



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

Revised Syllabus

Bachelor of Performing Arts (BPA)

Master of Performing Arts (MPA)

(2023-24)

BOS-Meeting

Date: 16-05-2023



Prof. Vinod Kumar Srivastava
Co-coordinator
Department of Music and Performing Arts

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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.
- Doctor of Philosophy (Ph.D.) in Music and Performing Arts
- One Year Diploma Course in Music and Performing Arts.

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 expand 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;

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- (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, Ayodhya 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 hard work, rigorous practice, and lots of reading/listening/seeing. A dedicatedly


16/5/23

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. In this Department Prof. Vinod Kumar Srivastava is working as a Coordinator, Dr. Sharmishtha Ghosh as Assistant Professor, Smt. Kavita Pathak as Instructor and Sri Aalok Kumar as MTS office Assistant.

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 - Pryag 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.

Nature of Course-

Degree and Diploma Courses. (Self Finance)

Course Content-

The curriculum will be as -

1. Bachelor of Performing Arts (BPA) Course

(FOUR YEARS/ EIGHT SEMESTERS PROFESSIONAL DEGREE COURSE)

2. Master of Performing Arts (MPA) Course-

(TWO YEARS / FOUR SEMESTERS PROFESSIONAL DEGREE PROGRAMME)

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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	18,450=00
2	Master of Performing Arts (Music) Vocal	Post Graduation	2	4	English/ Hindi	Semester	Bachelors in Music with equivalent certificate/diploma course	30	23,450=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:

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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	
3	5	THEORY							
		BPAC 311	History of Indian Music-III	3	1	-	4	100	
		PRACTICAL							
		BPAC 312	Practical I: Jaijaiwanti, Patdeep and	-	-	16	08	100	
		BPAC 313	Practical II: Kedar, Kamod and			16	08	100	
BPAC 314	Stage Performance & Viva-Voce			16	8	(150+50)			

16/5/2023

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 Bhatkhande • 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, tigon 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

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. Bhatkhande, V.N (1975), Bhatkhande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
4. Bhatkhande, V.N (1969), Bhatkhande 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.


 16/5/2023

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, PratiBha 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

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4. Bhatkhande, V.N. (1969) . Bhatkhande 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 Rarnalaya
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.

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BPAC 121- General Theory of Indian Music-II

L	T	P	C		
3	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. Bhattachande 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 evan Bhartiya sangeet, UP,Ahnubhav publication house
10. Bhattachande V.N, (1980), Bhartiya Sangeet Shastra, part -2, Hathras, UP, Sangeet karyalaya

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BPAC 122- Applied Theory-II

L	T	P	C	
3	1	0	4	
UNIT	CONTENT			CONTACT HOURS
1	Defining Word <ul style="list-style-type: none"> • Vadi-Samvadi • Anuvadi-Vivadi • Poorvang –Uttarang • Nyasa-Apnyasa 			6
2	Singing Styles- <ul style="list-style-type: none"> • Khyal • Dhrupad • Dhamar • Tarana 			6
3	Shuddh, Chhayalay and Sankeern Raag			6
4	Study of Sowd, Melody, Raag etc.			6
5	Structure and tuning of your instrument			6

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, R.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, Swami, (1981), A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Pub. Pvt. Ltd
5. Singh, Thakur Jaidev, (1905), Indian Music, Kolkata, WB, Sangeet Research Academy
6. Nigam, V.S, (1973), Sangeet Kaumudi, Allahabad, UP, 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. Kasiwal Suncera, (2001), Classical musical Instruments, Delhi, Delhi, Rupa and CO.
10. Paranjape, S.S, (1972), Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy


 16/5/22

BPAC 123- Practical I: Stage Performance & Viva Voce

L	T	P	C
0	0	16	8

Prescribed Ragas: Kafi and Jaunpuri

- Vilambit and Drut 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.

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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	-	-	8	4	100	
		TOTAL		9	3	16	20	500	
	2	2		Theory					
			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 122	1	-	8	4	100
			MPAC 125	Stage Performance	2	-	8	4	100
	Total		10	2	16	20	500		
2	3		Theory						
		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 213	-	-	8	4	100	
		MPAC 215	Stage Performance	-	-	8	4	100	
	Total		07	2	16	20	500		
	4		Theory						
		MPAC 221	Analytical Studies of Ragas and Taals-4	3	1	-	4	100	
		MPAC 222	Music Therapy	3	1	-	4	100	
		MPAC 223	Dissertation				4	100	
			Practical						
		MPAC 224	Practical of MPAC 221	-	-	8	4	100	
		MPAC 225	Stage Performance & Viva-Voce	-	-	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

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16/05/2023

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- BhagwatShuran Sharma
13. TaalMartande- Pt. SatyanarayanaVashith

16/05/2023

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 upto Medieval Period. Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian 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 Kramik Pustak Malika Part 2 to 6 - Pt. Vishnu Narayan Bhatkhandey
2. Sangeet Visharad - Sri Lakshmi Narayan Garg
3. Abhinav Geetanjali Part 1 to 5 - Sri Ramashray Jha
4. Sangeet Bodh - Sri Sharad Chandra Paranjape
5. Hamare Sangeet Ratna - Sri Lakshmi Narayan Garg
6. Sangeet Shastra - Sri Tulsiram Devangan
7. Bhartiya Sangeet Kultihas - Sri Umesh Joshi
8. Nibandh Sangeet - Sri Lakshmi Narayan Garg
9. Bhartiya Sangeet : Ek Aitihasik Vishleshan - Prof. Swatantra Sharma


16/05/2023

MPAC 113- KAJRI & FOLK SONG

L	T	P	C
2	0	0	2

1. Kajri – Folk Song - Introduction
2. History of Kajri
3. Religious Value of Kajri, Season
4. Subjects of Kajri
5. Styles of Kajri, Notation
6. Main instruments used in Kajri Singing
7. Prominent Singers of Kajri
8. Mirzapuri Akhadas of Kajri
1. Folk Song -1- Introduction
2. Folk Songs of Uttar Pradesh (Awadhi and Braj)
3. Social Value of Folk Songs
4. Season wise Folk Songs
5. Main instruments used in Folk Singing
6. Prominent Singers in Folk Singing
7. Practical and Performance

Suggested Reading:

1. Kajri -Dr. Shanti Jain
2. Kajri -Dr. Shanti Jain
3. 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

16/5/2023

MPAC 115 - STAGE PERFORMANCE

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 - Teentalu, Ektala& Dadra
- Basic knowledge of Tanpura and its tuning.

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 Theku and Layakaries, Trital, Chautal, Ektal, Dhamar, Sootal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak, Defination of Laya and explanation of different Layakaries 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/VilambicKhayal 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 RamashrayJha
5. Sangeet Bodh -Sri Sharad Chandra Paranjape

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16/05/2023

6. VadyaVargikaran -Sri Lalmani Mishra
7. SangeetShastra -Sri TulsiramDevangan
8. NibandhSangeet -Sri Lakshmi Narayan Garg
9. BhartiyaSangeetkaltihas -Sri Umesh Joshi
10. BhartiyaSangeet :EkAitihasiK Vishleshan -Prof. Swatantra Sharma
11. SangeetRatnavali- Dr. Ashok Kumar (Yaman)

MPAC 122-THUMRI & STYLE OF MUSIC GHARANAS

L	T	P	C
5	0	0	5

UNIT	CONTENT	CONTACT HOURS
I	Thumri- Introduction – Origin & Development Gharanas of Thumri	5
II	Type of Thumri, Raagas	5
III	Notation Main instruments used in Thumri Songs	5
IV	Prominent Singers of Thumri Use of Thumri in Hindi Cinema	5

Suggested Readings:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. ThumariParichay (with notation) -Lila Karwal, SangeetSadanaPrakashan

UNIT	CONTENT	CONTACT HOURS
I	Definition of Gharanas, its origin, development in Indian Music. Modern Method of Music education. New trends of Indian Music in post- modern.	10
II	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.	10
III	General comparative study of Indian and Western music. Research Methodology – its aim and objectives.	10

Suggested Readings:

1. Sangeet Praveen Darshika -Sri L.N. Guney
2. SangeetVisharad -Sri Lakshmi Narayan Garg
3. Sangeet Bodh -Sri Sharad Chandra Paranjape

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16/05/2023

4. HamareSangeetRatna -Sri Lakshmi Narayan Garg
5. SangeetShastra -Sri TulsiramDevangan
6. BhartiyaSangeetkaltitbas -Sri Umesh Joshi
7. NibandhSangeet -Sri Lakshmi Narayan Garg
8. Gwalior GharanekaVaggeyakarRachnakar -Dr. AbhaiDubey
9. BhartiyaSangeet :EkAitihasiK Vishleshan -Prof. Swatantra Sharma
10. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
11. SangeetShastraDarpan- Pt. Shanti Govardhan
12. 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. PashchatyuswarlipipaddhatievamBhartiyaSangeet -Prof. Swatantra Sharma
5. Rag vargikaranPaddhatiyon me RagangPaddhatikaMahatva -Dr. Shuchi Tiwari
6. Raga Chikitsa -Dr.T.V.Sairem
7. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
8. SangeetShastraDarpan- Pt. Shanti Govardhan
9. SangeetVisharad -Sri Lakshmi Narayan Garg

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16/05/2023

MPAC 124-Practical of MPAC 121 and MPAC 122

L	T	P	C
0	0	8	4

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

Suggested Reading:

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

MPAC 125- STAGE PERFORMANCE

L	T	P	C
0	0	8	4

1. Bihag, MarooBihag. Bihagda
2. Sur Malhar, MeghMalhar, RamdasiMalhar
3. Jog, Jog Kauns, Nand, Rageshri, Jhinjhoti, 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.

Suggested Reading:

1. Hindustani KramikPustakMalika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan-Pt.VishuDogamberPaluskar
- 3.

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,	10

16/05/2023

	combination of Swaras and other chief characteristics. Study of following Talas with Theka and Layakaries, Trital, Chautal, Ektal, Sootal, Adachartal, kaharwa, Dadra, Jhaptal, Tilwada, Roopak. Defination of Laya and explanation of different Layakaries with illustrations	
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. AbhinavGeertanjali Part 1 to 5 -Sri RamashrayJha
3. VadyaVargikaran -Sri Lalmani Mishra
4. Chaturang -Sri SajjanLalBhatta
5. SangeetShastra -Sri TulsiramDevangan
6. BhartiyaSangeetkaltihis -Sri Umesh Joshi
7. NibandhSangeet -Sri Lakshmi Narayan Garg
8. BhartiyaSangeet :EkAitihasisikVishleshan -Prof. Swatantra Sharma
9. SaundaryaRasEvamSangeet -Prof. Swatantra Sharma
10. Rag vargikaranPadchatiyon 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

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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 :EkAitihāsikVishleshan -Prof. Swatantra Sharma
10. SaundaryaRasEvamSangeet -Prof. Swatantra Sharma
11. PashchatyaswarlipipaddhatievamBhartiyaSangeet -Prof. Swatantra Sharma
12. Rag vargikaranPaddhatiyon me RagangPaddhatikaMahatva -Dr. Shuchi Tiwari
13. BhartiyeSaundaryaShastraKaTatvikVivechanEvamLalitKalayen- Dr. Ram LakhunShukl.
14. BhartiyeSangeet me SaundaryaShastra Ki Bhumika- Dr. Nagendra
15. BhartiyeShastriyeSangeetEvamSaundaryaShastra- Dr. Anupam Mahajan
16. BhartiyaevamPachchatyaSaundaryaShastra- 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 -EkAitihāsikVishleshan -Prof. Swatantra Sharma

MPAC 214- PRACTICAL OF MPAC 211 and MPAC 213

L	T	P	C
0	0	8	4

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

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16/05/2023

- 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

L	T	P	C
0	0	8	4

1. Kalyan, ShyamKalyan, PooriaKalyan,
2. Bilawal, DeogiriBilawal, YamniBilawal, Nat Bilawal, SaurpadaBilawal.
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.

Suggested Reading:

1. Hindustani KramikPustak Malika Part 2 to 6 - Pt. Vishnu Narayan BhatKhandey
2. RaagVigyan-Pt.VishuDogamberPaluskar
- 3.

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: SangeetMakrand	10
II	The contribution ofVaishva ofnorth Indian and Bengal in proliferation of Classical Music.	10
III	AsthChaapKavi 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

16/5/2023

Suggested Readings:

1. SangeetVisharad (latest edition) -Sri Lakshmi Narayan Garg
2. SangeetRatnavali- Dr. Ashok Kumar (Yaman)
3. SangeetShastraDarpan- Pt. Shanti Govardhan.
4. Sangeet Bodh -Sri Sharad Chandra Paranjape
5. HamareSangeetRatna -Sri Lakshmi Narayan Garg
6. SangeetShastra -Sri TulsiramDevangan
7. BhartiyaSangeetkaltihis -Sri Umesh Joshi
8. NibandhSangeet -Sri Lakshmi Narayan Garg
9. BhartiyaSangeet : EkAitihisikVishleshan -Prof. Swatantra Sharma
10. Rag vargikaranPaddhatiyon me RagangPaddhatikaMahatva -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
Based on Theory Papers**

L	T	P	C
0	0	8	4

Guidelines for Dissertation

1. The Dissertation Should be done Under the Direct Supervision of a Teacher of the Department, Preferably the Head of the Department for the Fourth Semester.
2. Each Student will submit a Dissertation and Face the Viva individually/ separately.
3. The List Containing the Dissertation Topics Should be Finalized at the Beginning of the fourth Semester.

6/05/2023

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 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.

MPAC 224- PRACTICAL of MPAC 221

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

L	T	P	C
0	0	8	4

1. DarbariKanhada, NaikiKanhada, SuhaKanhada, SughralKanhada, 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.

Suggested Reading:

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

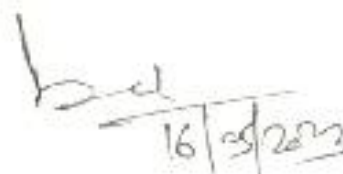
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BPAC 211- History of Indian Music-I

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 Karnatak 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, tigan 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:

11. Shastri, Babulal Shukla, (2009), Natya Shastra, New Delhi, Delhi, Chaukhamba Sanskrit Sansthan
12. Kumar, Pushpendra,(2010), Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation • Matang, (1994), Brihaddeshi, Delhi, Delhi, Indra Gandhi National Centre for the Arts
13. Shringy, R.K. (1978), Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher • Chaudhary, Subhadra, (2009), Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
14. Prajnanananda, Swami, (1981), A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Pub. Pvt. Ltd
15. Singh, Thakur Jaidev, (1905), Indian Music, Kolkata, WB, Sangeet Research Academy
16. Nigam, V.S, (1973), Sangeet Kaumudi, Allahabad, UP, Indian I Press
17. Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
18. Singh, Thakur Jaidev, (1994), Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research academy
19. Kasliwal Suneera, (2001), Classical musical Instruments, Delhi, Delhi, Rupa and CO.
20. Paranjape, S.S, (1972), Sangeet Bodh, ,Bhopal, MP, Madhya Pradesh Hindi Academy


 16/05/2023

BPAC 212- Theory of Thumri and Dadra

L	T	P	C
1	0	2	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 Addha Teen Tal with Dugun & Chaugun	5
5	Brief knowledge of tuning a Tanpura.	5

Suggested Readings:

1. Shukla, Dr. Shatrughan,(1983), Thumri ki Utpatti, Vikas aur shailiyan,New Delhi,Delhi, Hindi Madhyam karyanvaya Nideshalaya.
2. Bhaskhande, 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.Purnima,(2009),Thumri evam mahila kalakar, Allahabad,Uttar Pradesh, Anubhav Publishing House.
6. Sehgal, Dr. Sudha & Dr. Mukta, (2007), Beguni Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.
7. Pohankar, Anjali,(2009),Safar Thumri gayaki ka,New Delhi, Delhi,Kanishka publishers,Distributors.

16/5/2023

BPAC 213- Practical- I: 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. Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
5. Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
6. Patvardhan, 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. Mishra, Lalmani, (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. Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi. Sanjay Prakashan.

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BPAC 214- Practical- II: Tabla/ Tanpura/Sitar/Harmonium

L	T	P	C
0	0	16	8

Prescribed Ragas: Malkauns & Deshkar

- 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 221- History of Indian Music-II

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	History of modern Indian Music	5
2	Classification of Instruments (Tanpura, Tabla, Flute,)	5
3	General Principle of Swara	5
4	Swar Sthans of Hindustani Music	5
5	Brief study of the musical forms of Karnatak Music and comparison with their Hindustani musical Counterparts.	6
6	Gamak and Its Varieties	7

Suggested Readings:

1. Singh, Thakur Jaidev, (1994), Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy.
2. Prajnanananda, Swami, (1981), A Historical Study of Indian Music, Delhi, Delhi, Musiram Monoharlal Pub. Pvt. Ltd
3. Nigam, V.S, (1973), Sangeet Kaumudi, Allahabad, UP, Indian I Press
4. Chakravarty, Indrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
5. Kasliwal Suneera, (2001), Classical musical Instruments, Delhi, Delhi, Rupa and CO,

BPAC 222- Life & Contribution of Musicians

L	T	P	C
3	1	0	4

UNIT	CONTENT	CONTACT HOURS
1	Contribution of the following: Bharat, Matang,	10
2	Life Sketch 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: Some immortals of Hindustani Music
2. Narmadeshwar Chaturvedi: Sangeetagyia Kavion ki Hindi Rachanyen
3. A.D. Ranade: On Music and Musicians of Hindustan
4. Amal Das Sharma: Musicians of India
5. Harihar Niwas Dvivedi: Mansingh Aur Mankutuhai
6. Susheela Mishra: Great Masters of Hindustani Music
7. Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.
8. Bharat: Natyashastra

BPAC 223- Practical-I: Raga Description and Singing Style

L	T	P	C
0	0	16	8

Prescribed Ragas: Bihag, Marubihag, Poorvi

- (i) Vilambit 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. Bhattachande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV

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

L	T	P	C
0	0	16	8

Prescribed Ragas: Bihag, Marubihag, Poorvi

- (i) Vilambit khyal with Gayaki and Drut khyal with Gayaki in each of the prescribed ragas of course 109.
- (ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.

Suggested Readings:

1. V. N. Bhattachande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV

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BPAC 311- History of Indian Music-III

L	T	P	C
3	1	0	4

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

Suggested Readings:

1. Swami Prajnananda : Historical Development of Indian Music
2. S.S.Paranjape: Bharatiya Sangeet Ka Itihasa
3. Thakur Jaidev Singh: Bharatiya Sangeet Ka Itihasa
4. Swami Prajnanananda History of Indian Music.
5. Ahobal: Sangeet Parijat
6. V.N.Bhatkhande: A Short Historical survey of the Music of Upper India
7. V.N.Bhatkhande: A 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	08

Prescribed Ragas: Jaijaiwanti and Patdeep

- Vilambit and Drut Khayal with gayaki in all the ragas
- Tarana composition in prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following Tilwada tala
- The ability to tune the Tanpura

Suggested Readings:

1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV

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

L	T	P	C
0	0	16	08

Prescribed Ragas: Kedar & Kamod

- Vilambit and Drut Khayal with gayaki in all the ragas
- Tarana composition in prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following Tilwada tala
- The ability to tune the Tanpura

Suggested Readings:

1. V. N. Bhatkhande: Kramik Pustaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV

BPAC 314- Practical- I: Stage Performance and Viva Voce

L	T	P	C
0	0	16	8

- 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:

14. 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.
15. Patvardhan, V.R., (Part-II, 1996), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
16. Patvardhan, V.R., (Part-III, 1991), Rag Vigyan, Pune,MH , Publisher-Dr. Madhusudhanan Patwardhan.
17. Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MII, Pandit Omkar Nath Thakur Estate.
18. Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MII, Pandit Omkar Nath Thakur Estate.
19. Mishra, Lalmani, (1979), Tantrinada, Kanpur, U.P. Sahitya Ratnakar
20. Aggarwal, V.K. and Nagpal, Alka, (2004), Sitar and its Compositions, Part-I-II, New Delhi, Delhi, Sanjay Prakashan.
21. Mahajan, Anupam, (2003), Compositions in Instrumental Music (Traditional and New Creation), New Delhi, Delhi, Sanjay Prakashan.

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BPAC 321- Advanced Applied Theory

L	T	P	C
3	1	0	4
UNIT	CONTENT	CONTACT HOURS	
1	Advanced Study of the various schools of Dhrupad with regard to the following – • Banis of Dhrupad • The significant features regarding techniques of Dhrupad singing	6	
2	Advanced Study of the Gharana system of Khayal with respect to the following – • The salient features of the 'Gharana' • Study of the following gharanas: # Gwalior gharana # Agra gharana # Jaipur gharana # Dilli gharana # Kirana gharana	6	
3	Advanced Study of the Gharanas of Instrumental music and their leading styles	6	
4	Advanced Study of Hindustani musical forms: • Dhrupad • Dhamar • Khaya • Sadra • Tarana • Chaturang • Trivat • Tappa • Thumri • Dadra	10	
5	• Advanced Study of the tala in detail – Teevra • Comparative study of the talas with each other	6	
6	• Advanced Study of the following ragas in detail for Semester VI: Gaud Sarang, Chhayana & Tilang • Comparative study of the ragas with each other • Ability to write the notation of compositions in prescribed ragas	6	

Suggested Readings:

- Deshpande, V.H. (1987), Indian Musical Tradition, Bombay, MH, Popular Prakashan
- Dhrupad Annual, Edited by Premlata Sharma
- Aggerwal, Dr. V.K, and Aggerwal, Dr. Alka, (1997), Indian Music Trends and traditions, Indian Bibliographies Bureau, Rohini, Delhi
- Chaubey, S.K. (1984), Sangeet ke Gharana ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan

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- Khurana,Sanno, (1995) ,Khyal Gayaki Vividh Gharana,New Delhi, Delhi,Siddharth Publication
- Guatam, M.R. (2001), Musical Heritage of India, New Delhi, Delhi,Munsihram Monoharlal Pub. Pvt. Ltd
- Bhatkhande,V.N. (1975) Bhatkhande Sangeet Shastra Part-I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande,V.N. (1980) Bhatkhande Sangeet Shastra Part-II, Hathras, UP. Sangeet Karyalaya
- Bhatkhande,V.N. (1968) Bhatkhande Sangeet Shastra Part-III, Hathras, UP. Sangeet Karyalay

BPAC 322- Practical-I - Prescribed Ragas: Gaud Sarang and Chhayana

L	T	P	C
0	0	16	08

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 – Teevra & 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 Readings:

- Bhatkhande, V.N., (Part I, Jun, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyulya.
- Bhatkhande, V.N., (Part IV, 1970), Kramik Pustak Malika, Hathras. U.P., Sangeet Karyalya.
- Ratanjankar,S.N.(1990), Abhinavageet Manjari, Part-I, Dadar, MH, Acharya S.N. Ratanjankar

BPAC 323- Practical-II - Ragas: Jaunpuri and Tilang

L	T	P	C
0	0	16	08

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 – Teevra & 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 Readings:

- Ratanjankar,S.N.(1992), Abhinavageet Manjari, Part-II, Dadar, MH, Acharya S.N. Ratanjankar foundation
- Ratanjankar,S.N.(1994), Abhinavageet Manjari, Part-III, Dadar, MH, Acharya S.N. Ratanjankar foundation Patwardhan, V.R.(2001) Rag Vigyan Part – I, Pune,MH. Publisher - Dr. Madhusudhan Patwardhan

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- Patwardhan, V.R.(1999) Rag Vigyan Part – II, Pune,MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R.(1967) Rag Vigyan Part – III, Pune,MH. Publisher - Dr. Madhusudhan Patwardhan
- Patwardhan, V.R.(1968) 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 Naggal, Alka, (2004), 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, (2010), Ragvibodha Mishrabani , Vol-I, Delhi, Hindi madhayam Karyanavay nirdeshalaya
- Trivedi, Ragini, (2013), Ragvibodha Mishrabani , Vol-II, Delhi, Hindi madhayam Karyanavay nirdeshalaya

BPAC 324- Practical-III : Stage Performance & Viva-Voce

L	T	P	C
0	0	16	8

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) Hameer- 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

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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 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, Inrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
10. Chakravrti, Pt. Ajay, (1997) Seeker of the Music within

BPAC 412- Practical I – Ragas -Bhim Palasi, Bageshri

L	T	P	C
0	0	16	08

Prescribed Ragas: Bhim Palasi 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 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, Inrani, (1988), Sangeet Manjusha, Delhi, Delhi, Mittal Publication
10. Chakravrti, Pt. Ajay, (1997) Seeker of the Music within


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BPAC 413- Practical II – Ragas- Rageshree, Miya ki Malhar and Avadhi

L	T	P	C
0	0	16	08

Prescribed Ragas: Rageshree and Miya ki Malhar & Avadhi

- 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

BPAC 414- Stage Performance & Viva-Voce

L	T	P	C
0	0	12	6

Guidelines for Viva-Voce

1. Each Student will submit a Project/ Dissertation and Face the Viva individually/ Separately.
2. The List Containing the Project Topics Should be Finalized at the Beginning of the Eighth Semester.
3. Credit will be given to Original contributions. So students should not copy from other projects.
4. All Students will have to be Present for the Viva Voce.

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.

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BPAC 422- Stage Performance

BPAC 423- Viva Voce

Guidelines for Stage Performance & Viva-Voce

1. The Stage Performance & Viva-Voce 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 Perform and Face the Viva individually/ Separately.
3. All Students will have to be Present for the Viva Voce.

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