher of the Department. Preferably the Head of the Department for the Eighth Semester.
10. Each Student will submit a Project/ Dissertation and Face the Viva Individually/ Separately.
11. The List Containing the Project Topics Should be Finalized at the Beginning of the Eighth Semester.
12. Credit will be Given to Original contributions. So students should not copy from other projects.
13. All Students will have to be Present for the Viva Voce.
14. The Project/ Dissertation Must be Between 30 and 65 Pages.
15. There should be a One -Page Preface Consisting of the Significance of the Topic, Objectives and the Chapter Summaries.
16. Two Copies have to be submitted at the Department by Student.



Master of Performing Arts (M.P.A.) MUSIC (Vocal)

Year	Semester	Course Code	Course Title	L	T	P	C	Max. Marks	
			Theory						
1	1	MPAC 111	Analytical Studies of Ragas and Taals-1	3	1	-	4	100	
		MPAC 112	History of Indian Music	2	1	-	3	100	
		MPAC 113	Kajri & Folk Song	2	-	-	2	50	
				2	1	-	3	50	
			Practical						
		MPAC 114	Practical of MPAC 111 and MPAC 112	-	-	8	4	100	
	MPAC 115	Stage Performance / presentation Katthak	-	-	8	4	100		
		TOTAL	9	3	16	20	500		
				Theory					
	2	2	MPAC 121	Analytical Studies of Ragas and Taals-2	3	1	-	4	100
			MPAC 122	Thumri & Styles of Music Gharana	2	-	-	4	100
			MPAC123	Science of Music	2	1	-	4	100
				Practical					
			MPAC 124	Practical of MPAC 121 and MPAC 123	1	-	8	4	100
			MPAC 125	Stage Performance / presentation Katthak	2	-	8	4	100
	Total	10	2	16	20	500			
			Theory						
2	3	MPAC 211	Analytical Studies of Ragas and Taals-3	3	1	-	4	100	
		MPAC 212	Aesthetic and beauty of Music	2	1	-	4	100	
		MPAC 213	SugamSangeet	2	-	-	4	100	
			Practical						
		MPAC 214	Practical of MPAC 211 and MPAC 212	-	-	8	4	100	
		MPAC 215	Stage Performance / presentation Katthak	-	-	8	4	100	
		Total	07	2	16	20	500		
				Theory					
	4	4	MPAC 221	Analytical Studies of Ragas and Taals-4	3	1	-	4	100
			MPAC 222	Music Therapy	3	1	-	4	100

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	MPAC 223	Dissertation				4	100
	Practical						
	MPAC 224	Practical of MPAC 221 and MPAC 222	-	-	8	4	100
	MPAC 225	Stage Performance / presentation Kathak	-	-	8	4	100
		Total	6	2	16	20	500
		Grand Total	32	09	64	80	2000

Note:

1. The Ratio of Internal and External Marks are 30 and 70.
2. 2 hours of Practical is counted as 1 Credit.
3. 1Credit = 10 hours

MPAC 111- ANALYTICAL STUDIES OF RAGAS AND TAALS- I

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
I	Study of different Rag angas of your syllabus with a comparative analysis between various kinds of each ang. Short description of the above mentioned Ragas with illustration of Alaps and tans.	10
II	Comparative study of the above mentioned Ragas with their distinction (contrast) Sam Prakrati Ragas with illustration of Allap, Nyasa, combination of Swaras and other chief characteristics. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Dhamar, Sooltal, Adachartal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak. Definition of Laya and explanation of different Layakaries with illustrations. (Dugun and Chaugun)	10
III	Study of Ragas with their typical combinations like Alpatva, Bahutva, Abirbhav and Tirobhav. Writing in notation of any Drupad/Dhamar in the mentioned Ragas.	10
IV	Identification of Ragas of your course with Swara-Combinations, Alaps and Tans. Writing in notation of any Drut/VilambitKhayal in the Ragas of your course with Alaps and Tans.	10

Suggested Readings:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan Bhatkhandey
2. Sangeet Praveen Darshika -Sri L.N. Guney
3. SangeetVisharad(Latest Edition)-Sri Lakshmi Narayan Garg

4. AbhinavGeetanjali Part 1 to 5 -Sri RamashrayJha
5. Sangeet Bodh -Sri Sharad Chandra Paranjape
6. VadyaVargikaran -Sri Lalmani Mishra
7. SangeetShastra -Sri TulsiramDevangan
8. SangeetShastraDarpan- Shanti Govardhan
9. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
10. RaagVigyan-
11. RaagParichay- Dr. H.C. Shrivastava
12. Taal Prakash- BhagwatSharan Sharma
13. TaalMartande- Pt. SatyanarayanaVashith

MPAC 112- HISTORY OF INDIAN MUSIC

L	T	P	C
2	1	0	3

UNIT	CONTENT	CONTACT HOURS
I	Study of Music in Vedic, Pauranik, Ramayan and Mahabharat periods. Critical and detailed study of Indian Music during Ancient, Medieval and Modern period.	5
II	Rag Ragini classification uptoMedieval Period. Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, PundarikVitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution ofIndian Music.	5
III	Origin of Indian Music (Different views of the Scholars) Contribution by the various Scholars to Indian Music in ancient period like Bharat Matang etc.	10
IV	Music Education: Different aspects of Music Education, Objectives of Higher education like imparting knowledge, imparting skills, imparting teaching techniques. All round development of student's personality.	10

Suggested Readings:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. SangeetVisharad -Sri Lakshmi Narayan Garg
3. AbhinavGeetanjali Part 1 to 5 -Sri RamashrayJha



4. Sangeet Bodh -Sri Sharad Chandra Paranjape
5. HamareSangeetRatna -Sri Lakshmi Narayan Garg
6. SangeetShastra -Sri TulsiramDevangan
7. BhartiyaSangeetkaltihās -Sri Umesh Joshi
8. NibandhSangeet -Sri Lakshmi Narayan Garg
9. BhartiyaSangeet :EkAitihāsikVishleshan -Prof. Swatantra Sharma

MPAC 113- KAJRI & FOLK SONG

L	T	P	C
2	0	0	2

UNIT	CONTENT	CONTACT HOURS
I	Study of Kajri Introduction, History of Kajri, Religious value of Kajri season, Subject Of Kajri	8
II	Study of Kajri Notation, Main Instruments used in Kajri Singing, Prominent Singers of Kajri, Mirzapuri Akhada Of Kajri	8
III	Study of Folk Song-Introduction, Folk Song of Uttar Pradesh (Awadhi And Braj, Social Value Of Folk Songs.	8
IV	Study of Season wise of Folk Song, Main Instruments used in Folk Singing, Prominent Singers in Folk singing	8

Suggested Reading:

1. Kajri -Dr. Shanti Jain

Suggested Reading:

1. Kajri -Dr. Shanti Jain
2. NibandhSangeet -Sri Lakshmi Narayan Garg



MPAC 114- PRACTICAL OF MPAC 111 AND MPAC 112

L	T	P	C
0	0	8	4

- Bhairav, AhirBhairav, AnandBhairav.
- Bhimpalasi, Patdeep.
- VrindavaniSarang, MadhmadSarang.
- Kalawati, BasantMukhari.
- Seminar

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan (1-7) Part- Pt. V.D. Paluskar

MPAC 115 - STAGE PERFORMANCE / KATTHAK PRESENTATION

L	T	P	C
0	0	8	4

Prescribed Raga:Bhairav, Bhimpalasi, VrindavaniSarang, Kalawati, Maru Bihar

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala& Dadra
- Basic knowledge of Tanpura and its tuning.

Katthak Performance

- Solo Performance with advanced and addition Matters in any Taala.



- Solo Performance in light Music Composition.

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan (1-7) Part- Pt. V.D. Paluskar

MPAC 121- ANALYTICAL STUDIES OF RAGAS AND TAALS – II

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
I	Short description of the above mentioned Ragas with illustration of Alaps and Tans. Rag classification of modern period.	8
II	Study of following Talas with Theka and Layakarics, Trital, Chautal, Ektal, Dhamar, Sooltal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Defination of Laya and explanation of different Layakarics with illustrations.	8
III	Writing in notation of any Drupad/Dhamar in the mentioned Ragas. Rag classification of Modern Period.	8
IV	Writing in notation of any Drut/VilambitKhayal in the Ragas of your course with Alaps and Tans.	8
V	Description of famous TablaGharanas and the their prominent Artists	8

Suggested Readings:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. Sangeet Praveen Darshika -Sri L.N. Guney
3. SangeetVisharad -Sri Lakshmi Narayan Garg
4. AbhinavGeetanjali Part 1 to 5 -Sri RamashroyJha
5. Sangeet Bodh -Sri Sharad Chandra Paranjape
6. VadyaVargikaran -Sri Lalmani Mishra
7. SangeetShastra -Sri TulsiramDevangan



8. NibandhSangeet -Sri Lakshmi Narayan Garg
9. BhartiyaSangeetkaltihas -Sri Umesh Joshi
10. BhartiyaSangeet -EkAitihāsikVishleshan -Prof. Swatantra Sharma
11. SangeetRatnavali- Dr. Ashok Kumar (Yaman)

MPAC 122-THUMRI & STYLE OF MUSIC GHARANA

L	T	P	C
2	0	0	2

UNIT	CONTENT	CONTACT HOURS
I	Thumri- Introduction – Origin & Development Gharanas of Thumri, Type of Thumri, Main instruments used in Thumri Songs	5
II	Prominent Singers of Thumri Use of Thumri in Hindi Cinema	5
III	Definition of Gharanas, its origin, development in Indian Music. Modern Method of Music education. New trends of Indian Music in post- modern.	5
IV	Varieties of Gharanas and their exponents. Origin and development of our instruments and implement. (From Ancient, Medieval, Modern and Post- Modern Time) Different prevalent forms of music in India like Classical, Folk music, Ceremonial music, religious music.	5

Suggested Readings:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. ThumariParichay (with notation) -Lila Karwal, SangeetSadanPrakashan
3. Sangeet Praveen Darshika -Sri L.N. Guncy
4. SangeetVisharad -Sri Lakshmi Narayan Garg
5. Sangeet Bodh -Sri Sharad Chandra Paranjape
6. HamareSangeetRatna -Sri Lakshmi Narayan Garg
7. SangeetShastra -Sri TulsiramDevangan



8. BhartiyaSangeetkaItihas -Sri Umesh Joshi
9. NibandhSangeet -Sri Lakshmi Narayan Garg
10. Gwalior GharanekaVaggeyakarRachanakar -Dr. AbhaiDubey
11. BhartiyaSangeet :EkAitihāsikVishleshan -Prof. Swatantra Sharma
12. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
13. SangeetShastraDarpan- Pt. Shanti Govardhan
14. GharanedarGayiki- VamanHaridesh Pandey

MPAC 123- SCIENCE OF MUSIC

L	T	P	C		
2	1	0	3		
UNIT				CONTENT	CONTACT HOURS
I				Musical quality and their importance. Shruti and its concepts.	8
II				Musical scales, their origin and development. Importance of Resonance, Absorption, Consonance, Echo and Reverberation.	8
III				Classification in SwarTalas and Ragas in Northern and Southern systems of Indian music. Classification, Swarsthan and placement of Shuddha and Vikrutswar by various Scholars.	7
IV				Melody and Harmony, Knowledge of Western Scale. Terminology used in North Indian, South Indian and Western Music and their explanation.	7

Suggested Readings:

1. SangeetVisharad -Sri Lakshmi Narayan Garg
2. SangeetShastra -Sri TulsiramDevangan
3. NibandhSangeet -Sri Lakshmi Narayan Garg
4. PashchatyasarlipipaddhatievamBhartiyaSangeet -Prof. Swatantra Sharma
5. Rag vargikaranPaddhatiyon me RagangPaddhatikaMahatva -Dr. Shuchi Tiwari
6. Raga Chikitsa -Dr.T.V.Sairam
7. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
8. SangeetShastraDarpan- Pt. Shanti Govardhan
9. SangeetVisharad -Sri Lakshmi Narayan Garg



MPAC 124–Practical of MPAC 121 and MPAC 123

L	T	P	C
0	0	8	4

1. Bihag, MarooBihag. Bihagda
2. Sur Malhar, MeghMalhar, RamdasiMalhar
3. Jog, Jog Kauns, Nand, Rageshri, Jhinhoti, Tilang.
4. Seminar

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan-Pt. VishuDogamberPaluskar

MPAC 125- STAGE PERFORMANCE/ KATTHAK PRESENTATION

L	T	P	C
0	0	8	4

1. Bihag, MarooBihag. Bihagda
2. Sur Malhar, MeghMalhar, RamdasiMalhar
3. Jog, Jog Kauns, Nand, Rageshri, Jhinhoti, Tilang.
4. Assignment

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala& Dadra
- Basic knowledge of Tanpura and its tuning.

KATTHAK PERFORMANCE-

- Presentation Of Vandana Stuti or Slok



- Presentation on the composition of Ganesha Paran, Shiv Paran
- Taal, Trital-
 1. That
 2. Four advance Amad
 3. Three advance Gat

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan-Pt.VishuDogamberPaluskar

MPAC- 211 ANALYTICAL STUDIES OF RAGAS AND TAALS– III

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
I	Study of Ragas with their typical combination like Alpatva, Bahutva, Abirbhav and Tirobhav. Writing in notation of any Drupad/Tarana in the mentioned Ragas.	10
II	Comparative study of the Ragas with their distinction (contrast) in Sam Prakrati Ragas with illustration of Alap, Nyasa, combination of Swaras and other chief characteristics. Study of following Talas with Theka and Layakarries, Trital, Chautal, Ektal, Sooltal, Adachartal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak. Defination of Laya and explanation of different Layakarries with illustrations	10
III	Identification of Ragas of your course with Swara-Combinations, Alaps and Tans. Writing in notation of any Drut/VilambitKhayal in the Ragas with Alaps and Tans.	10
IV	Study of different Rag angas of your syllabus with a comparative analysis between various kinds of each ang. Short description of the Ragas with illustration of Alaps and tans. Time cycle of Ragas and its importance in Hindustani Music.	10

Suggested Readings:

1. SangeetVisharad(latest edition) -Sri Lakshmi Narayan Garg
2. AbhinavGeetanjali Part 1 to 5 -Sri RamashrayJha
3. VadyaVargikaran -Sri Lalmani Mishra



4. Chaturang -Sri Sajjan LalBhatta
5. SangeetShastra -Sri TulsiramDevangan
6. BhartiyaSangeetkaltihis -Sri Umesh Joshi
7. NibandhSangeet -Sri Lakshmi Narayan Garg
8. BhartiyaSangeet :EkAitihisikVishleshan -Prof. Swatantra Sharma
9. SaundaryaRasEvamSangeet -Prof. Swatantra Sharma
10. Rag vargikaranPaddhatiyon me RagangPaddhatikaMahatva -Dr. Shuchi Tiwari
11. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
12. SangeetShastraDarpan- Pt. Shanti Govardhan

MPAC 212- AESTHETIC AND BEAUTY OF MUSIC

L	T	P	C
2	1	0	3

UNIT	CONTENT	CONTACT HOURS
I	Rasa, its varieties and its relation with Music. The effect of Music on human life.	8
II	Alankar, Chhand and their relation with Music.	8
III	Principles of Aesthetics. Concept of Beautiful according to Indian Western Scholars.	7
IV	Relation of Rag and Ritu. Painting of Ragas.	7

Suggested Readings:

1. Sangeet Praveen Darshika -Sri L.N. Guney
2. SangeetVisharad (latest edition) -Sri Lakshmi Narayan Garg
3. Sangeet Bodh -Sri Sharad Chandra Paranjape
4. SangeetShastraDarpan- Pt. Shanti Govardhan
5. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
6. SangeetShastraDarpan- Pt. Shanti Govardhan
7. SangeetShastra -Sri TulsiramDevangan
8. NibandhSangeet -Sri Lakshmi Narayan Garg
9. BhartiyaSangeet :EkAitihisikVishleshan -Prof. Swatantra Sharma
10. SaundaryaRasEvamSangeet -Prof. Swatantra Sharma
11. PashchatyaswarlipaddhatievamBhartiyaSangeet -Prof. Swatantra Sharma
12. Rag vargikaranPaddhatiyon me RagangPaddhatikaMahatva -Dr. Shuchi Tiwari
13. BhartiyeSaundaryaShastrakaTatvikVivechanEvamI.alitKalayen- Dr. Ram LaxhanShukl.
14. BhartiyeSangeet me SaundaryaShastra Ki Bhumika- Dr. Nagendra
15. BhartiyeShastriyeSangeetEvamSaundaryuShastra- Dr. Anupam Mahajan
16. BhartiyaevamPachhatyaSaundaryaShastra- Dr. Ved Prakash Juneja



MPAC 213- SUGAM SANGEET

L	T	P	C
2	0	0	2

UNIT	CONTENT	CONTACT HOURS
I	SugamSangeet- Introduction Type of SugamSangeet Raagas	10
II	Notation (Any notation of light music like Gazal, Geet , Bhajan) Instruments used in SugamSangeet Prominent Singers of SugamSangeet	10

Suggested Readings:

1. SangeetVisharad (latest edition) -Sri Lakshmi Narayan Garg
2. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
3. SangeetShastraDarpan- Pt. Shanti Govardhan
4. NibandhSangeet -Sri Lakshmi Narayan Garg
5. BhartiyaSangeet -EkAitihasikVishleshan -Prof. Swatantra Sharma



MPAC 214- PRACTICAL OF MPAC 211 and MPAC 212

L	T	P	C
0	0	8	4

1. Kalyan, ShyamKalyan, PooriaKalyan.
2. Bilawal, DeogiriBilawal, YamniBilawal, Nat Bilawal, SaurpardaBilawal.
3. Jaitshree, Bhatiyar
4. Seminar

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala& Dadra
- Basic knowledge of Tanpura and its tuning.

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan-Pt. VishuDogamberPaluskar

MPAC 215- STAGE PERFORMANCE / KATTHAK PRESENTATION

L	T	P	C
0	0	8	4

1. Kalyan, ShyamKalyan, PooriaKalyan,
2. Bilawal, DeogiriBilawal, YamniBilawal, Nat Bilawal, SaurpardaBilawal.
3. Jaitshree, Bhatiyar
4. Assignment

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala& Dadra
- Basic knowledge of Tanpura and its tuning.

KATTHAK PERFORMANCE

- Tatkaar



- Ability to Perform any Taal-
 1. Two Amads
 2. Two Simple Parans
 3. One Simple and Two Chakkardar Todas
 4. Tihais

Suggested Reading:

1. Hindustani Kramik Pustak Malika Part 2 to 6 - Pt. Vishnu Narayan Bhatkhandey
2. Raag Vigyan - Pt. Vishu Dogamber Paluskar

MPAC 221- ANALYTICAL STUDIES OF RAGAS AND TAALS- IV

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
I	Development from 'Jati' to raga. The Importance of Brahaddesi. The Origin of Raga and Ragini system: Sangeet Makrand	10
II	The contribution of Vaishva of north Indian and Bengal in proliferation of Classical Music.	10
III	Asth Chaap Kavi and traditional spiritual music (History, Biography and contribution.)	10
IV	Comparative study of the above mentioned Ragas with their distinction (contrast) Sam Prakati Ragas with illustration of Alap, Nyasa, combination of swaras and other chief characteristics.	10

Suggested Readings:

1. Sangeet Visharad (latest edition) - Sri Lakshmi Narayan Garg
2. Sangeet Ratnavali - Dr. Ashok Kumar (Yaman)
3. Sangeet Shastra Darpan - Pt. Shanti Govardhan.
4. Sangeet Bodh - Sri Sharad Chandra Paranjape
5. Hamare Sangeet Ratna - Sri Lakshmi Narayan Garg
6. Sangeet Shastra - Sri Tulsiram Devangan



7. BhartiyaSangeetkaltihas -Sri Umesh Joshi
8. NibandhSangeet -Sri Lakshmi Narayan Garg
9. BhartiyaSangeet : EkAitihasikVishleshan -Prof. Swatantra Sharma
10. Rag vargikaranPaddhatiyon me RagangPaddhatikuMahatva -Dr. Shuchi Tiwari

MPAC 222- MUSIC THERAPY

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
I	Music Therapy: An Introduction Science behind the music	10
II	The Impact of Music on Our Lives Health & Music Therapy	10
III	Music for Comfort, Peace, Concentration, Pain & Stress	10
IV	Raag treatment for some disease Music-Based Applications for Every Day	10

Suggested Readings:

1. SaundaryaRasEvamSangeet -Prof. Swatantra Sharma
2. SaundaryaRasEvamSangeet -Prof. Swatantra Sharma
3. Raga Chikitsa -Dr.T.V.Sairam
4. SangeetShastra -Sri TulsiramDevangan
5. NibandhSangeet -Sri Lakshmi Narayan Garg



MPAC 223- DISSERTATION

L	T	P	C
0	0	8	4

- To Make the Dissertation in any classical music in your syllabus With the help of your teachers

MPAC 224- PRACTICAL of MPAC 221 and MPAC 222

L	T	P	C
0	0	8	4

1. DarbariKanhada, ShahanaKanhada, KaushikiKanhada, AbhogiKanhada.
2. Todi, GujriTodi, BilaskhaniTodi, BhupalTodi
3. Kedar, Hansdhwani.
4. Seminar

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala& Dadra
- Basic knowledge of Tanpura and its tuning.

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan-Pt.VishuDogamberPaluskar
3. RaagParichay- Prof. Harish Chandra Shrivastava



MPAC 225- STAGE PERFORMANCE / KATTHAK PRESENTATION

L	T	P	C
0	0	8	4

1. DarbariKanhada, NaikiKanhada, SuhaKanhada, SughraIKanhada, ShahanaKanhada, KaushikiKanhada, AbhogiKanhada.
2. Todi, GujriTodi, BilaskhaniTodi, BhupalTodi
3. Kedar, Maluha, KedarHemant, Hansdhwani.
4. Assignment

- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala& Dadra
- Basic knowledge of Tanpura and its tuning.

KATTHAK PERFORMANCE

- Abhinaya & Bhavpaksha- Presentation of Gatbhav of Draupadi Cheer Haran
- Presentation of Bhav On any Composition given by Examiner

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan-Pt.VishuDogamberPaluskar
3. RaagParichay- Prof. Harish Chandra Shrivastava



ASSESSMENT METHODS:

While creating assessment methods, faculty members shall keep in mind:

- Program Learning Outcomes (PLO)
- Course Learning Outcomes (CLO)
- **Alignment to Learning Outcomes:** Every assessment method created for a course shall be aligned with the overall objectives of the academic program while meeting the specific learning outcomes requirements of the particular course. Emphasis shall be laid on both academic and professional skills required as suggested in the graduate learning descriptors.
- **Evaluation Mode:** The committee suggests a Continuous Evaluation Mode, with constant feedback, rather than a one-time summative evaluation mode at the end of the semester/ year.
- **Weightage:** Faculty members shall take care to ensure that the assessment activities are accorded different weightage and spread throughout the semester/ year. For example, more weightage may be given for practical.
- **Flexibility, innovation, and transparency:** Faculty members are encouraged to come up with flexible and innovative ways of assessing the learners. However, care should be taken to ensure that the learner is aware of the mode of assessment, number of assignments, and the corresponding deadlines, right at the beginning of the semester/year.
- On the whole, assessment methods shall attempt a balance between both theoretical and practical inputs in the course, including life skills required for them to meet the challenges after they graduate/postgraduate. Assessment methods could include innovative use of materials and methods and help in identifying areas for employment, self-employment/ entrepreneurship.
- **Review:** It would serve well for the Department to periodically review the syllabus, methods, and approaches to teaching-learning, and assessments to check if they are aligned with the learning outcomes. Suitable amendments shall be made as per the Department's procedures after the review process.

PROGRAMME LEARNING OUTCOMES IN COURSE:

After completing the program, a learner of Performing Arts (Music) should be able to:

- Demonstrate a fair understanding of:
 - (i) The nuances of Indian melody-based classical music.
 - (ii) Shruti-shastra and laya-tatva
 - (iii) Bandish/ kritiin araag and perform the same
 - (iv) Taal and perform the same
 - (v) Languages and dialects of musical compositions
 - (vi) Music notations
 - (vii) Characteristics of various Gharanas
 - (viii) Salient features of the art form-folk, devotional, film/Natya- and popular music
- Render compositions in the least ten of raags and five number of taals
- Demonstrate a critical understanding of the style of old masters
- Improvise during performance
- Participate in concerts.

TEACHING-LEARNING PROCESS:

Learning can be made a challenging, engaging, and enjoyable activity. Learners should be encouraged to engage in a rigorous process of learning and self-discovery while focusing on key areas of the discipline and spending required time on practice. Experimentation and emphasis on the process would make learning meaningful. To achieve its objective of process-based learning, focused work, and holistic development, the Department will use a variety of knowledge delivery methods. Use of Open Education Resources (OERs) would help students get exposure to a wider range of practices across the world:

Methodology for Performing Arts (Music):

- Lectures
- Lecture-Demonstrations
- Guided listening sessions
- Shruti, raaga, taal analysis sessions
- Riyaz: Everyday practice
- Improvisations
- Residencies with gurus
- Intensive workshops on language and dialects of compositions
- Tutorials - Assignments – Projects – Dissertations
- Classroom performances
- Public concerts

COURSE CONTENT:

Marks : 100 Marks in each paper

Break up-
Semester End Examination- 70 Marks
70 Marks by the External Examiner

Internal Marks- 30

Mid Semester Test and Assignment/ Presentation – 25 Marks
Attendance 05 Marks

Bachelor of Performing Arts [BPA]

INTRODUCTION

The learning outcomes are formulated to help students understand the objectives of the Bachelor of Performing Arts (BPA) course at the undergraduate level and to get them acquainted with contemporary artistic and social needs. Students will be enabled to understand the philosophy behind their art and master the grammar and techniques of their chosen art form develop artistic skills that would enhance their expression and communication abilities. Students will also be encouraged to explore and express their ideas and concepts, as well as to learn to use their art form creatively and critically; to learn to develop their understanding of the gained knowledge and to search for ways to express their thoughts and feelings through their medium of art.

The experience of art is a way of enriching the quality of human experience. It requires an intensity of interest in the creative faculties of human life, as well as an awareness of the surrounding social milieu. Any creative person and practicing artist needs knowledge of past/historical achievements, awareness of present/contemporary challenges, and an inkling of future/unseen possibilities in the realm of art; as well as refinement of taste, building up criteria, and decision about values. It is essential to put in hard work, rigorous practice, and lots of reading/listening/seeing. A dedicatedly professional approach is needed to pursue the arts. The artist of the next generation shall be a product of university education rather than of the self-taught kind; although the Ekalavya spirit has to be nurtured too, as over-institutionalized education can be stifling. The Learning Outcomes-based Curriculum Framework (LOCF) for BPA (Music) 4-year degree programs are designed to make the education of the arts more specific and systematic and on par with professional courses, as well as to revitalize existing courses in various institutions and open up areas of non-developed possibilities.

Evaluation Pattern-

In each paper shall be 100 marks.

External	Internal	Total
70	30	100

Internal Evaluation

(Theory Papers)

Class test	Class seminar	Assignment	Other	Total
10	10	05	05	30

Duration of Examination

External

Internal

Three hours

One hour thirty minutes

Passing Marks- Every Student will be required to pass separately in theory paper, Practical and Study Tour with General Viva-Voce and Dissertation Examination. In order to successfully pass, every student will be required to obtain at least 40% of marks (External and Internal) in the aggregate of theory paper, practical, General Viva-Voce and Dissertation Examination at undergraduate level course and 45% of marks at Postgraduate level Course.

Study Tour

Study Tour will be compulsory for all Year Students in UG and PG. Course. After completion of study tour a tour report will be submitted in the department. The marks of study Tour will be added in practical work.

Admission Rules:

1. As per University Rules and Regulations with rules framed by the State Government of Uttar Pradesh and any such body as prescribed and authenticated by the government regarding this from time to time.

Cancellation of Admission

- 1.2 The Vice Chancellor shall have the right to cancel the admission of a student admitted in the University or in the any college in violation of any of the ordinance in force for the time being in the University.
- 1.3 The admission of a candidate may be cancelled at any time or several of the following grounds:
 - (i) If it is discovered at any stage even after his/her admission that he/she has concealed certain necessary facts or given mis information to get admission.
 - (ii) If it is discovered at any stage that he/she has been or is a patient of some disease that is likely to jeopardize the health of the students.
 - (iii) If he/she is found to be irregular in his/her studies or in his/her attendance or in the payment of the University or College dues;

- (iv) If he/she is found to be guilty of such offence as may warrant his/her expulsion or rustication.
- (v) If he/ she is found involved in any type of ragging in Campus.
- (vi) If he/she is found involved in any type of sexual harassment.

Allocation of Seats

Students are admitted in various classes as per norm laid down by the State Government from time to time. Student intake is limited to 50 Seats in UG Course and 30 Seats in PG Course. How're, the number of seats can increase or decrease depending upon discretion of the vice-chancellor. Five (05) seats in addition to the above are reserved for many personal and another five (05) seats for those candidates who will be sponsored by any organization or institution the session will commence from session 2020-21.

Selection of Candidate and reservation policy:

Selection of candidate:

The candidate will be selected on the merit basis or through a written examination test. The applicant under general category must obtain minimum of 50 % marks where those under reserved category 45% marks to eligible for personal interview and for selection a minimum of 50 % marks is required in all courses.

Reservation:

Admission in above course is solely on the basis of merit with Campus Entrance Test. The reservation of seats will be in accordance with the RMLAU, Govt. norms. However, in case no candidates are available against the reserved seats the vacant seats will be filled in accordance with the directive of the Vice –Chancellor.

Number of Seat:

- Under Graduation in Performing Arts (Bachelor of Performing Arts- BPA)- 50
- Post-Graduation in Performing Arts (Master of Performing Arts- MPA)- 30
-

Duration of Courses: (as per University ordinance and UGC norms)

1. Under Graduation in Performing Arts (Bachelor of Performing Arts- BPA):- Four (04) years (08) semesters full time.
2. Post--Graduation in Performing Arts (Master of Performing Arts- MPA)- Two (02) years (04) semesters full time.

Examination rules



The UG/ PG & Ph.D. course is spread out in Eight (08) semesters and each semester will be maximum of six (06) month duration. The PG course is spread out in Four (04) semesters and each semester will be maximum of six (06) month duration. The Ph.D course is spread out in four years (08) semesters and each semester will be maximum of six (06) month duration. Each paper will have two tests an internal assessment of 30% and an external assessment of 70% at the end of semester. The internal assessment is also required. The last semester 4th will be dedicated for dissertation, case study and project work. A minimum of 75% attendance is mandatory in each semester.

Structure of Board of Study(BOS)-

1-Vice Chancellor as the Chairman

2- Dean of Arts

3-Course Coordinator

4- One faculty member of department as nominated by the VC in consultation with the Course Coordinator.

5- One External Examiner from other recognized Universities as nominated by the Vice-Chancellor.

Fee Structure –

For the submission of form including group discussion /Personal Interview

UR and OBC –Rs. 3000

SC and St –Rs.2000

The candidates qualified for taking admission in this courses will have to deposit Rs. 19,850=00/ annual (two semesters) for Under-Graduation and Rs. 26,850=00, / annual (two semesters) in Post Graduation at the beginning of semester

Examination Fee:

As decided by the university from time to time.

Miscellaneous:

For availing any facility existing in the Campus the candidate must abide by the norms of university.

Medium of Instruction:

The medium of instruction will be Hindi and English.



Faculty/ Staff Requirement & Expenditure Details (Salary heads) –

The Department of Performing Arts (Music) Vocal shall offer the graduate and post graduate programme with the following number of Teaching and Non Teaching Staff. The qualification of the staff shall be as per UGC guideline.

Faculty/ Staff	Number of Post	Salary Per Month	Specified Academic Discipline as per UGC norms & UP University Act
Professor	1	Rs. 37400-67000 (AGP Rs 10000)	Postgraduate (PG) in Music /MPA with Ph.D in Performing Arts/UGC/NET
Associate Professor	2	Rs. 37400-67000 (AGP Rs 9000)	Postgraduate (PG) in Music /MPA with Ph.D in Performing Arts/ UGC/NET
Assistant Professor	4	Rs. 15600--- 39000, (AGP 6000)	Postgraduate (PG) in Music /MPA with Ph.D in Performing Arts/ UGC/NET
Instructor	4	Rs. 22,500/= Per Month	Postgraduate (PG) in Music /MPA and other equivalent qualification
Instrument Assistant	4	Rs. 22,500/= Per Month	Postgraduate (PG) in Music /MPA and other equivalent qualification
Data Entry Operator	1	Rs. 25,000/= Per Month	As per University Norms
Office Assistant	1	Rs. 25,000/= Per Month	As per University Norms
MTS	1	Rs. 21,500/= Per Month	As per University Norms
Sweeper	1	Rs. 21,500/= Per Month	As per University Norms
Annual Contingency		Rs. 02.00 Lacs	



INFRASTRUCTURE:

ROOMS:

The following numbers of rooms shall be required to commence the programme in the Department of Performing Arts (Music) Vocal.

Year	Classrooms of BPA (Music) Vocal	Classrooms of MPA (Music) Vocal	Chairperson Office	Staff Room	Common Room (Student)	Office	Toilets
Commencement Year	1	1	1	1	2	1	4
II Year	2	2	1	1	2	1	4
III Year	3	2	1	1	2	1	4
IV Year	4	2	1	1	2	1	4

Music Studio:

Year	BPA (Music) Vocal	MPA (Music) Vocal
Commencement Year	1	1
II Year	1	1
III Year	2	1
IV Year	2	1

Building cost- Appx. 10 crores.

Faculty Room 07, Head Room 01, Office 01, Seminar Hall 01, Washroom 04, Departmental Library 01, Lecture Hall 10, Committee Room 01, Music Studio 04, Performing theater 01 etc.

Progress Review

The annual progress will be reviewed by a committee consisting of three members nominated by Vice-Chancellor – one member from finance, one member from academics and one member from administration. Vice-Chancellor shall preside the meeting. Coordinator/ Professor will be secretary of the meeting.

Space

Space will be provided for the Department by the University.