

BACHELOR OF PERFORMING ARTS (VOCAL/INSTRUMENTAL)
I SEMESTER

Course - 101 (English (Spoken))

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To introduce students to the theory, fundamentals and tools of communication.
2. To develop vital communication skills for personal, social and professional interactions.
3. To effectively translate texts.
4. To understand and systematically present facts, idea and opinions.

Course Content:-

- I. Introduction:** Theory of Communication, Types and modes of Communication.
- II. Language of Communication:** Verbal and Non-verbal (Spoken and Written) Personal, Social and Business, Barriers and Strategies Intra-personal, Inter-personal and Group communication.
- III. Speaking Skills:** Monologue, Dialogue, Group Discussion, Effective Communication/ Mis-Communication, Interview, Public Speech.
- IV. Reading and Understanding:** Close Reading, Comprehension, Summary, Paraphrasing, Analysis and Interpretation, Translation(from Indian language to English and Viva-versa), Literary/Knowledge Texts.
- V. Writing Skills:** Documenting, Report Writing, Making notes, Letter writing

Bibliographies:

- a. Fluency in English - Part II, Oxford University Press, 2006.
- b. Business English, Pearson, 2008.
- c. Language, Literature and Creativity, Orient Blackswan, 2013.
- d. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

Course - 102 (Hindi)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

मध्यकालीन एवं आधुनिक हिंदी काव्य तथा व्याकरण

Course Objective:-

1. पाठ्यक्रम में रखी गई कविताओं का गहन अध्ययन करना, उनपर चर्चा करना, उनका विवेचन करना, कविताओं का भावार्थ स्पष्ट करना, कविता की भाषा की विशेषताओं तथा अर्थ को समझाना।
2. पाठ्यक्रम में रखी गई खण्ड काव्य का गहन अध्ययन करना, काव्यका भावार्थ स्पष्ट करना, काव्य की भाषा की विशेषताओं तथा अर्थ को समझाना।
3. व्याकरण के तत्वों के आधार पर उसकी चर्चा करना।

Course Content:-

I. हिंदी पद्य-

(60)

कबीर- 10 दोहे एवं 2 पद

तुलसीदास- विनय पत्रिका के 2 पद

घनानंद – 2 कवित्त

सूर्यकांत त्रिपाठी निराला – अधिवास, गहन है यह अंधकार

माखनलाल चतुर्वेदी- जवानी, अमर निशानी, कैदी और कोकिल

गजानन माधव मुक्तिबोध- एक फोडा दुखा, मीठा बेर

सुदामा पांडेय धूमिल- मुनासिब कार्रवाई, अकाल दर्शन

अरुण कमल- मातभूमि, पुतली में संसार

लीलाधर मंडलोई- यह आदमी, आपत्ति

अनामिका- बेजगह, वध्दाएँ धरती का नमक है

बोधिसत्व – कुछ दिन पहले, मेरा कुछ नहीं हो सकता

II. खण्डकाव्य- डा.रामकुमारवर्मा – ओ अहिल्या (10)

III. व्याकरण- शब्द के रूप, वर्तनी सुधार, संधि एवं संधि विच्छेद, विकारी एवं

अविकारी शब्द (10)

ISA [20 Marks]

1. लिखित परिक्षा – 10 Marks

2. आलेख - 10 Marks

संदर्भ ग्रंथ-

1. लोकवादी तुलसीदास- विश्वनाथ त्रिपाठी, राधाकण्ठ प्रकाशन, 1991
2. राग विराग- संपादक रामविलास शर्मा, लोकभारती प्रकाशन, 1988
3. धूमिल- संसद से सड़क तक, राजकमल प्रकाशन, 1992
4. परमानन्द श्रीवास्तव- समकालीन हिंदी कविता, नए प्रस्थान, वाणी प्रकाशन
5. रामविलास शर्मा- निराला की साहित्य साधना, राजकमल प्रकाशन, 1982
6. कामताप्रसाद गुरु- हिंदी व्याकरण, हिंदी मराठी प्रकाशन, नागपुर 2011

Course - 103 ((Indian Culture and Art))

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. To ensure the preservation and promotion of Indian Art and Culture.
2. To provide practical knowledge to protect our cultural heritage.
3. To keep our basic cultural and aesthetic values and perceptions active and dynamic among the students.

Course Content:-

- I. Sources of Indian History and Culture.
- II. Indus valley civilization.
- III. Vedas, Upanishads.
- IV. Vedangas, Upavedas, Dharmashastra, Itihas, Puranas. Darshanas. Agama. Tantra, Mantra.
- V. Regional Tradition.
- VI. Vedic Culture.
- VII. Cultural contribution of Mugal Rulers, Navabs and Maharajas.
- VIII. Folk Music of Goa.
- IX. Folk Dances of Goa.
- X. Music and Mass Media-All India Radio.
- XI. Institution for promoting of Music: - Government Sangeet Natak Academies.
- XII. Music and Education: - Gurukula based System.

Bibliographies:

- a. Biswas, D. (2009). *Evolution of Music Dance and Drama*. Jaipur: ABD publisher .
- b. Choudhary, R. D., & Dingh, B. (1990). *Studies in Indian History and Culture*. Delhi: Ramanand Vidhya Bhawan.
- c. Iyer, P. (2004). *History of Music*. New Delhi: Vishwabharti Publications.

- d. Iyer, P. (2004). *Music Perception and Cognition*. New Delhi: Vishwabharathi Publications.
- e. Kuma, R. (2013). *Indian art and Culture*. New Delhi: Rishabh Books.
- f. Kumar, M. (2015). *Great Mughal Empire*. New delhi: Amazing Publication.
- g. Mishra, R. (2014). *Cultural Heritage of India*. New Delhi: Rishabh Books.
- h. Priyamvada, A. (2013). *The cultural Study of Music*. Jaipur: ABD publishers.
- i. Shekhawat, P. (2015). *Archaeology of ancient Civilisation*. Ghaziabad: Shiksha Deep Prakashan.

Course - 104 (Theory (Applied & General))

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Describe theoretical information of Raga.
2. Write the compositions of Ragas/Talas.
3. Explain the musical Terms.
4. Analyze the contribution of Great Musician.

Course Content:-

I. Applied Theory:-

- a. Description/Theoretical study of Raga and Talas prescribed in practical and their comparative study wherever possible.
- b. To write Notation of Composition Alap, taan, etc. in the raga prescribed for practical.
- c. Writing of talas prescribed in practical and their Laykaries Dugun, Chowgun.

II. General Theory:

- a. Definitions – Sangeet, Naad, Swara, Shruti, Alankar, taan, Laya, Matra, Taal, Sum, Khali, Bhari, Raga thaat RagaJati.
- b. Contribution of following Musicians:
Pt.V.N. Bhatkhande, Pt.VD Paluskar, Vidhushi Kesarbai Kerkar, Pt. Ali Akbar Khan.

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- c. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.

- d. Devdhar, B. R. (2007). *Thore sangitkaranchi Parampara*. Mumbai:: Popular Prakashan;.
- e. Srivastav, H. (2006). *Hamare Priya Samgitatagnya*. Illahabad:: Sangeet Sadan Prakashan.

Course - 105 (Practical – Viva Voce and Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. Develop the Ragas with systematic Alap and Tanas.
2. To learn a basic Ragas.
3. Get introduction of Dhamar & Taanas and Light forms
4. To recte Talas.
5. Perform on stage.

Course Content:-

I. Viva-voce:

(75)

- a. Detailed study of following Ragas in Villambit, Drut Khayal/ Masitkhani, Razakhani Gat with full badhat Alap, taan etc.
 1. AlhaiyaBilawal
 2. Bhairav
 3. Yaman
- b. To study the following Ragas in non detailed Drut Khayal with Aalap Taan.
 1. Tilang
 2. Kedar
 3. Des

II. Other Forms of Music and Talas

(25)

- a. Singing/Playing of one Dhamar and one Tarana in above Ragas
- b. Singing/Playing of one Bhajan, one Natyageet, or Bhavgeet and one Dhun in case of instrumental.
- c. Recitation of following Talas showing theka, Bols, with Sum, Khali, Tali and Layakari Dugun, chougun in TeenTaal, Chowtal, and Dadra.

III. Stage Performance:

(50)

Performance of one Vilambit & Drut khayal of students choice from the prescribed Ragas for 10 minutes

Performance of one composition in Sugam Sangeet for 5 minutes.

Bibliographies:

- a. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.2- 3). Hatras:: Sangeet Karyala.
- b. Jha, Ramashray. Abhinav Geetanjali. Illahbad:: Sangeet Sadan Prakashan.
- c. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 6). Mumbai:: Shrimati Rohini Gogate.
- d. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas.
- e. Vinayakrao.Patwardhan. P. Raag Vigyan.
- f. Lele, A. (2012). *Mala Umagalela Tabla*. Mumbai: Sanskar Prakashan.
- g. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

BACHELOR OF PERFORMING ARTS (VOCAL/INSTRUMENTAL) II SEMESTER

Course - 201 (Environmental Studies)

Credits: 4


Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

The course envisages that all the under graduates coming out of our University system are aware of our natural resources, ecosystems and their linkages to society, livelihood, environment and conservation. This theoretical learning shall be supported by the actual field visits.

-  The Multi – Dicipinary Nature of Environmental studies Nature, Scope and Importance; need fpr public awareness.

I. Natural Resources:

- Renewable and Non-Renewable resources: natural resources and associated problems
 - a. Forest Resources: use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.
 - b. Water Resources: use and over-exploitation of surface and ground water; floods, droughts, conflicts over water, dams-benefits and problems.
 - c. Mineral Resources: use and exploitation, environmental effects of extracting and using mineral resources; case studies related to mining and its effect on siltation and loss of biodiversity.

- d. Food Resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity; case studies.
- e. Energy Resources: growing energy needs, renewable and non-renewable energy sources, use of alternative energy sources, case studies
- f. Land Resources: land as a resource, land degradation, man-induced landslides, coastal erosion, soil erosion and desertification.
- Role of an individual in conservation of natural resources.
 - Equitable use of resources for sustainable lifestyles.

II. Ecosystems:

Concept of an ecosystem, structure and functions of ecosystems; producers, consumers and decomposers, energy flow in the ecosystem, ecological succession, food chains, food webs and ecological pyramids.

Introduction, types, features, structure and functions of the following ecosystems: forest ecosystem, grassland ecosystem, desert ecosystem, aquatic ecosystem (ponds, streams, lakes, rivers, oceans, coastal zone, estuaries).

III. Biodiversity and its Conservation:

Introduction, definition, genetic, species and ecosystem diversity; biogeographical classification of India; value of biodiversity - consumptive use, productive use, social, ethical, aesthetic and option values; biodiversity at global, national, regional and local levels; India as a mega-diversity nation; hotspots of biodiversity; threats to biodiversity - habitat loss, poaching of wildlife, man-wildlife conflicts, bio-invasion, and over exploitation; endangered and endemic species of India (at least 5 examples of animals and plants each); conservation of biodiversity- in-situ and ex-situ conservation, role of biotechnology in conservation of biodiversity.

IV. Field visit to different ecosystems/Landscapes and to learn biodiversity.

Visit to a local area to document environmental assets - river/ forest/ grassland/ hill/ mountain; study of common plants, insects, birds; study of simple ecosystems- pond/ river/ hill slopes, etc. A report of field visit(s) to be maintained.

V. Environmental Pollution:

Definition, causes, effects and measures to control air pollution, water pollution, soil pollution, marine pollution, noise pollution, thermal pollution, nuclear hazards; waste – types, causes, effects; waste management –solid, sewage and effluents;

measures to control industrial and urban wastes; role of an individual in prevention of pollution; pollution case studies (Bhopal gas tragedy and mining); disaster mitigation and management-floods, droughts, earthquakes, landslides, cyclones, Tsunami.

VI. Social issues and the Environment:

From unsustainable to sustainable development; urban problems related to energy; water conservation, rainwater harvesting, watershed management; resettlement and rehabilitation of people - problems and concerns, case studies; environmental ethics - issues and concerns; climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust, case studies; wasteland reclamation; consumerism and associated waste products; Objectives and scope of Environment (Protection) Act, Air (Prevention and Control of Pollution) Act, Water (Prevention and Control of Pollution) Act, Forest Conservation Act, Wildlife Protection Act, Forest Rights Act and Biodiversity Act; Issues involved in enforcement of environmental legislation; public awareness.

VII. Human Population and the Environment

Population growth, variation among nations; population explosion - Family Welfare Programme; environment and human health; human rights; value education; HIV/AIDS; women and child welfare; role of Information Technology in environment and human health; case studies.

VIII. Tourism and Environment:

Definition and typology of tourism; mass tourism and environment - aspects of degradation and exploitation, physical and social impacts; examples at local, regional, national and international levels. Sustainable tourist.

IX. Field visit local polluted/waste treatment site(s)

Visit to local polluted site urban/ rural/ industrial/ agricultural and waste treatment plant(s)/ sustainable tourism site(s). A report of field visit to be maintained.

Bibliographies:

- a. Agarwal K.C. (2001): Environmental Biology, Bikaner, Nidi
- b. Bharucha E.: The Biodiversity of India, Ahmedabad, Mapin
- c. Bharucha E.: Textbook of Environmental Studies. Orient BlackSwan
- d. Brunner R.C. (1989): Hazardous Waste Incineration, New York, McGraw-Hill
- e. Chatwal G.R. & Sharma H. (2005): A Textbook of Environmental Studies, Mumbai, Himalaya
- f. Clark R.S.: Marine Pollution, Oxford, Clanderson.
- g. Cunningham W.P., Cooper T.H., Gorani E. & Hepworth M.T. (2001): Environmental Encyclopaedia, Mumbai, Jaico.
- h. De A.K.: Environmental Chemistry, Wiley
- i. Desai R.J. (2003): Environmental Studies, Mumbai, Vipul.

- j. Gleick H.P. (1993): Water in Crisis, Stockholm Env't. Institute, OUP
- k. Hawkins R.E.: Encyclopaedia of Indian Natural History, Mumbai, BNHS
- l. Heywood V.H. & Watson R.T. (1995): Environment Protection and Laws, Mumbai, Himalaya
- m. Jadhav H. & Bhosale V.M. (1995): Environment Protection and Laws, Mumbai, Himalaya
- n. McKiney M.L. & Schoel R.M. (1996): Environment Science, Systems and Solutions, Web Enhanced Edition.
- o. Mhaskar A.K.: Matter Hazardous, Techno-Science Publications
- p. Miller T.G. Jr.: Environmental Science, Wadsworth
- q. Odum E.P. (1971): Fundamentals of Ecology, Philadelphia, W.B. Saunders
- r. Rao M.N. & Datta A.K. (1986): Waste Water Treatment, Oxford & IBH
- s. Santra S.C. (2004): Environmental Science, Kolkata, Central Book Agency
- t. Sharma B.K. (2001): Environmental Chemistry, Meerut, Goel Publishing House
- u. Townsend C., Harper J. & Begon M.: Essentials of Ecology, Blackwell Science
- v. Trivedi R.K.: Handbook of Environmental Laws, Rules, Guidelines, Compliances and Standards, Vol.1 & 2, Enviro Media.
- w. Trivedi R.K. & P.K. Goel: Introduction to Air Pollution, Techno-Science Publications
- x. Wagner K.D. (1998) Environmental Management, Philadelphia, W.B. Saunders

Course - 202 (Hindi)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

आधुनिक हिंदी कथा साहित्य एवं व्याकरण

Course Objective:-

1. पाठ्यक्रम में रखी गई कहानियों का गहन अध्ययन करना, उनपर चर्चा करना, उनका विवेचन करना, कहानियों की भाषा की विशेषताओं तथा अर्थ को समझाना।
2. पाठ्यक्रम में रखा गया उपन्यास का गहन अध्ययन कराना, उपन्यासकी भाषा की विशेषताओं तथा अर्थ को समझाना।
3. व्याकरण के तत्वों के आधार पर उसकी चर्चा करना।
4. संवाद लेखन के बारे में जानकारी देना।

Course Content:-

I. हिंदी कहानी-

(50)

बंग महिला- दुलाई वाली

प्रेमचंद- प्रायश्चित

अज्ञेय- खितीन बाबू

फणीश्वरनाथ रेणु- ठेस

राजेंद्र यादव- दायरा

रामदरश मिश्र- एक औरत एक जिन्दगी

मैत्रेयी पुष्पा- बेटी

उदय प्रकाश- आचार्य की रजाई

मोहनदास नैमिशराय- आवाजें

जयश्री राय- आस्था

कैलास बनवासी- बाजार में रामधन

II. उपन्यास- दौड़- ममता कालिया (10)

III. व्याकरण- उपसर्ग, प्रत्यय, समास, विराम चिन्ह, लोकोक्तियाँ और मुहावरे (10)

IV. संवाद लेखन (10)

ISA [20 Marks]

1. लिखित परीक्षा – 10 Marks

2. आलेख - 10 Marks

संदर्भ ग्रंथ-

1. कामताप्रसाद गुरु- हिंदी व्याकरण, हिंदी मराठी प्रकाशन, नागपुर 2011
2. गोपाल राय- हिंदी कहानी का इतिहास- भाग 1, भाग 2 राजकमल प्रकाशन, 2011
3. डा. वेदप्रकाश अमिताभ- हिंदी कहानी के सौ वर्ष, मधुबन प्रकाशन, मथुरा, 1988
4. डा. बदरीदास- हिंदी उपन्यास- पष्ठभूमि और परंपरा, प्रकाशन ग्रंथ, रामबाग, कानपुर, 1966.

Course - 203 (Indian Culture and Art)

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. To ensure the preservation and promotion of India Art and Culture.
2. To provide practical knowledge to protect our cultural heritage.
3. To educate students about the basic and the Aesthetic values and perceptions of our culture , active and dynamic among the students.

Course Content:-

- I. Ancient Indian Architecture, Sculpture and painting with special reference to music.
- II. Music and Mass media: - Doordarshan.
- III. Institutions for promoting of music: - Department of Culture.
- IV. Music conferences and festivals of music composers.
- V. Music and Education: - Institution based system.
- VI. Music in theatrical arts and dance forms.
- VII. Sabhas: - Award of titles for promotion of Music.
- VIII. Private organization for promotion of Music.
- IX. Indian council for Cultural relations.
- X. Indian Cinema and Music

- XI. Famous musicians of 20th century - Hindustani and Carnatic. Knowledge about five musicians from Hindustani and Carnatic both and representation of vocal and different Instruments.

Bibliographies:

- a. Biswas, D. (2009). *Evolution of Music Dance and Drama*. Jaipur: ABD publisher .
- b. Choudhary, R. D., & Dingh, B. (1990). *Studies in Indian History and Culture*. Delhi: Ramanand Vidhya Bhawan.
- c. Iravati. (2003). *Peforming artists in Ancient India*. New Delhi: D.K. Printworld (P) Ltd.
- d. Iyer, P. (2004). *History of Music*. New Delhi: Vishwabharti Publications.
- e. Iyer, P. (2004). *Music Perception and Congnition*. New Delhi: Vishwabharaathi Publications.
- f. Kuma, R. (2013). *Indian art and Culture*. New Delhi: Rishabh Books.
- g. Kumar, A. (2014). *Sculpturees from India: Iconography and style*. New Delhi: Rishabh Books.
- h. Mishra, R. (2014). *Cultural Heritage of India*. New Delhi: Rishabh Books.
- i. Priyamvada, A. (2013). *The cultural Study of Music*. Jaipur: ABD publishers.
- j. Shekhawat, P. (2015). *Archaeology of ancient Civilisation*. Ghaziabad: Shiksha Deep Prakashan.

Course - 204 (Applied & General Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To study the prescribed Tala's and Ragas theoretically.
2. Learn to write Notations of the compositions.
3. Define the following technical terms.
4. To study the contributions of various Musicians to the field of music.

Course Content:-

I. Applied Theory:

- a. Description/Theoretical study of Ragas and Talas prescribed in practical and their comparative study wherever possible.
- b. To Write Notation of Composition Alap, taan, etc in the ragas prescribed for practical.
- c. Writing of talas prescribed in practical and their Laykaries Dugun, Chowgun.

II. General Theory:

- a. Definitions: Swarbheda, Saptak, Purvanga, Uttaranga, Vadi, Samvadi, Anuvadi, Vivadi.
- b. Contribution of Following Musicians:
 1. Pt. Ravi Shankar

2. Faiyaz Khan
3. Balkrishnabuva Ichalkaranjkar

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- c. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- d. Devdhar, B. R. *Thore sangitkar*. Mumbai:: Popular Prakashan;.

Course - 205 (Practical - Viva Voce and Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. Develop the Ragas with systematic Alap and Tanas.
2. Learn the basic Ragas.
3. Get introduction of Dhamar & Taanas and Light forms
4. To recite Talas.
5. Perform on stage.

Course Content:-

I. Viva Voce:

(75)

- a. Detailed study of following Ragas in Vilambit & Drut khayal with full Badhat, Alap Taan etc.
 1. Bihag
 2. Bhupali
 3. Bhimpalas
- b. To study following Ragas in non detailed Drut Khayal/Razakhani Gat with badhat, Alap, taan etc.
 1. Kamod
 2. Aasavari
 3. Bageshree

II. Other forms of Music and Talas:

(25)

- a. Singing/Playing of one Dhrupad and one Tarana in above Ragas.
- b. Singing/Playing of one Bhajan, One Natyageet or Bhavgeet or one Dhun incase of Instrumental.
- c. Recitation of following talas showing theka Bols with , Khali , Tali, and Laykari Dugun, Chaugun of – Ektal, Kehavna,

III. Stage Performance:

(50)

Performance of One Vilambat and Drut Khayal of students choice from prescribed ragas for 10 minutes.

Performance of one composition in sugam sangeet for 5 minutes.

Bibliographies:

- a. Dandage, A. Complete Tabla.
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.2- 3). Hatras:: Sangeet Karyala.
- d. Jha, Ramashray. Abhinav Geetanjali. Illahbad:: Sangeet Sadan Prakashan.
- e. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 6). Mumbai:: Shrimati Rohini Gogate.
- f. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas.
- g. Vinayakrao.Patwardhan. P. Raag Vigyan.

BACHELOR OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)
III SEMESTER

Course - 301 (Applied Theory)

Credits: 4
Marks: 80
Internal Assessments: 20
Total: 100

Course Objectives:-

1. Learn theoretically prescribed ragas.
2. Writing of Tala's with Layakari Notation System.
3. To know the concept of Raga's.

Course Content:-

- I. Theoretical Knowledge of prescribed Ragas & their comparative study wherever possible.
- II. Reading & writing of Notation of the compositions and Talas with prescribed Layakaries.
- III. Concept of Raga
 1. Principles of Raga formation
 2. Raga Lakshana: Thaata, Aroha Avroha, vadisamvadi, Anuvadi, Pakad, Jati, samay
 3. Varieties of Ragas.
Poorvang, Uttaranga, Shuddha, Jod, Mishra, Sankirna, Chhayalaga, Parmel Praveshak
- IV. Elementary History of Music of Ancient times
(From Vedas to Sharangdeva)

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- c. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- d. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- e. Devdhar, B. R. *Thore sangitkar*. Mumbai:: Popular Prakashan;.
- f. Devdhar, B. R. (2007). *Thore sangitkaranchi Parampara*. Mumbai:: Popular Prakashan;.
- g. Srivastav, H. (2006). *Hamare Priya Samgitatagnya*. Illahabad:: Sangeet Sadan Prakashan.

Course -302 (General Theory)**Credits: 4****Marks: 80****Internal Assessment: 20****Total: 100****Course Objectives:-**

1. Define musical terms.
2. Distribution of Shrutis by ancient and Modern Musicologist.
3. To study contribution of Great Musicians.

Course Content:-

- I. Definitions : Gram, Murchhana, Jati, Nibaddha, Anibaddha
- II. Knowledge of ‘Shruti and Swara’ Distribution of shrutis to swara by ancient & modern musicologists.
- III. Lakshanas of Vaggeykar
- IV. Contribution of Great Musicians & musicologists
 1. Pt. Khaprumam Parvatkar
 2. Ustad Alladiya Khan
 3. Ustad Abdul Karim Khan
 4. Ustad Vilayat Khan

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- c. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.

- d. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- e. Devdhar, B. R. *Thore sangitkar*. Mumbai:: Popular Prakashan;.
- f. Devdhar, B. R. (2007). *Thore sangitkaranchi Parampara*. Mumbai:: Popular Prakashan;.
- g. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 6). Mumbai:: Shrimati Rohini Gogate.
- h. Srivastav, H. (2006). *Hamare Priya Samgitatagnya*. Illahabad:: Sangeet Sadan Prakashan.

Course - 303 (Practical - I Viva Voce & Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 120

Course Objectives:-

1. Study of various raga's in detailed and non detailed pattern.
2. Singing/ playing of Dhamar, Tarana , Bhajan, Natya geet and Dhun
3. Knowledge of Taala recitation.

Course Content:-

I. Viva Voce:

- a. Detailed study of following Ragas: (Villambit & Drut Khayal with Alap & Taans)
 1. Kedar
 2. Shankara
 3. Malkauns
- b. To study following Ragas in non detailed (Drut Khayal with Alap & Taans)
 1. Hansadwani
 2. Tilak Kamod
 3. Hamir

II. Other forms:

- a. Singing/Playing of One Dhamar and one Tarana in any of the above Ragas.
- b. Singing/Playing of one Bhajan, one Natyageet, or one Dhun incase of Instrumental.

- c. Recitation of following Talas with sum, Khali, Tali and Dugun, Tigun & Chougun.
Jhaptal, Tivra.

Bibliographies:

- a. Dandage, A. Complete Tabla.
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Jha, Ramashray. Abhinav Geetanjali. Illahbad:: Sangeet Sadan Prakashan.
- d. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.2- 3). Hatras:: Sangeet Karyala.
- e. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 6). Mumbai:: Shrimati Rohini Gogate.
- f. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas.
- g. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 6). Mumbai:: Shrimati Rohini Gogate.
- h. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- i. Vinayakrao.Patwardhan. P. Raag Vigyan.

Course - 304 (Practical II Stage Performance)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing on stage with special reference to
 - a. Vilambit and Drut Khayal
 - b. Sugam Sangeet

Course Content

Performance of one Raga in detail, with Vilambit & Drut khayal of students choice from prescribed Ragas and one composition in Sugam Sangeet for total 30 minutes with special reference to the following points:-

1. Tuning of Tanpura properly.
2. Starting phrases of Ragas.
3. Presentation of vilambhit Bandish.
4. Development of of Raga with Badhat and Upaj
5. Layakari and Taanpatterns..
6. Druth bandish presentation.
7. Emotions (Bhava) in Sugam sangeet.
8. Overall impression.

Course - 305 (Subsidiary Practical in Tabla)

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. Knowledge of producing basic letters on Tabla, play tekha's.
2. Definition of technical terms of Tabla.
3. Knowledge of different parts of Tabla.

Course Content:-

- I. Reproduction of various letters on Tabla and Dugga individually as well combined.
- II. Ability to play Thekas:
 1. Teental
 2. Dadra
 3. Kehrava
- III. Definition of: Taal, Matra, Laya, Avartan.
- IV. Identification of various terms and places of the instrument Tabla & Dagga e.g. Chati, Syahi, Maidan, Lav, Gajra etc.

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming .
- b. Dandage, A. Complete Tabla.
- c. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- d. Jamuna., D. P. Taal Vadhy Parichay. New Delhi:: Kanishka Publishers and distributors.

- e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- f. Lele, A. (2012). *Mala Umagalela Tabla*. Mumbai: Sanskar Prakashan.
- g. Pt. Mulgaonkar, A. Tabla.
- h. Wegner, F. Vintage Tabla Reporteiry.

BACHELOR OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)

IV SEMESTER

Course - 401 (Applied & Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Study the theoretical knowledge of raga and Taala prescribed in practical
2. Learn to write a composition in raaga's and Taala's in notation system
3. Learn the concept of bandish
4. To study the origin, development and recent state of Gharana's.

Course Content:-

- I. Theoretical Knowledge of Ragas & talas, prescribed in practical and their comparative study wherever possible.
- II. Reading and writing of Notation of compositions Alap, Taan etc. in the Ragas and Talas with prescribed Layakaries.
- III. Bandish: Concept, Principles of Bandish, varieties of Bandish & Elementary Analysis of Bandish from prescribed Ragas.
- IV. Brief out line of origin, development and present state of Gharanas.

Bibliographies:

- a. Dr. Aatre, P. Swarangini. Prabha Aatre foundation.
- b. Dr. Aatre, P. Swaranjani. Prabha Aatre foundation.
- c. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- d. Dr. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- e. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- f. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.

Course – 402 (General Theory)**Credits: 4****Marks: 80****Internal Assessments: 20****Total: 100****Course Objectives:-**

1. To Learn the ancient and modern Lakshana's of raaga's.
2. To study the 'Note Intervals' on the strings.
3. To study the development of 'Thaat system'
4. To study the classification system of raaga's

Course Content:-

- I. 'Raag Lakshanas', Ancient & Modern.
- II. Note Intervals on the string accordingly to Ahobal & Shrinivasa.
- III. Development of Thaata system in Indian Classical Music
- IV. Definition, 10 thaats and system of forming 72 thaats.
- V. To study Raag Ragini system for classification of Ragas.

Bibliographies:

- a. Dr. Aatre, P. Swarangini. Prabha Aatre foundation.
- b. Dr. Aatre, P. Swaranjani. Prabha Aatre foundation.
- c. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- d. Dr. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- e. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- f. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.

Course – 403 (Practical - I Viva Voce & Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. Study of prescribed raaga's with special reference to vilambit and drut khayal.
2. Study of prescribed raaga's in non detail pattern.
3. Learn to sing one Drupad, Tarana, Bhajan, Natya Geet And Dhun.

Course Content:-

- I. Detailed study of following Ragas :(Vilambit and Drut Khayal with with Alap & Taan)
 - a. Jaunpuri
 - b. Bageshree
 - c. Chhayanat
- II. To study following Ragas in non detailed (Drut Khayal with Alap & Taan)
 - a. Deshkar
 - b. Patdeep
 - c. Chandrakauns
- III. One Dhrupad and one Tarana in any of the above Ragas
- IV. Singing/ Playing of one Bhajan, one Natyageet, and one Dhun in case of Sitar/Harmonium

- V. Recitation of following Talas with Sum, Khali, Tali And Dugun, Tigun & Chougun
- a. Rupak
 - b. Dhumali

Bibliographies:

- a. Banerjee, G. Raag Shastra (Vol.1,2,). Sangeet Sadan Prakashan.
- b. Jha, Ramashray. Abhinav Geetanjali (Vol. 1, 5) Illahbad:: Sangeet Sadan Prakashan.
- c. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 -6). Mumbai:: Shrimati Rohini Gogate.
- d. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1 -2). Hatras:: Sangeet Karyalaya.
- e. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- g. Srivastava, H. Raag Parichay (Vol. 1, 2, 3, 4) . Sangeet Sadan Prakashan.
- h. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 1, 2, 3, 6).

Course - 404 (Practical II Sage Performance)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing on stage with special reference to
 - a. Vilambhit and Druth khayal
 - b. Sugam Sangeet

Course Content:-

Performance of one Raga in detail, with Vilambit & Drut khayal of student's choice from prescribed Ragas and one composition in Sugam Sangeet for total 30 minutes, with special reference to the following points:-

1. Tuning of Tanpura properly.
2. Starting phrases of Ragas.
3. Presentation of vilambhit Bandish.
4. Development of Raga with Badhat and Upaj
5. Layakari and Taanpatterns..
6. Druth bandish presentation.
7. Emotions (Bhava) in Sugam sangeet.
8. Overall impression.

Course - 405 (Subsidiary Practical in Tabla)

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. Play Thekas of Tabla
2. Define technical terms of Tabla
3. Perform simple Tihai's of Tabla.

Course Content:-

- I. Ability to play Thekas.
 1. Jhaptal
 2. Rupak
 3. Ektal
- II. Definition of Tali, Khali, Sum
- III. Performance of simple Tihais in Teental

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming .
- b. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- c. Jamuna., D. P. Taal Vadhya Parichay. New Delhi:: Kanishka Publishers and distributors.
- d. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- e. Pt. Mulgaonkar, A. Tabla.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- g. Wegner, F. Vintage Tabla Reporteiry.
- h. Jagdhale, S. (2012). *Taalgandh (Vol. 1- 2)*. Mumbai:: Sankar Prakashan;.

BACHELOR OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)
V SEMESTER

Course - 501 (Applied Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Study the Ragas and Talas along with their composition
2. Learn to write Notation System.
3. To Study different types of composition in Vocal music.
4. Write a generalised essay on topic related to music.

Course Content:-

- I. Theoretical Knowledge of Ragas & Talas, prescribed in practical and their comparative to study wherever possible.
- II. Reading and writing of Notation of composition Alap, Taals etc. in the Ragas and Talas with prescribed Laykraries.
- III. Different types of compositions
Prabandha, Dhrupad, Khayal, Thumri, Tappa etc.
- IV. Essay on any topic related to music.

Bibliographies:

- a. Agnihotri, R. M. (1998). *Sangeet Nibhandh*. Gwalior: Ramchandra Sangitalaya.
- b. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- c. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- d. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- e. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- f. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 6). Mumbai:: Shrimati Rohini Gogate.
- g. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.

Course - 502 (General Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn to define Gamaka and its varieties.
2. Learn the principles of formation of Raga
3. To study the History of music.
4. To learn biographies of the prescribed Greatest Musicians.

Course Content:-

- I. Definition of Gamaka and its varieties
Swar Samvad: SaMa, SaPa, Saga, SaSa & principles of formation of Raga.
- II. History of Music from period of 'Sharangdeva' to 1857
- III. Biographies of Greatest Musicians
 1. Swami Haridas ji
 2. Miya Tansen
 3. Amir Khushro
 4. Gopal Nayak

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Sharma, M. Music India. A. B. H. Publishing Hoose.
- c. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- d. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- e. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.
- f. Srivastav, H. (2006). *Hamare Priya Samgitatagnya*. Illahabad:: Sangeet Sadan Prakashan.
- g. Jagdhale, S. (2012). *Surel Itihasachi Soneri Pane*. Mumbai:: Sanskar Prakashan;.
- h. Dr.Sinh, T. J. (1994). *Bhartiya Sangeet ka Itihas*. Kolkata:: Sangeet Research Akademy.

Course - 503 (Practical I Viva Voce & Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. To study the Vilambhit and Druth Khayal of prescribed Ragas.
2. To study the prescribed Raga's in Non detailed pattern.
3. Sing/ Play one Dhamar, Tarana, Lokgeet, Bhavageet as prescribed.

Course Content:-

- I. Detailed study of following Ragas: (Vilambit and Drut Khayal with Alap & Taan)
 - a. Todi
 - b. Puriya Dhanashri
 - c. Rageshri
- II. To study following Ragas in non details: (Drut Khayal with Alap & Taans)
 - a. Basant
 - b. Hindol
 - c. Bahar
- III. Singing/Playing of One Dhamar and one Tarana in any of the above Ragas.
- IV. Singing/Playing one Lokgeet, One Bhavgeet.
- V. Recitation of following Talas with Sum, Khali, Tali, And Dugun, Tigun And Chowgun.
 - a. Savari
 - b. Dhamar

Bibliographies:

- a. Banerjee, G. Raag Shastra (Vol.1,2,). Sangeet Sadan Prakashan.
- b. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- c. Jha, Ramashray. Abhinav Geetanjali (Vol.3, 4, 5) Illahbad:: Sangeet Sadan Prakashan.
- d. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 -6). Mumbai:: Shrimati Rohini Gogate.
- e. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1 -2). Hatras:: Sangeet Karyalaya.
- f. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- g. Srivastava, H. Raag Parichay (Vol. 2, 3,) . Sangeet Sadan Prakashan.
- h. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 1, 2,).

Course - 504 (Practical II Sage Performance)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing on stage with special reference to
 - a. Vilambhit and Druth khayal
 - b. Sugam Sangeet

Course Content:-

Performance of one Raga in detail, with Vilambit & Drut khayal of students choice from prescribed Ragas and one composition in Sugam Sangeet for total 30 minutes. With special reference to the following points:-

1. Tuning of Tanpura properly.
2. Starting phrases of Ragas.
3. Presentation of vilambhit Bandish.
4. Development of Raga with Badhat and Upaj
5. Layakari and Taan patterns.
6. Druth bandish presentation.
7. Emotions (Bhava) in Sugam sangeet.
8. Overall impression.

Course - 505 (Subsidiary Practical in Tabla)

Credits: 2

Marks: 40

Internal Assessments: 10

Total: 50

Course Objective:-

1. Learn to play prescribed Tala's on Tabla.
2. Learn to recite the prescribed Talas with Thali and khali.
3. Learn to play simple tihias as prescribed.
4. Study the Goan Folk instruments.
5. Study the Gharanas of Tabla.

Course Content:-

- I. Ability to play Talas (Thekas): Ektal, Zoomra, in Vilambit laya.
- II. Recitation of: Chautal, Dhamar, denoting Sum, Tali and Khali.
Performance of simple Tihais in Ekta.
- III. Brief Knowledge of Goan Folk instruments.
- IV. Knowledge of two Gharanas of Tabla: Farukhabad & Delhi

Bibliographies:

- a. Courtney, D. Solo Tabla Drumming .
- b. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- c. Jamuna., D. P. *Taal Vadhya Parichay*. New Delhi:: Kanishka Publishers and distributors.
- d. Jagdhale, S. (2015). *Taalsparsh* (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- e. Naimpalli, S. (2011). *Tabla: for advanced students*. Mumbai: Popular Prakashan.
- f. Pt. Mulgaonkar, A. Tabla.
- g. Wegner, F. *Vintage Tabla Reporteiry*.
- h. Jagdhale, S. (2012). *Taalgandh* (Vol. 1- 2). Mumbai:: Sankar Prakashan;.
- i. Srivastava, G. C. (2011). *Taal Parichay* (Vol. 1-3). Ilahabad:: Rubi Prakashan;.
- j. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

BACHELOR OF PERFORMING ARTS (VOCAL/INSTRUMENTAL)
VI SEMESTER

Course - 601 (Applied Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Study the prescribed ragas and Talas.
2. Learn to write Notation of composition.
3. Study the folk music Goa.
4. Study the Jati gyan and its lakshanas.

Course Content:-

- I. Theoretical Knowledge of Ragas & Talas, prescribed in practical and their comparative study wherever possible.
- II. Reading and writing of Notation of composition Alap, Taals etc. in the Ragas and Talas with prescribed Laykraries.
- III. To study of folk Music of Goa in detail.
- IV. Jati gayan and its Lakshanas.

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Fadte Akhadkar, V. V. (2011). *Lokanand*. Tiswadi - Goa: Vittal Kala ani Sanskrutik Mandal.Dr. Nayak, J. *Lokrang*. Quepem: Rajai Prakashan.
- c. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- d. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- e. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.

Course - 602(General Theory)

Credits 4

Marks 80

Internal Assessment 20

Total 100

Course Objectives:-

1. Study the shruti, Shadja Gram and Madhyama Gram and its relation with present day scale.
2. Study the Prabhandha Gayan System.
3. Study of Indian orchestra.
4. Study the process of making 32 Thasts and 72 Thaats in South Indian Music.

Course Content:-

- I. 'Shruti' Intervals of Shadja Grama, & Madhyama Grama, their relation with present day scale.
- II. Ancient 'Prabandha' Gayan system and its varieties:
- III. History of Indian 'Orchestra'(Vrinda Vadan)
- IV. The process of making 32 thaats in North Indian Music & 72 thaats in south Indian Music.

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Pt. Gajendragadakar, A. (2000). *Harmonium Guide*. Pune: Devdatt prakashan.
- c. Dr. Oke, V. (2015). *22 Shruti*. Mumbai: Sanskar Prakashan.
- d. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- e. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- f. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- g. Vidhyadhar., D. O. (2007). *22 Shrutis and Melodium*. Mumbai: Sanskar Prakashan.

Course - 603 (Viva Voce & Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. Study the prescribed ragas in detailed and non detailed pattern.
2. Learn to sing Drupad, Tarana, Lokgeet, Bhavageet.
3. Learn to recite prescribed Taas with Tah, Khah, Dugun, Trigun, Chougun.

Course Content:-

- I. Detailed study of following Ragas: (Vilambit and Drut Khayal with Alap & Taans)
 - a. Multani
 - b. Shyamkalyan
 - c. Kalavati
- II. To study following Ragas in non details (Drut Khayal with Alap & Taans)
 - a. Sohoni
 - b. Marubihag
 - c. Shree
- III. One Dhrupad and one Tarana in any of the above Ragas.
- IV. Singing/Playing one Lokgeet, One Bhavgeet.
- V. Recitation of following Talas with Sum, Khali, Tali, and Dugun, Tigun & Chouhun.
 - a. Pushto
 - b. Chachar

Bibliographies:

- a) Bhalchandra., D. M. (1991). *Taal Vadhy Shastra*. Gwalior: Sharma Pustak sadan.
- b) Banerjee, G. Raag Shastra (Vol.1,2,). Sangeet Sadan Prakashan.
- c) Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d) Jha, Ramashray. Abhinav Geetanjali (Vol.1) Illahbad:: Sangeet Sadan Prakashan.
- e) Pt. Devdhar, B. R. Raag Bhodh(Vol.1 -6). Mumbai:: Shrimati Rohini Gogate.
- f) Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1 - 6). Hatras:: Sangeet Karyalaya.

- g) Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- h) Srivastava, H. Raag Parichay (Vol. 2, 3, 4) . Sangeet Sadan Prakashan.
- i) Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 2, 4,).

Course - 604 (Practical II Stage Performance)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing on stage with special reference to
 - a) Vilambhit and Druth khayal
 - b) Sugam Sangeet

Course Content:-

Performance of one Vilambat and Drut Khayal of students choice from Prescribed Ragas and one composition in Sugam Sangeet for 30 minutes duration. With special reference to the following points:-

1. Tuning of Tanpura properly.
2. Starting phrases of Ragas.
3. Presentation of vilambhit Bandish.
4. Development of Raga with Badhat and Upaj
5. Layakari and Taan patterns.
6. Druth bandish presentation.
7. Emotions (Bhava) in Sugam sangeet.
8. Overall impression.

Course - 605 (Subsidiary Practical in Tabla)

Credits 2

Marks 40

Internal Assessment 10

Total 50

Course Objectives:-

1. Learn to play prescribed Talas.
2. Learn to recite the prescribed Talas
3. Learn to perform simple Tihais in Japtal.
4. Study the folk instruments.
5. Study the Gharanas of Tabla.

Course Content:-

- I. Ability to play Thekas: Aada chautal, Tilwada in Vilambit laya.
- II. Recitation of Tevra & suttal denoting sum, Tali & Khali
- III. Performance of simple Tihais in Jhaptal
- IV. Brief Knowledge of Folk Instruments
- V. Knowledge of the Gharanas of Tabla: Banaras & Ajarada

Bibliographies:

- a. Bhalchandra., D. M. (1991). *Taal Vadhy Shastra*. Gwalior: Sharma Pustak sadan.
- b. Courtney, D. Solo Tabla Drumming .
- c. Dandage, A. Sarvangin Tabla. Bhairav Prakashan.
- d. Garg, L. (1991). *Taal - Prakash*. Haras: Sangeet Karayalaya.
- e. Jamuna., D. P. Taal Vadhy Parichay. New Delhi:: Kanishka Publishers and distributors.
- f. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskar prakashan;.
- g. Pt. Mulgaonkar, A. Tabla.
- h. Wegner, F. Vintage Tabla Reporteiry.
- i. Srivastava, G. C. (2011). *Taal Parichay (Vol. 1-3)*. Ilahabad:: Rubi Prakashan;.

BACHELOR OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)
VII SEMESTER

Course - 701(Applied Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Theoretical study of Raga and Tala as prescribed.
2. Writing of Notations of composition of Vocal/ instrumental music.
3. History of Indian Music.
4. Essay on music topics.

Course Content:-

- I. Theoretical Knowledge of Ragas & Talas, Prescribed for practical and their comparative study wherever possible
- II. Reading and writing of Notations of compositions Alap, Taan etc. in the Ragas and Talas with prescribed Laykraries.
- III. History of Indian Music from 1857 to present day.
- IV. Essay on any relevant topic

Bibliographies:

- a. Agnihotri, R. M. (1998). *Sangeet Nibhandh*. Gwalior: Ramchandra Sangitalaya.
- b. Dr. Bahulkar, S. *Kalashastra Visharad* (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- c. Dr. Sharma, M. *Music India*. A. B. H. Publishing Hoouse.
- d. Dr. Sharma, S. (1996). *Bhatiya Sangeet ka Itihas*. Delhi: Sanjay Prakashan.
- e. Dr. Vasant. *Sangeet Visharad*. Hatras:: Sangeet Karyalaya.
- f. Hagdhale, S. (2012). *Surel Itihasachi Soneri Pane*. Mumbai: Sanskar Prakashan.
- g. Rajopadhyay, V. *Sangeet Shastra*. Akhil Bhartiya Gandharva Vidhyalaya.
- h. Rathod, B. *Thumri*. Jaipur:: University Book House Pvt. Ltd.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.

Course - 702 (General Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. To study voice culture.
2. To study Time cycle and Theory of Ragas.
3. To learn Raag Vargikaran system
4. To know the development of swarsaptak in music.

Course Content:-

- I. Voice culture for Vocal students & Playing techniques for Instrumental Students.
- II. Time cycle Theory of Ragas : Importance of 'Adhwa Darshak' Madhyam
- III. 'Raag Vargikaran' system: Mela & Thaata system
- IV. Development of 'Swar Saptak' in music
 1. Pythagorean Scale
 2. Diatonic Scale
 3. Indian Scale (Saptak)

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Jain, R. (2016). *Swar Aur Raag*. New Delhi:: Kanishka Publishers and Distributors.
- c. Dr. Mishra, A. (2002). *Bhartiya Kanth sangeet aur vadhya sangeet: Gayan - Vadan Sumel*. New Delhi:: Kanishka Publishers and Distributors.
- d. Garg, L. (1999). *Aavaj Surili kaise kare*. Haras:: Sangeet Karyalaya.
- e. Malik(Ed.). (1999). *Dhavani: Nature and Culture of Sound*. New Delhi: Indira Gandhi National Centre for Arts.
- f. Mishra, K. P. (2009). *Swar: Vigyan Evm Ganith*. New Delhi: Kanishka Publishers and Distributors.

Course - 703 (Practical I Viva Voce & Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objectives:-

1. Study of detail and non detail pattern of raga as prescribed.
2. Singing/playing of Drupad, Tarana, Thumari, Dadra.
3. Recitation of the prescribed Taalas and layakari's of Talas.

Course Content:-

- I. Detailed study of following Ragas:(Vilambit and Drut Khayal with Alap, & Taan)
 1. MiyaMalhar
 2. Shudha Sarang
 3. Marwa
- II. To study following Ragas in non detail: (Drut Khayal with Alap taan)
 1. Puriya
 2. Ramkali
 3. Megh
- III. Singing/playing one Dhrupad and one Tarana in any above Ragas.
- IV. Singing/Playing one Thumari, one Dadra.
- V. Recitation of following Talas with Sum, Khali, Tali and layakaries $\frac{3}{4}$ & $\frac{4}{3}$ in Teental.
 1. Ada Chautal
 2. Tilwada

Bibliographies:

- a. Banerjee, G. Raag Shastra (Vol.1, 2,). Sangeet Sadan Prakashan.
- b. Jha, Ramashray. Abhinav Geetanjali (Vol.1, 5) Illahbad:: Sangeet Sadan Prakashan.
- c. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 -6). Mumbai:: Shrimati Rohini Gogate.
- d. Pt.V.N. Bhatkahande, V. Kramiki Pustak Malika(Vol.1 - 6). Hatras:: Sangeet Karyalaya.
- e. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- f. Srivastava, H. Raag Parichay (Vol.2, 3, 4) . Sangeet Sadan Prakashan.
- g. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol. 2, 4).

Course - 704 (Practical II Stage Performance)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing on stage with special reference to
 - a. Vilambhit and Druth khayal
 - b. Sugam Sangeet

Course Content:-

Performance of One Vilambat and Drut Khayal of student's choice from prescribed Ragas for 30 minutes and one composition in Sugam Sangeet for 5 to 10 minutes duration. With special reference to the following points:-

1. Tuning of Tanpura properly.
2. Starting phrases of Ragas.
3. Presentation of vilambhit Bandish.
4. Development of Raga with Badhat and Upaj
5. Layakari and Taan Patterns.
6. Druth bandish presentation.
7. Emotions (Bhava) in Sugam sangeet.
8. Overall impression.

Course – 705 (Acoustics)

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. State and explain what acoustics is
2. State and explain the application of acoustic principles in music field
3. Explain in detail the working of microphone and amplifiers

Course Contents:-

I. What is acoustics?

Its importance in music for the richness in musical instruments:

II. Use of acoustics in designing auditorium

III. Types and use of microphones

IV. Structure and functioning of sound system including

1. Amplifier
2. Cables and wires
3. Mixer

Bibliographies:

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Gurjar, S. Sangeetache Dhwanishastra. Pune:: Madhavi Prakashan.
- c. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- d. Malik(Ed.). (1999). *Dhavani: Nature and Culture of Sound*. New Delhi: Indira Ghandhi National Centre for Arts.

BACHELOR OF PERFORMING ARTS (VOCAL & INSTRUMENTAL)
VIII SEMESTER

Course - 801 (Applied Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn the theoretical aspect of ragas & tala's.
2. Writing the Notations of composition.
3. History of music.
4. Learn swara and swara sthans of Hindustani and carnatic music.
5. Study the folk music of India.

Course Content:-

- I. Theoretical knowledge of Ragas & Talas, prescribed for practical and their comparative to study wherever possible.
- II. Reading and writing of Notations of compositions Alap, Taan etc. in the Ragas and Talas with prescribed Laykraries.
- III. Brief History of Indian Music from Vedic Period to 12th century.
- IV. Swara and Swar sthans of Hindustani and Carnatic Music.
- V. Brief out line of folk music of India.

Bibliographies:-

- a. Agnihotri, R. M. (1998). *Sangeet Nibhandh*. Gwalior: Ramchandra Sangitalaya.
- b. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- c. Dr. Sharma, M. Music India. A. B. H. Publishing Hoose.
- d. Dr. Sharma, S. (1996). *Bhatiya Sangeet ka Itihas*. Delhi: Sanjay Prakashan.
- e. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- f. Hagdhale, S. (2012). *Surel Itihasachi Soneri Pane*. Mumbai: Sanskar Prakashan.
- g. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.
- h. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.
- i. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.

Course - 802 (General Theory)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Study of sarana Chatushtayee.
2. Knowledge of Recording and reproduction of sound.
3. Study of specified musical terms.
4. Ancient theory of Raga classification.

Course Content:-

- I. Sarana Chatushtayee' study of 4 steps of sarana.
- II. Brief knowledge of Recording and reproduction of sound.
- III. Short notes
 - a. Varna
 - b. Alankar
 - c. Alpatva Bahutva
 - d. Aashray Raag
- IV. Ancient Theory of Raag classification: Gram Raag, upa Raag Bhasha, Vibhasha etc.

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Sharma, M. Music India. A. B. H. Publishing Hoose.
- c. Dr. Vasant. Sangeet Visharad. Hatras:: Sangeet Karyalaya.
- d. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya
- e. Rathod, B. Thumri. Jaipur:: University Book House Pvt. Ltd.
- f. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.

Course – 803 (Practical I Viva Voce & Other Forms)

Credits: 6

Marks: 120

Internal Assessment: 30

Total: 150

Course Objective:-

1. Study of prescribed ragas with special reference to vilambit and Druth Khayal.
2. Play/Singing of Dhamar, Tarana, Thumri Dadra.
3. Learn to recite Talas with Thali and Khali.

Course Content:-

- I. Detailed study of following Ragas : (Vilambit & Drut khayal with Alap & Taans)
 - a. Lalit
 - b. Darbari Kanda
 - c. Jaijaiwanti
- II. To study following Ragas in non detail: (Drut Khayal with Alap & Taan)
 - a. Poorvi
 - b. Adana
 - c. Shree
- III. Singing/playing one Dhamar and one Tarana in any above Ragas.
- IV. Singing/Playing one Thumari, one Dadra.
- V. Recitation of following Talas with sum, Khali, Tali and layakaries $\frac{3}{4}$, $\frac{4}{3}$
- VI. in Ektal
 - a. Matta Tal
 - b. Farodast

Bibliographies:-

- a. Banerjee, G. Raag Shastra (Vol.1, 2,). Sangeet Sadan Prakashan.
- b. Dandage, A. Complete Tabla.
- c. Garg, L. (1991). *Taal - Prakash*. Hatras: Sangeet Karayalaya.
- d. Jha, Ramashray. Abhinav Geetanjali (Vol.5,) Illahbad:: Sangeet Sadan Prakashan.

- e. Pt. Devdhar, B. R. Raag Bhodh(Vol.1 -6). Mumbai:: Shrimati Rohini Gogate.
- f. Pt.V.N. Bhatkande, V. Kramiki Pustak Malika(Vol.1 - 6). Hatras:: Sangeet Karyalaya.
- g. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1-7). Pranav Smruti Nyas.
- h. Shivpuji, G. *Lay Shastra*. Bhopal: Madhyapradesh Hindi Granth.
- i. Srivastava, H. Raag Parichay (Vol.2, 3) . Sangeet Sadan Prakashan.
- j. Vinayakrao.Patwardhan. P. Raag Vigyan (Vol.1, 2, 3,).
- k. Vashisth, S. (2002). *Taal Martandh*. Hatras: Sangeet Karyalaya.

Course – 804 (Practical II Stage Performance)

Credits: 4

Marks: 80

Internal Assessment: 20

Total: 100

Course Objectives:-

1. Learn the art of performing on stage with special reference to
 - a. Vilambhit and Druth khayal
 - b. Sugam Sangeet

Course Content:-

Performance of One Vilambat and Drut Khayal of student's choice from prescribed Ragas for 30 minutes and one composition in Sugam Sangeet for 5 to 10 minutes duration, with special reference to the following points:-

1. Tuning of Tanpura properly.
2. Starting phrases of Ragas.
3. Presentation of vilambit Bandish.
4. Development of Raga with Badhat and Upaj
5. Layakari and Taan Patterns.
6. Druth bandish presentation.
7. Emotions (Bhava) in Sugam sangeet.
8. Overall impression.

Course - 805 (Acoustics)

Credits: 2

Marks: 40

Internal Assessment: 10

Total: 50

Course Objectives:-

1. State and explain the relation between velocity, frequency and wavelength.
2. State the geographical representation of sound wave.
3. Explain the basic principles related to sound production, propagation.
4. Explain in detail the type of sound waves.

Course Contents:-

- I. Sound waves and their propagation.
- II. Types of waves (transverse and longitudinal)
- III. Relation between velocity, frequency and wavelength
- IV. Graphical representation of sound wave.

Bibliographies:-

- a. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:: Sanskar Prakashan.
- b. Dr. Gurjar, S. Sangeetache Dhwanishastra. Pune:: Madhavi Prakashan.
- c. Dr. Sharma, M. Music India. A. B. H. Publishing Hoouse.
- d. Malik(Ed.). (1999). *Dhavani: Nature and Culture of Sound*. New Delhi: Indira Ghandhi National Centre for Arts.