

FACULTY OF ARTS

SYLLABUS FOR THE BATCH FROM THE YEAR 2023 TO YEAR 2026

Programme Code: B.A/M.A

Programme Name: MUSIC VOCAL/INSTRUMENTAL

(Semester I-II)

Examinations: 2023-2026



Department of Music

Khalsa College Amritsar

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(b)) Subject to change in the syllabi at any time.
(c) Please visit the College website time to time.

BA Music

S.No.	PROGRAMME OBJECTIVES
1.	The course provides to the students basic and advance knowledge about Swar, Rhythm, Pich, Raga Alankara and History of Indian Music.
2.	The student studies about the composition and forms of Indian Music
3.	Students are made aware about the theoretical aspects of Raga and Talas
4.	The student is able to give practical demonstration of the prescribed raga and is able to demonstrate various aspects of ragas and this differentiation

S.No.	PROGRAMME SPECIFIC OUTCOMES (PSOS)
PSO-1	To understand the basic terminology of Indian music.
PSO-2	To be able to give a practical demonstration of ragas.
PSO-3	To learn how to write the practical comCOsition according to the notation system.
PSO-4	To learn about the music in the Vedic period and also the works of music.
PSO-5	Scholars of the past.
PSO-6	To understand the studies about the gharanas of Indian music.

BA Music Vocal

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUV-1117-A	Music Vocal (Theory)	2	2			4	25		25	100	6-7
BMUV-1117-B	Music Vocal (Practical)	4			2			50			8

SEMESTER – II											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUV-1217-A	Music Vocal (Theory)	2	2			4	25		25	100	9-10
BMUV-1217-B	Music Vocal (Practical)	4			2			50			11

BA Music Instrumental

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUI-1118-A	Music Instrument (Theory)	2	2			4	25		25	100	12-13
BMUI-1118-B	Music Instrument (Practical)	4			2			50			14

SEMESTER – II											
Course Code	Course Name	Hours/Wee k	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUI-1218-A	Music Instrument (Theory)	2	2			4	25		25	100	15-16
BMUI-1218-B	Music Instrument (Practical)	4			2			50			17

BA Music Instrumental (Tabla)

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUT-1120-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	18-19
BMUT-1120-B	Music Instrument Tabla(Practical)	4			2			50			20

SEMESTER – II											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUT-1220-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	21-22
BMUT-1220-B	Music Instrument Tabla(Practical)	4			2			50			23

B.A SEMESTER-1
MUSIC (VOCAL)
Course code: BMUV-1117-A
(THEORY)

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUV-1117-A	Music Vocal (Theory)	2	2	-	-	4	25	-	25	100	3 hrs.
BMUV-1117-B	Music Vocal (Practical)	4	-	-	2		-	50	-	-	20 minutes each

Instructions for the Paper Setter:
Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

Program Objective: student will gain skills in and understanding of analysis a comCOsition of music in the style of common practice period. Student will gain musicianship skills in both aural perception and sight singing relative to music in the style of common practice period. To gain musical terminology student gain advance knowledge in theory literature music technology or other electives.

Section-A

1. Method of tuning your instrument (Tanpura).
2. Definition and explanation of the following Musical Terms: Sangeet, Swar, Naad, Saptak, Jati.

Section-B

3. Contribution and Life Sketches of the following musicians: Tansen, Swami Hari Das, Abdul Karim Khan.
4. Elementary knowledge of Wedding Song of Punjabi culture with special reference to Ghorian.

Section-C

5. Description and notation of the following Ragas: Bilawal, Khamaj and Bhopali.
6. Description and notation of the following Taals: Teentaal, Dadra.

Section-D

7. Contribution of Sri Guru Nanak Dev Ji towards Indian Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao, Rababi.

Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

Course Outcomes:

CO-1. Get basic knowledge of Swar Naad saptak jati

CO-2. Know about great musicians and scholars of Indian music.

CO-3. Get brief knowledge of ragas as well as practical knowledge of Indian music..

CO-4. Know about rhythm and the introduction of string instrument in theory and practical form.

B.A SEMESTER-1
MUSIC (VOCAL)
Course code: BMUV-1117-B
(PRACTICAL)

Credit: 2

Time: 20 Minutes for each student

Marks- 50

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Bilawal, and Bhoopali.
2. One Sargam Geet from prescribed Ragas.
3. Ability to play five alankars on the Harmonium based on the Bilawal Thata.
4. Ability to recite Teen tal and Dadra showing Khali Tali with hand motion in Ekgun, Dhugan Layakaries.
5. Recitation of Ghorian.
6. Knowledge of the following non-detailed Ragas: Alahaiya Bilawal and Deshkaar.

Books Recommended:

9. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
10. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
11. Vasant ,*Sangeet Vishard*, Sangeet Karayalya, Hathras .2013.
12. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak .27 Mahajani Tola, Allahabad. 1972.
13. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
14. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika* .Sangeet Karyalaya, Hathras (U.P). 1970.
15. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala.1991
16. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*,Unistar Book PVT. Chandigarh. 20

B.A SEMESTER-II
MUSIC (VOCAL)
Course code: BMUV-1217-A
(THEORY)

SEMESTER – II											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUV-1217-A	Music Vocal (Theory)	2	2			4	25		25	100	3 hrs.
BMUV-1217-B	Music Vocal (Practical)	4			2			50			20 minutes each

Instructions for the Paper Setter:
Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

Programme objective: Student will gain additional understanding of advance theoretical or comCOsitional technique some of the ragas with their detailed singing style and understanding of analysis a comCOsition of music in the style of common practice period. Student will gain musicianship skills in both aural perception and sight singing relative to music in the style of common practice period. To gain musical terminology student gain advance knowledge in practical

field of music.

Section-A

1. Historical Development of Indian Music in Vedic Period.
2. Definition and explanation of the following Musical Terms: Raga, Thata, Vadi, Samvadi, Meend.

Section-B

3. Salient features of Time Theory in Indian Music.
4. Contribution and Life Sketches of the following musicians: Pt. Vishnu Narayan Bhathkhande, V.D. Puluskar.

Section-C

5. Description and notation of the following Ragas: Kalyan, Asavari, Kafi.
6. Description and notation of the following Taals: Kehrva, Ektal

Section-D

7. Contribution of Bhai Mardana towards Music.
8. Definition and explanation of the following terms in the context of Gurmat Sangeet: Astpadi, Ank, Kirtaniya, Pada.

Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

Course Outcomes:

CO-1. Get knowledge about great musicians who dedicated their whole life for music.

CO-2. know about various raga of Indian music.

B.A. SEMESTER- II
MUSIC (VOCAL)
Course code: BMUV-1217-B
(PRACTICAL)

Credit : 2

Time: 20 Minutes for each student

Marks-50

1. One Drut Khayal in each of the following Ragas with simple Alaps and Tanas: Kalyan, Asavari, Kafi.
2. One Vilambit Khayal in any of the Ragas prescribed in the course with simple Alaps and Tanas.
3. Elementary Knowledge of the following non-detailed Ragas: Jaunpuri, Bhimplasi, ShudhKalyan.
4. One Shabad from prescribed Ragas.
5. Ability to play five alankars on the Harmonium based on the Thatas of prescribed Ragas in the course.
6. Ability to recite Keharva and Ektal showing Khali Tali with handmotion in Ekgun, Dhugan Layakaries.
7. Recitation of Suhag.
8. Ability to play thekas of Keharva & Dadra on Tabla.

B.A. SEMESTER-I
MUSIC (INSTRUMENTAL)
 Course code: BMUI-1118-A
(THEORY)

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUI-1118-A	Music Instrument (Theory)	2	2			4	25		25	100	3 hrs.
BMUI-1118-B	Music Instrument (Practical)	4			2			50			20 minutes each

Instructions for the Paper Setter:
 Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

Program Objective:To impart the theoretical knowledge about various technique and terms of instrumental music. To give the information of the great musician of instrumental music and introduction of ragas and talas.

Section-A

1. Define Raag, Explain its Rules and Jatis.
2. History of your own instrument.

Section-B

3. Brief knowledge of the following Ragas:- Shudh Kalyan and Deshkar.
4. Brief knowledge of the following Talas: - Teentaal and Dadra taal.
5. Contribution of Guru Arjun Dev Ji towards Indian music.
6. Definition and explanation of the following terms in the context of Gurmat Sangeet: Raga, Mohalla, Rahao.

Section-C

7. Define laya and taal, its types and features:- vibhag, matra, taali, khali, sam.
8. Definition and Explanation of the following musical terms: - Sangeet, Shruti, Swar, Saptak, Aaroh, Avroh, Pakad and Thata

Section-D

9. Life-Sketch and Contribution of the following musicians :- Pt. Ravi Shankar, Prof. Tara Singh.
10. Description and Notation of the following ragas :- Kalyan, Bhopali.

Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

Course Outcomes:

CO-1. Learn to improvise raga and ability to play gatt.

CO-2. Have great command over instruments.

B.A. SEMESTER-I
MUSIC (INSTRUMENTAL)
Course code: BMUI-1118-B
(PRACTICAL)

Credit: 2

Time: 20 Minutes for each student

Marks: 50

1. Ability to play Ten Alankars of Bilawal Thaata on your Instrument.
2. One Razakhani Gat in each of the following ragas with Tora: Raag Kalyan, Bhopali.
3. Ability to recite Teen taal and Dadra taal on hand in ekgun and dugun layakaries.
4. Ability to play any Dhun.

B.A. SEMESTER-II
MUSIC (INSTRUMENTAL)
 Course code: BMUI-1218-A
(THEORY)

SEMESTER – II											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUI-1218-A	Music Instrument (Theory)	2	2			4	25		25	100	3 hrs.
BMUI-1218-B	Music Instrument (Practical)	4			2			50			20 minutes each

Instructions for the Paper Setter:
 Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

Program Objective: To introduced to various type of instruments of their playing techniques and terminology with the basic knowledge of swaras. It also gives the instrumental techniques of notation system.

Section-A

1. Classification of Indian Musical Instruments.

2. History of Indian music during Vedic Period.

Section-B

3. Definition and explanation of the following musical terms:- Bols of mizraab, Maseetkhani Gat, Razakhani Gat, Vadi, Samvadi.
4. Life-sketch and contribution of the following musicians: - Ustad Vilayat Khan, Shahid Parvez.
5. Explain Alap, Jod and Jhalla.

Section-C

6. Description and notation of following ragas:- Bhairav, Kafi.
7. Brief knowledge of the following ragas:- Kalingra and Bhimplasi.
8. Brief knowledge of the following Talas:- Kehrva and Rupak.

Section-D

9. Contribution of Bhai Mardana towards music.
10. Detailed knowledge of the following instruments used in Gurmat Sangeet:-DiIruaba and Saranda.

Books Recommended:

1. Shri Harish Chander Srivastava, *Rag Parichya Part-I to IV*, Sangeet Sadan Prakashan South Malaka Allahabad. 1971.
2. Shanti Govardhan, *Sangeet Shastra Darpan Part-II (Punjabi)*, published by Punjabi University, Patiala. 1972.
3. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.
4. Shanti Govardhan, *Sangeet Shastra Darpan*, Ratnakar Pathak. 27 Mahajani Tola, Allahabad. 1972.
5. Lakshmi Narayan Garg, *Hamare Sangeet Rattan*, Sangeet Karyalaya, Hathras (U.P) 1978
6. Vishnu Narayan Bhathkhande, *Kramik Pustak Malika*. Sangeet Karyalaya, Hathras (U.P). 1970.
7. Dr. Gurnam Singh, *Sangeet Nibandhavli*, Published by Punjabi University, Patiala. 1991
8. Dr. Jitender Kaur, *Sikh Dharam Ate Bhakti Sangeet*, Unistar Book PVT. Chandigarh. 2013

Course Outcomes:

- CO-1.** Gain theoretical knowledge of instrumental music
CO-2. Learn to play different instruments.

B.A. SEMESTER-II
MUSIC (INSTRUMENTAL)
Course code: BMUI-1218-B
(PRACTICAL)

Credit: 2

Time:20 minutes for each student

Marks: 50

1. Ability to play Ten Alankars of Bhairav Thaata on your Instrument.
2. One Razakhani Gat in each of the following of the Ragas with Toras and Jhalla in Bhairav, Kafi.
3. Ability to recite Keherva and Rupak Taal by hand in Ekgun and Dugun Layakaries.
4. Ability to play Teen Taal on Tabla.
5. One Dhun based on Folk music of Punjab.

B.A. SEMESTER-I
MUSIC INSTRUMENTAL (TABLA)
Course code: BMUT-1120-A
(THEORY)

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUT-1120-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	3 hrs.
BMUT-1120-B	Music Instrument Tabla(Practical)	4			2			50			20 minutes each

Instructions for the Paper Setter:
Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.**
- II. The paper setter should set the paper into two sections A and B.**
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.**
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.**

Program Objective: To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India.

Section-A

- 1) Definitions with Full Explantion of Following
Dayan, Bayan, Laya, Avartan, Taal, Qaida, Tihayi, Laggi
- 2) Ten Parana of Tala.

Section-B

- 1) Importance of Tala in Music and Dance.
- 2) Life and contribution of following musicians in field of Tabla Vadan:
Zakir Hussain, Anindo Chatterjee, Pt. Kishan Maharaj.

Section-C

- 1) Detailed knowledge and notation of the following Tala.
Teen Taal and Tilwara
- 2) Origin and development of Tabla and its present form.

Section-D

- 1) Detailed study of Gharana in Tabla Vadan
- 2) Role of Tabla in Gurmat Sangeet
- 3) Role of following in rhythm
Dholak, Mridang, Khol
- 4) Detailed knowledge and notation of following talas
Teen Taal, EKtaal, Chartaal

Books Recommended:

1. Tal prabandh, Pt. CHote Lal Mishar knisha publisher, 2006.
2. Tabla Vadan parampra mein Punjab evam Delhi Gharan, Dr. Priyanka Arora, Prof.DR. Gurpreet Kaur , Unistar publisher, 2019
3. Avanaad Vadhya Tabla , Dr. Murli Manohar, Vinor Publications , Amritsar,2008.
4. Tal Martand, Satya Narayan Vashishath Sangeet Karlaya Hathras.
5. Taal Prakash, Bhwant S. Sharma, Sangeet Karalaya Hathras.

B.A. SEMESTER-I
BMUT-1120-B
Tabla

(PRACTICAL)

Credit: 2

Marks:50

Time: 20 Minutes for each student

1. Taal prescribed: Teentaal, Dadra
2. Two Laggis in Dadra
3. Teen Taal- Two qaida with four paltas each, two mukhras, two tukdas , two tihayi
4. Ability to play nagma on harmonium in Teen taal.
5. Practice of playing the above talas with vocal and instrumental performance.
6. Ability to play Theka of Tilwara Taal.
7. Tunning of tabla.
8. Ability to sing National Anthem with harmonium.

B.A. SEMESTER-II
MUSIC (INSTRUMENTAL TABLA)
Course code: BMUT-1220
(THEORY)

SEMESTER – II											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
BMUT-1220-A	Music Instrument Tabla (Theory)	2	2			4	25		25	100	3 hrs.
BMUT-1220-B	Music Instrument Tabla(Practical)	4			2			50			20 minutes each

Instructions for the Paper Setter:
Medium of Instructions is Punjabi, Hindi and English.

- I. While sending the syllabus to paper setter in theory the syllabus prescribe for the practical paper should also be sent.
- II. The paper setter should set the paper into two sections A and B.
- III. Section –A: First question will consist of 5 objective type questions which will be compulsory to all carrying 01 mark each.
- IV. Section-B: The paper setter will set eight questions, selecting at least one question from each Section (A-D). Students are required to attempt any four questions, carrying 5 marks each.

Program Objective: To Impart the theoretical knowledge about different techniques and terms of Tabla. To give the information of great musicians of Tabla with the introduction and comparative study of various Taals of India Music.

Section-A

1. Definitions with Full Explanation of Following:
Tukda, Vibhag , Mukhkra, Mohra, Tipalli, Gat, Paran, Rela
2. Detailed knowledge and notations of following Taals in Dugun, Tigun and Chaugunlayakaries
Teental, Ektaal, Chartaal

Section-B

1. The place of Tabla in light Music.
2. Comparative Study of the following taals Ektaal and Chartal

Section-C

1. Life and contribution of following musicians is field of Tabla Vadan.
Samta Prasad, Ustad Alla Rakha, Pt. Lakshman Singh Seen
2. Comparative study of Delhi Ajrara Gharana of Tabla

Section-D

1. Role of following instrument in rhythm
Dholak, mirdang, Khol
2. Detailed knowledge of folk instruments and percussion of Punjab.

Books Recommended:

1. Tal prabandh, Pt. CHote Lal Misharknisha publisher, 2006.
2. Tabla Vadan parampramein Punjab evam Delhi Gharan, Dr. Priyanka Arora, Prof.DR. Gurpreet Kaur , Unistar publisher, 2019
3. Avana Vadhya Tabla , Dr. Murli Manohar, Vinor Publications , Amritsar, 2008.
4. Tal Martand, Satya Narayan Vashishath Sangeet Karlaya Hathras.
5. Taal Prakash, Bhwant S. Sharma, Sangeet Karalaya Hathras.

B.A. SEMESTER-II
BMUT-1220
Tabla

(PRACTICAL)

Credit: 2

Marks:40

Time: 20 Minutes for each student

1. Taal prescribed: Teentaal, EKtaal, Kehrwa Taal.
2. Teen Taal-Peshkar, two Qaidas with four paltas Each, one paran, one Gatt, one chakardaarTihayi.
3. Ektaal- two Qaidas with four paltas Each, two tukda, two tihayi.
4. Kehrwa, laggis, (three), two tihayi, two mukhra.
5. Practice of playing the above talas with vocal and instrumental performance.
6. Ability to play nagma on harmonium in Ektal .
7. Tunning of table
8. Ability to play any folk percussion instrument of Punjab.

M.A. MUSIC VOCAL

S.No.	PROGRAMME OBJECTIVES
1.	To provide the fine knowledge of musical aspects such as music terminology, history, various ragas, and their improvising swara with correct intonation
2.	Correlate internal hearing with singing and pitch identification. Identify and various rhythmic patterns of increasing complexity.
3.	Students are made aware about the theoretical aspects of Raga and Talas
4.	The student is able to give practical demonstration of the prescribed raga and is able to demonstrate various aspects of ragas and this differentiation

S.No.	PROGRAMME SPECIFIC OUTCOMES (PSOS)
1.	Students understand the chronological development of various technical terms, schools of vocal.
2.	Promote interest in and motivation for music and music related activity.
3.	Facilitate and promote the overall development of the personality of the students
4.	Sensitize the youth.

**M.A. Music Vocal
SEMESTER- I, II**

COURSE SCHEME											
SEMESTER – I											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Page No.
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV-4101	Paper-I(T) Theoretical Survey of Indian Music.	6	4	2	-	6	75	0	25	100	27-28
MAMV-4102	Paper-II(T) History of Indian Music	6	4	2	-	6	75	0	25	100	29-30
MAMV-4103	Paper-III(P) Stage Performance	12	0	0	6	6	0	75	25	100	31-32
MAMV-4104	Paper-IV(P) Critical & Comparative Study of Ragas Viva- Voce (Practical Based)	12	0	0	6	6	0	75	25	100	33-34

COURSE SCHEME												
SEMESTER – II												
Course Code	Course Name	Hours/ Week	Credits			Total Credits	Max Marks				Page No.	
			L	T	P		Th	P	IA	Total		
Major Courses												
MAMV -4205	Paper-V(T) Critical Study of Ragas and Aesthetics	6	4	2	-	6	75	0	25	100	35-36	
MAMV -4206	Paper-VI (T) An Analytical Study of Granthas	6	4	2	-	6	75	0	25	100	37-38	
MAMV -4207	Paper-VII (P) Stage Performance	12	0	0	6	6	0	75	25	100	39-40	
MAMV 4208	Paper-VIII (P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based)	12	0	0	6	6	0	75	25	100	41-42	

**M.A. MUSIC SEMESTER-I
(VOCAL)
Paper –I (T): Theoretical Survey of Indian Music
Course code: MAMV- 4101**

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV-4101	Paper-I(T) Theoretical Survey of Indian Music.	4	6	2	0	6	75	0	25	100	3 hrs.

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.

Program Objective: Different permutation and combination of vocal patterns of notes learning drutkhayals with basic feature of improvisations in the prescribed raga.

Section-A

1. Write Short notes on the following:
 - a. Avirbhav– Tirobhav c.Khatka -Murki
 - b. Alpattva– Bahutava d.Alap -Bahlaava
2. Detailed study of Gram.
3. Critical survey of medieval and present RagVargikaran.
4. Shruti as defined by Bharat, Sharangdev and Bhatkhande.
5. Comparative study of Rag, Shailies and thata of Uttari and Dakshini systems of Music.

Section-B

6. Importance of swarit (Keynote) in music.
7. Acomparative study of Bhatkhande and Vishnu Digamber Notation system.
8. Comparative study of uttari & Dakshini system of music.
9. Detailed Study of Tanas and its Style.

10. Interrelationship of Music with Drama & Theatre.

Books Recommended:

1. Dr. Arun Mishra, *Bhartia Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi 2002.
2. Dr .Geeta Pental, *Punjab ki Sangeet Parampara*, Radha Publication, New Delhi 1989.
3. Dr. Rajiv Verma & Neelam Parikh, *Bhartia Sangeet Ka Adhiyatmik Sawroop*, Amargranth Parkashan 2004.
4. Dr. Manju Shree Chowdhry, *Indian Music in Professional and Academic Institution*, Sanjay Parkashan, New Delhi 1999.
5. Vasant, *Sangeet Vishard*, Sangeet Karayalya, Hathras. 2013.

Course Outcomes:

CO-1. Get deep knowledge of Hindustani music such as avirbhav, tirobhav etc.

CO-2. Learn the historical life of musicians.

CO-3. Learn to sing in practical and as well as theoretical form.

CO-4. Get knowledge about two systems of music, Uttari and Dakhshani .

CO-5. Understand gram system in music.

**M.A. MUSIC SEMESTER-I
(VOCAL)**

**Paper- II (T): History of Indian Music
Course code: MAMV-4102**

COURSE SCHEME												
SEMESTER – IV												
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam	
			L	T	P		Th	P	IA	Total		
Major Courses												
MAMV-4102	Paper-II(T) History of Indian Music	6	4	2	-	6	75	0	25	100	3 hrs.	

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.

Program Objective: To introduce the development of Indian music from medieval to modern period with the special reference of different gayanShallies.

Section-A

1. Development of Indian Music after Independence.
2. Merits and Demerits of Academic training of Indian Classical Music.
3. Biography and contribution of the following Musicians and Scholars:

(a) V.D. Pluskar	(c). Padam Shri Sohan Singh
(b) Ustad Amir Khan	(d). Pandit Jasraj

Section-B

4. Place of music in devotional music during medieval period.
5. Relevance of Time theory of Indian Music.
6. Historial Development of Vrindgaan in Music.
7. Descriptive & Comparative study of following gayan Shallies:

(a) Dhruvad–Dhamar,	(b) Kajjri–Hori,	(c) Saadra-Daadra	(d) Thumri-Tappa
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(e) Drut Khayal - Tarana

Books Recommended:

1. Dr. Arun Mishra, *Bhartia Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi 2002.
2. Laxmi Narayan Garg, *Hamare Sangeet Ratan*, Sangeet Karyalaya Hathras, 1989.
3. Swami Prajna Nand, *Historical Development of Indian Music*, Published by Swami Adyananda, Calcutta. 1963.
4. Laxmi NarayanGarg, *Nibandh Sangeet*, Sangeet Karyala Hathras. 1989.
5. Pt. Debu Chowdhary, *On Indian Music*, Roshan Press. 2005.
6. Dr. Gurnam Singh, *Gurmat Sangeet Prabandhte Parsar*, Punjabi University, Patiala 2002.
7. Dr. Geeta Paintal, *Punjab ki Sangeet Parmpara*, Radha Publication New Delhi 1998.

Course outcomes:

CO-1. Get introduced with history of music

CO-2. Learn different moods of Raga and their nature

CO-3. know about great musicians and their style of singing.

**M.A. MUSIC SEMESTER-I
(VOCAL)
Paper – III (P): Stage Performance
Course code: MAMV-4103**

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV-4103	Paper-III(P) Stage Performance	12	0	0	6	6	0	75	25	100	3 hrs.

- I. Board of examiners will consist of external as well as internal examiner.
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.
- III. Student has to perform with Manual Tanpura.
- IV. There should not be more than fifteen students in a batch for practical examination.
- V. Basic Talas on hand and Tabla will be compulsory.
- VI. Harmonium will only be allowed as base instrument in Practical Exam.

Program Objective: This course is aimed at introducing the students to a specific gayaki in their khayal singing. Demonstrate advanced knowledge of ragas. To learn basic skills of improvisation/ Badat / vilalmbit comCOsitions to learn additional forms within the khayal genres such as tarana.

1. (i) AVilambit Khayal
(ii) A DrutKhayal
2. (i) Tarana, Chaturang or Trivet
(ii) Ability to sing the Alankars of Ten Thatas

3. Ten Alankars each of Bilawal and Khamaj Thaata.
4. Tuning of Tanpura

Books Recommended:

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. V. N. Bhatkhande, *H.S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shrivastava, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

Course Outcomes:

- CO-1. Increase their ability to sing various raga with complete swarlagav.

M.A. MUSIC SEMESTER-I
(VOCAL)
Paper –IV (P): Critical & Comparative Study of
Ragas Viva Voce (Practical Based)
Course code: MAMV- 4104

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV -4104	Paper-IV(P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based)	12	0	0	6	6	0	75	25	100	3 hrs.

Note: I

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

Note II :

- I. Detailed and critical study of the following Ragas.**
- II. Detailed study of any five Ragas and non-detailed study of three Ragas.**
- III. Any two vilambit Khayals and five drut Khayals with proper style of gayaki.**
- IV. Three non-detailed ragas with full definition and a few alaps other than**

detailed ragas selected by the candidate.

- V. Ability to play Ek Taal, JhapTaal, Teen Tal, Rupak, Tilwara, Chautal and Dhamar on hand and Tabla with Ek Gun and Dugun Laykaries.**

Program Objective: About various forms of ragas classification nature and interrelationship with ragas and its presentations with correct intonation. To impart theoretical and practical understanding.

1. Detailed Ragas:

- i. Kalyan-Shud Kalyan
- ii. Malkauns-Chanderkons
- iii. Bihag-Marubihag
- iv. Bhairav-Ahir Bhairav
- v. Varindavani sarang-Madhmag sarang
- vi. Miyamalhar-Meg malhar

Books Recommended:

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. N. Bhatkhande, *H .S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shriya stays, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

Course Outcomes:

- CO-1.** Understand complete learning of ragas ,their structure , mood and nature.

**M.A. MUSIC SEMESTER-II
(VOCAL)**

**Paper-V (T):Critical Study of Raga and Aesthetic
Course code: MAMV-4205**

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV-4205	Paper-V(T) Critical Study of Ragas and Aesthetics	6	4	2	-	6	75	0	25	100	3 hrs.

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.

Program Objective: The course is aimed at introducing the students to a specific aesthetic part of music. It also provides the different ragas to the students used in film music

Section-A

1. Meaning definition and principles of aesthetics in the context of music.
2. The influence and impact of Aesthetical elements in music performances.
3. Nayak–Nayika Bhed.
4. Relevance of Raga –Ragini Chitran in strengthening the relationship of ragas with emotions.
5. Raag and Rasa.

Section-B

6. Relation of Raga with season and time.
7. Use of following Indian classical Raga (Yaman, Bhairavi, Jog Shivranjni, Malkauns, Infilm music.
8. Critical and Comparative study of Basic training singing style and presentation of following Gharanas: -

(a) Gwalior (b)Delhi (c)Kirana

Books Recommended:

1. Dr. Arun Mishra, *Bhartia Kanth Sangeet Avam Vadya Sangeet*, Kanishka Publishers, New Delhi 2002.
2. Laxmi NarayanGarg, *Nibandh Sangeet*, Sangeet Karyala Hathras. 1989.
3. Pt. Debu Chowdhary, *On Indian Music*, Roshan Press. 2005.
4. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
5. A K Sen, *Indian Concept of Rythem*, Kanishka Publication New Delhi 1994.
6. Rashmi Goswami, *Manand Music in India*, Indian Institute of Advance Study 1992.
7. Dr. Gurnam Singh, *Gurmat Sangeet Prabandhte Pasaar*, Punjabi University Patiala 2002.

Course Outcomes:

CO-1. Understand the aesthetical part of music with season and time..

**M.A. MUSIC SEMESTER-II
(VOCAL)**

**Paper- VI (T): An Analytical Study of Granthas
Course code: MAMV-4206**

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV-4206	Paper-VI (T) An Analytical Study of Granthas	6	4	2	-	6	75	0	25	100	3 hrs.

Note: Section-A will consist of five questions students are required to attempt any three questions. Question no.1 objective type ten questions all compulsory carry 1.5 marks. Section-B will consist of three questions students will required to attempt any two questions. Paper setter will set five questions from Section-A and Three questions from Section - B. All questions carry equal marks.

Program Objective: Introduction to the musical granthas with its historical relations and all the techniques of practical and theoretical part.

25x3

Analyticalstudyoffollowing Granths:

Section-A

- | | | |
|-------------------------|---|-------------|
| 1. Brihaddeshi | : | Matang |
| 2. Sangeet Ratnakar | : | Sharangdev |
| 3. Sawar Mail Kalanidhi | : | Ramamatya |
| 4. NatyaShastra | : | Bharat Muni |

Section-B

- | | | |
|------------------------|---|-------------------|
| 5. Sangeet Chinta Mani | : | Acharya Brihspati |
|------------------------|---|-------------------|

6. ChaturdandiPrakashika : Pt.VyankatMukhi
7. Raag Trangini : Pt. Lochan
8. Sangeet Shastar : Bhatkhande

BooksRecommended:

1. Sharangdev, Dr. Subadhra Chowdhary, *Sangeet Ratnakar*, Radha Publicaions, NewDelhi. 2000.
2. Mantang, *Brehdeshi*, Bal Krishan Garg, Sangeet Karyala Hathras. 1978.
3. Pt . VyankatMukhi, *Chaturdandi Prakashika*, Madras Music Academy. 1934.
4. Ramamatya, *SawarMailKalanidhi*, Sangeet Karyala Hathras 1979.
5. Pt. Omkar Nath Thakur, *Parnav Bharti*, Estate Mumbai. 1997.
6. Acharya Brihspati, *Sangeet Chintamani*, Sangeet Karyala Hathras. 1966.
7. Dr. Sunita, *Sangeetde Maulik Tat*, Gacious Publication urban Estate, Patiala-2018.

Course Outcomes:

CO-1. Get complete knowledge of music from granthas.

**M.A. MUSIC SEMESTER-II
(VOCAL)
Paper- VII (P): Stage Performance
Course code: MAMV-4207**

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV-4207	Paper-VII (P) Stage Performance	12	0	0	6	6	0	75	25	100	3 hrs.

Note I:

- I. Board of examiners will consist of external as well as internal examiner.
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.
- III. Student has to perform with Manual Tanpura.
- IV. There should not be more than fifteen students in a batch for practical examination.
- V. Basic Talas on hand and Tabla will be compulsory.
- VI. Harmonium will only be allowed as base instrument in Practical Exam.

Program Objective: This course is aimed at introducing the students to a specific gayaki in their khayal singing. Demonstrate advanced knowledge of ragas. To learn basic skills of improvisation/ Badat / vilalmbit compositions to learn additional forms within the khatal genres such as tarana.

1. (i) A Vilambit Khayal.
(ii) A Drut Khayal.
2. (i) One Tarana.
(ii) Tuning of Tanpura.

3. (i) One Cinematic Song.
(ii) Ten Alankars each of Kafi and Asawari Thaata.

Books Recommended:

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. V. N. Bhatkhande, *H.S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shriva stays, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

Course Outcomes:

CO-1. Increase their ability to sing various raga with complete swarlgav.

**M.A. MUSIC SEMESTER-II
(VOCAL)
Paper- VIII (P): Critical & Comparative Study of
Ragas Viva Voce (Practical Based)
Course code: MAMV-4208**

COURSE SCHEME											
SEMESTER – IV											
Course Code	Course Name	Hours/Week	Credits			Total Credits	Max Marks				Time Alloted in exam
			L	T	P		Th	P	IA	Total	
Major Courses											
MAMV 4208	Paper-VIII (P) Critical & Comparative Study of Ragas- Viva-Voce (Practical Based)	12	0	0	6	6	0	75	25	100	3 hrs.

Note: I

- I. Board of examiners will consist of external as well as internal examiner.**
- II. A candidate has to demonstrate in the Raga of his/her choice with proper Gayaki.**
- III. Student has to perform with Manual Tanpura.**
- IV. There should not be more than fifteen students in a batch for practical examination.**
- V. Basic Talas on hand and Tabla will be compulsory.**
- VI. Harmonium will only be allowed as base instrument in Practical Exam.**

Note: II

- I. Detailed and critical study of the following Ragas.**
- II. Detailed study of any five Ragas and non-detailed study of three Ragas.**
- III. Any two vilambit Khayals and five drut Khayals with proper style of gayaki.**
- IV. Three non-detailed ragas with full definition and a few alaps other than**

detailed ragas selected by the candidate.

V. Ability to play Ek Taal, JhapTaal, Teen Tal, Rupak, Tilwara, Chautal and Dhamar on hand and Tabla with Ek Gun and Dugun Laykaries.

Program Objective: To impart theoretical and practical about various forms of ragas classification nature and interrelationship with ragas and its presentations with correct intonation.

1. Detailed Ragas:

- (i) Puriyakalayn-Puriya Dhanshri
- (ii) Bhageshri-Rageshri
- (iii) Nat Bhairav-Gunkali
- (iv) Bhim Palasi-Patt Deep
- (v) Shud Kalyan-Sham Kalyan
- (vi) Shankra-Hansdhwani

Books Recommended:

1. Onkar Nath Thakur, *Sangeetanjali, Parts-III to V*, Kashi Hindu Vishavvidyalya 1956.
2. Arun Kumar sen, *Bhartiya Taalon ka Shastriya vivechan*, Madhya Pradesh Academy, Bhopal 2002.
3. N. Bhatkhande, *H .S. Kramik Pustak*, Sangeet Karyalaya Hathras 1970.
4. Dr. S. N. RantaJankar, *Abhinav Geet Manjari Parts – I & II*, Sanskar Prakashan 1994.
5. Harish Chander Shriya stays, *Rag Parichay Part I to IV*, South Malyka Allahabad 2006.
6. Shanti Govardhan, *Sangeet Shastra Darpan*, Published by Ratnakar Pathak, Mahajani Tola Allahabad 1972.
7. Ram Ashrey Jha, *Abhinav Geetanjali Part I to V*, South Malyka Allahabad 2012.
8. Laxmi Narayan Garg, *Rag Vishard Part I to II*, Sangeet KaryalayaHathra 2012.

Course Outcomes:

CO-1. Have complete learning of raga , structure mood and nature.

