



गोंय विद्यापीठ

ताळगांव पठार

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(Accredited by NAAC)

GU/Acad –PG/BoS -NEP/2023/102/13

Date:24.07.2023

CIRCULAR

The University has decided to implement the UGC Curriculum and Credit Framework for the Undergraduate Programme (CCFUP) of **Bachelor of Performing Arts in Hindustani Classical Music in (Specialization)** under the National Education Policy (NEP) 2020 from the Academic Year 2023-2024 onwards.

The approved Syllabus of Semesters I and II of the **Bachelor of Performing Arts in Hindustani Classical Music in (Specialization)** Programme is attached.

Principals of Affiliated Colleges offering the **Bachelor of Performing Arts in Hindustani Classical Music in (Specialization)** Programme are requested to take note of the above and bring the contents of this Circular to the notice of all concerned.

(Ashwin Lawande)

Assistant Registrar – Academic-PG

To,

1. The Principals of Affiliated Colleges offering the Bachelor of Performing Arts in Hindustani Classical Music in (Specialization) Programme.

Copy to:

1. The Director, Directorate of Higher Education, Govt. of Goa.
2. The Dean, Faculty of Performing, Fine Art and Music, Goa University.
3. The Chairperson, BoS in Indian Classical Music.
4. The Controller of Examinations, Goa University.
5. The Assistant Registrar, UG Examinations, Goa University.
6. Directorate of Internal Quality Assurance, Goa University for uploading the Syllabus on the University website.

Programme Structure for Semester I to VIII Under Graduate Programme- Vocal

Semester	Major -Core	Minor	MC	AEC	SEC	I	D	VAC	Total Credits	Exit
I	PAV-100 Fundamentals of Hindustani Raagsangeet in Vocal (4)	PAT-111 Elements of Tabla (4)	PAV-131 BASICS IN Vocal SurelGeete OR PAH-131 Elements of Harmonium OR PAT-131 Elements of Traditional Tabla OR PAF-131 The Flute Avenue (3)		PAV-141 Applied & General Study of Music (3)					
II	PAV-101 Study of Hindustani RaagSangeet in Vocal (4)	PAH-112 Elements of Harmonium OR PAF-112 Elements of Flute (4)	Introduction To Harmonium/Flute PAV-132 RaagAnuraag OR PAH-132 The Melody of Harmonium OR PAT-132 The Rhythm of Tabla OR PAF-132 Intonation of Flute (3)		PAV-142 Applied & General Study of Music 3					PAV-161 Stage Performance (4)
III	PAV-200 Study of Hindustani	PAT - 211 Subsidiary in Tabla	Introduction To Tabla/		Applied and General Study of					

	Raagsangeet (4) PAV-201 Stage Performance (4)	Level 1 OR PAH - 211 Subsidiary in Harmonium Level 1 OR PAF-211 Level 1 Subsidiary in Flute 4	PAV-231 RaagAnuraag OR PAH-231 The Melody of Harmonium OR PAT-231 The Rhythm of Tabla OR PAF-231 Intonation of Flute 3		Music PAV-241 3					
IV	Improvisation in Hindustani Raagsangeet PAV-202 4 Study of Hindustani Raagsangeet PAV-203 4 Stage Performance PAV-204 4 Acoustics PAA-205 2	Subsidiary in Tabla level 2 PAT - 212 OR Subsidiary in Harmonium level 2 PAH - 212 OR Subsidiary in Flute level 2 PAF-212 4								Improvise on in raagsangeet PAV-162 4
V	Improvisation in raagsangeet PAV -300 4 Study of Hindustani RaagSangeet PAV-301 4	Subsidiary in Tabla level 3 PAT - 321 OR Subsidiary in Harmonium				Internshi p 2				

	Stage Performance PAV-302 4	level 3 PAH - 321 OR Subsidiary in Flute level 3 PAF-321 4								
VI	Improvisation in Hindustani Raagsangeet PAV-303 4 Study of Hindustani Raagsangeet PAV-304 4 Stage Performance PAV-305 4 Contribution of musical maestros (Minor Project – With Presentation) PAV-306 4	Subsidiary in Tabla level 4 PAT - 322 OR Subsidiary in Harmonium level 4 PAH - 322 OR Subsidiary in Flute level 4 PAF-322 4								
VII	Improvisation in Hindustani Raagsangeet PAV-400 4 Study of Hindustani Raagsangeet PAV-401 4	Subsidiary in Tabla level 5 PAT - 411 OR Subsidiary in Harmonium Level 5								

	Stage Performance PAV-402 4 Research Methodology PAR-403 4	PAH - 411 OR Subsidiary in Flute Level 5 PAF-411 4								
VIII	Improvisation in Hindustani Raagsangeet PAV-404 4 Study of Hindustani Raagsangeet PAV-405 4 Stage Performance PAV-406 4 Seminar based Presentation/ Discussion PAV-407 4	Subsidiary in Tabla Level 6 PAT - 412 OR Subsidiary in Harmonium Level 6 PAH - 412 OR Subsidiary in Flute Level 6 PAF-412 4								
Sem VIII with research 4	Seminar based presentation in vocal music /Discussion PAV-408	Subsidiary in Tabla PAT - 412 OR Subsidiary in Harmonium PAH - 412 OR Subsidiary in Flute PAF-412 4					Research Project 12			

Programme Structure for Semester I to VIII Under Graduate Programme- Harmonium

Semester	Major -Core	Minor	MC	AEC	SEC	I	D	VAC	Total Credits	Exit
I	Fundamentals of Hindustani Raagsangeet in Harmonium PAH-100 4	Elements of Tabla PAT-111 4	BASICS IN Vocal SurelGeete PAV-131 OR Elements of Harmonium PAH-131 OR Elements of Traditional Tabla PAT-131 OR The Flute Avenue PAF-131 3		Applied & General Study of Music PAH-141 3			Environ mental practices in Goa VAC103 Constitu tional values and Obligatio ns VAC105 2		
II	Study of Hindustani RaagSangeet in Harmonium PAH-101 4	1. 1.Elements of Vocal PAV-112 OR Elements ofFlute PAF-112 4	INTRODUCTION TO Harmonium/Flute RaagAnuraag PAV-132 OR The Melody of Harmonium PAH-132 OR The Rhythm of Tabla PAT-132 OR Intonation of Flute PAF-132 3		Applied & General Study of Music PAH-142 3			Green Energy System VAC113 Yoga and Ayurved a VAC116 2		Stage Performanc e PAH-161 4
III	Study of Hindustani Raagsangeet PAH-200	Subsidiary in Vocal Level 1 PAV - 211	INTRODUCTION TO Tabla/ RaagAnuraag	Hindi HIN – 251/	Applied and General Study of Music					

	<div>4</div> <div>Stage Performance</div> <div>PAH-201</div> <div>4</div>	<div>OR</div> <div>Subsidiary in Tabla</div> <div>Level 1</div> <div>PAT - 211</div> <div>OR</div> <div>Subsidiary in Flute</div> <div>Level 1</div> <div>PAF-211</div> <div>4</div>	<div>PAV-231</div> <div>OR</div> <div>The Melody of</div> <div>Harmonium</div> <div>PAH-231</div> <div>OR</div> <div>The Rhythm of Tabla</div> <div>PAT-231</div> <div>OR</div> <div>Intonation of Flute</div> <div>PAF-231</div> <div>3</div>	<div>Marathi</div> <div>MAR –</div> <div>251/</div> <div>Konkani</div> <div>KON - 251</div> <div>2</div>	PAH-241	3					
IV	<div>Improvisation in</div> <div>Hindustani</div> <div>Raagsangeet</div> <div>PAH-202</div> <div>4</div> <div>Study of Hindustani</div> <div>Raagsangeet</div> <div>PAH-203</div> <div>4</div> <div>Stage Performance</div> <div>PAH-204</div> <div>4</div> <div>Acoustics</div> <div>PAA-205</div> <div>2</div>	<div>Subsidiary in Vocal</div> <div>Level 2</div> <div>PAV - 212</div> <div>OR</div> <div>Subsidiary in Tabla</div> <div>Level 2</div> <div>PAT - 212</div> <div>OR</div> <div>Subsidiary in Flute</div> <div>Level 2</div> <div>PAF-212</div> <div>4</div>		<div>Hindi</div> <div>HIN –</div> <div>252/</div> <div>Marathi</div> <div>MAR –</div> <div>252/</div> <div>Konkani</div> <div>KON - 252</div> <div>2</div>						Improvisation in Raagsangeet PAH- 162	4
V	<div>1. 1. Improvisation in raagsangeet</div> <div>2. PAH-300</div> <div>4</div> <div>3. 2. Study of Hindustani RaagSangeet</div> <div>4. PAH-301</div> <div>4</div> <div>5. 3. Stage</div>	<div>Subsidiary in Vocal</div> <div>Level 3</div> <div>PAV - 321</div> <div>OR</div> <div>Subsidiary in Tabla</div> <div>Level 3</div> <div>PAT - 321</div> <div>OR</div>					Internship	2			

	Performance 6. PAH-302 4	Subsidiary in Flute Level 3 PAF-321 4								
VI	Improvisation in Hindustani Raagsangeet PAH-303 4 Study of Hindustani Raagsangeet PAH-304 4 Stage Performance PAH-305 4 Contribution of musical maestros (Minor Project – With Presentation) PAH-306 4	Subsidiary in Vocal Level 4 PAV - 322 OR Subsidiary in Tabla Level 4 PAT - 322 OR Subsidiary in Flute Level 4 PAF-322 4								
VII	Improvisation in Hindustani Raagsangeet PAH-400 4 Study of Hindustani Raagsangeet PAH-401 4 Stage Performance PAH-402 4 Research Methodology PAR-403	Subsidiary in Vocal Level 5 PAV - 411 OR Subsidiary in Tabla Level 5 PAT - 411 OR Subsidiary in Flute Level 5 PAF-411 4								

	4									
VIII	Improvisation in Hindustani Raagsangeet PAH-404 4 Study of Hindustani Raagsangeet PAH-405 4 Stage Performance PAH-406 4 Seminar based Presentation/ Discussion PAH-407 4	Subsidiary in Vocal Level 6 PAV - 412 OR Subsidiary in Tabla Level 6 PAT - 412 OR Subsidiary in Flute Level 6 PAF-412 4								
Sem VIII with research 4	Seminar based presentation in vocal music /Discussion PAH-408 4	Subsidiary in Vocal PAV - 412 OR Subsidiary in Tabla PAT - 412 OR Subsidiary in Flute PAF-412 4					Research Project 12			

Programme Structure for Semester I to VIII Under Graduate Programme- Tabla

Semester	Major -Core	Minor	MC	AEC	SEC	I	D	VAC	Total Credits	Exit
I	Fundamentals of Tabla and rhythms PAT-100 4	Elements of vocal PAV-111 4	BASICS IN Vocal SurelGeete PAV-131 OR Elements of Harmonium PAH-131 OR Elements of Traditional Tabla PAT-131 OR The Flute Avenue PAF-131 3		Applied & General Study of Tabla PAT-141 3					
II	Study of Tabla and technical terms PAT-101 4	1. 1.Elements of Harmonium PAH-112 OR Elements ofFlute PAF-112 4	INTRODUCTION TO Harmonium/Flute RaagAnuraag PAV-132 OR The Melody of Harmonium PAH-132 OR The Rhythm of Tabla PAT-132 OR Intonation of Flute PAF-132 3		Applied & General Study of Tabla PAT-142 3					Stage Performanc e PAT-161 4
III	1. Study of Delhi Gharana PAT-200	Subsidiary in Vocal Level 1 PAV - 211	INTRODUCTION TO Tabla/ RaagAnuraag		Applied and General Study of Tabla					

	4 2. Stage Performance PAT-201 4	OR Subsidiary in Harmonium Level 1 PAH - 211 OR Subsidiary in Flute Level 1 PAF-211 4	PAV-231 OR The Melody of Harmonium PAH-231 OR The Rhythm of Tabla PAT-231 OR Intonation of Flute PAF-231 3		PAT-241 3					
IV	1. Study of AjradaGharana PAT-202 4 2. Stage Performance. PAT-203 4 3. Accompaniment to DrutKhayal. PAT-204 4 4. Contributors of AjradaGharana PAT-205 2	Subsidiary in Vocal Level 2 PAV - 212 OR Subsidiary in Harmonium Level 2 PAH - 212 OR Subsidiary in Flute Level 2 PAF-212 4		Hindi HIN – 252/ Marathi MAR – 252/ Konkani KON - 252 2						Accompaniment to Vilambitkhyal (Vocal/instrumental) PAT-162 4
V	1. Comparative study of Delhi &AjradaGharana PAT-300 4 2. Stage Performance PAT-301 4	Subsidiary in Vocal Level 3 PAV - 321 OR Subsidiary in Harmonium Level 3 PAH - 321				Internship 2				

	3. Accompaniment to Vilambitkhayal (Vocal/instrumental) PAT-302 4 4. Acoustics PAA-303 2	OR Subsidiary in Flute Level 3 PAF - 321 4								
VI	1. Comparative study of the practical aspect of Lucknow&FarukhabadGharana PAT-304 4 2. Stage Performance PAT-305 4 3. Accompaniment to Vilambit, &DrutKhayal. PAT-306 4 4. Minor project. PAT-307 4	Subsidiary in Vocal Level 4 PAV - 322 OR Subsidiary in Harmonium Level 4 PAH - 322 OR Subsidiary in Flute Level 4 PAF - 322 4								
VII	1. Study of BenarasGharana PAT-400 4 1. Stage Performance PAT-401 4 2. Accompaniment	Subsidiary in Vocal Level 5 PAV - 411 OR Subsidiary in Harmonium Level 5 PAH - 411 OR								

	to Classical and Semi classical music. PAT-402 4 3. Research methodology PAR-403	Subsidiary in Flute Level 5 PAF-411 4								
VIII	1. Musical contribution by the great musicians (Seminar Based). PAT-404 2. Study of Gats. PAT-405 4 3. Stage Performance PAT-406 4 4. Study of Chakradhars &Tihai. PAT-407 4	Subsidiary in Vocal Level 6 PAV - 412 OR Subsidiary in Harmonium Level 6 PAH - 412 OR Subsidiary in Flute Level 6 PAF-412 4								
Sem VIII with research 4	1. Musical contribution by the great musicians (Seminar & Presentation Based). PAT-408 4	Subsidiary in Vocal PAV - 412 OR Subsidiary in Harmonium PAH - 412 OR Subsidiary in Flute PAF-412 4					Research Project 12			

Name of the Programme: Bachelor of Performing Arts in Vocal

Course Code: PAV-100

Title of the Course: Fundamentals of Hindustani Raag Sangeet*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Nil	
Objectives:	Students will be able to: 1. Understand of all Thaats. 2. Learn VilambitKhayal/ Gat/ Masitkhani Gat in the prescribed Raagas in the syllabus. 3. Learn the Ragas with Gayaki in DrutBandish/ ChhotaKhayal 4. Learn to recite the Talas with Taali/ Khali. 5. Study one Bhaktigeet/ Bhajan.	
Content:	Unit - I. a. Introduction of all 10 Thaatas.	5Hrs
	Unit - II. To study the following Ragas in non – detail/ Drutkhayal with Aalap&Taan. a. VrindavaniSarang b. Bhoop	20Hrs
	Unit - III. To study the following Ragas in detail/ Vilambitkhayal with Aalap&Taan. a. Yaman b. Bhairav	25Hrs
	Unit - IV. Study of Semi Classical forms of Music & Taalas: a. Singing one Bhaktigeet/ Bhajan. b. Recitation of following Taalas showing Theka, Bol, Sum, Khali, Tali in vilambit, Madhya and drut Lay in Ektaal& Teen Taal.	10Hrs
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	a. Pt.V.N. Bhatkhande, V. KramikiPustak Malika(Vol.2- 3). Hatras: SangeetKaryala. b. Jha, Ramashray. AbhinavGeetanjali. Allahabad::SangeetSadanPrakashan. c. Pt. Devdhar, B. R. RaagBhodh(Vol.1 6). Mumbai::ShrimatiRohiniGogate. d. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. e. VinayakraoPatwardhan. P. RaagVigyan. f. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. g. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.	
Course Outcomes	Students will be able to: 1. Sing all Thaatas. 2. Sing VilambitKhayalin the prescribed Raagas in the syllabus. 3. Sing the Ragas with Gayaki in DrutBandish/ ChhotaKhayal 4. Recite the talas with Taali/ Khali. 5. Sing one Bhaktigeet/ Bhajan.	

***This is a viva paper.**

Name of the Programme: Bachelor of Performing Arts in Vocal

Course Code: PAV-101

Title of the Course: Study of Hindustani Raag Sangeet*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Nil	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Learn a VilambitKhayal/ Gat/ Masitkhani Gat (with Alaap and Taanas) in detail and one VilambitKhayal in other Raaga(only Bnadish with Theka).2. Learn the Ragas with systematic Aalap&Taanas in DrutBandish/ ChhotaKhayal (Perform any 1 in detail & knowledge of other 3).3. Learn to recite the talas with Taali/ Khali with Single and Double. (Ekgun / Dugun)4. LearnTarana in any one raga from syllabus.5. Learn a Natyageet and Bhavgeet in semi classical forms.	
Content:	Unit I – To study the following raagas in non – detail / Drutkhayal / Gat withAalap&Taan. <ol style="list-style-type: none">a. AlhaiyaBilawalb. Desc. Malkauns	15 Hrs
	Unit – II To study the following raagas in detail / Vilambitkhayal / Gat with Aalap&Taan. <ol style="list-style-type: none">a. Bhoopb. Bhimpalas	20Hrs
	Unit III - Study of classical/ semi classical forms of music: <ol style="list-style-type: none">a. One Tarana in aboveprescribed Raagas.b. Singing of one Bhajan / Natyageet / Bhavgeet.	15 Hrs
	Unit IV:Recitation of following taal as with bol, khali, taali, dugun&chougun. <ol style="list-style-type: none">a. Keharvab. Dadra	10 Hrs
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">a. Pt.V.N. Bhatkahande, V. KramikiPustakMalika(Vol.2- 3). Hatras: SangeetKaryala. Dandage, A. Complete Tabla.b. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas.c. Vinayakrao.Patwardhan. P. Raag Vigyand. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadan Prakashan.e. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate.f. Dandage, A. SarvanginTabla. Bhairav Prakashan.	
Course Outcomes	Students will be able to: <ol style="list-style-type: none">1. Sing VilambitKhayal (with Alaap and Taanas) in detail.2. Sing the Ragas with systematic Aalap&Taanas in DrutBandish / Chhota Khayal.3. Recite the talas with Taali/ Khali with Single and Double. (Ekgun/ Dugun)4. Sing Tarana.5. Sing a Natyageet and Bhavgeet in semi classical forms.	

*This is a viva paper.

Name of the Programme: Bachelor of Performing Arts in Harmonium

Course Code: PAH-100

Title of the Course: Fundamentals of Hindustani Raag Sangeet*

Number of Credits: 04

Effective from AY: 2023-2024

Prerequisites for the course:	Nil	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Understand all Thaats.2. Learn VilambitKhayal/ Gat/ Masitkhani Gat in the prescribed Raagas in the syllabus.3. Learn the Ragas with Gayaki in DrutBandish/ ChhotaKhayal4. Learn to recite the Talas with Taali / Khali.5. Study one Bhaktigeet/ Bhajan/ Drut Gat/ Dhoon in case of Instrumental.	
Content:	Unit - I. a. Introduction of all 10 Thaatas.	5 Hrs
	Unit - II. To study the following Ragas in non – detail/ Drutkhayal with Aalap&Taan. a. VrindavaniSarang b. Bhoop	20 Hrs
	Unit - III. To study the following Ragas in detail/ Vilambitkhayal with Aalap&Taan. a. Yaman b. Bhairav	25 Hrs
	Unit - IV. Study of Semi Classical forms of Music & Taalas: a. Playing one Bhaktigeet/ Bhajan/ Drut Gat/ Dhoon. b. Recitation of following Taalas showing Theka, Bol, Sum, Khali, Tali in vilambit, Madhya and drut Lay in Ektaal& Teen Taal.	10 Hrs
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">a. Pt. V. N. Bhatkhande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala.b. Jha, Ramashray. AbhinavGeetanjali. Illahbad::SangeetSadanPrakashan.c. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::ShrimatiRohiniGogate.d. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas.e. VinayakraoPatwardhan. P. RaagVigyan.f. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan.g. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.	
Course Outcomes	Students will be able to: <ol style="list-style-type: none">1. Play all Thaatas.2. PlayVilambitKhayal/ Gat/ Masitkhani Gat in the prescribed Raagas in the syllabus.3. Play the Raagas with Gayaki in DrutBandish/ ChhotaKhayal4. Recite the talas with Taali/ Khali.5. Play one Bhaktigeet/ Bhajan/ Drut Gat/ Dhoon.	

***This is a viva paper.**

Name of the Programme: Bachelor of Performing Arts in Harmonium

Course Code: PAH-101

Title of the Course: Study of Hindustani Raag Sangeet*

Number of Credits: 04

Effective from AY: 2023-2024

Prerequisites for the course:	Nil	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Learn a VilambitKhayal/ Gat/ Masitkhani Gat (with Alaap and Taanas) in detail and one VilambitKhayal in another Raaga (only Bnadish with Theka).2. Learn the Ragas with systematic Aalap&Taanas in DrutBandish/ ChhotaKhayal (Perform any 1 in detail & knowledge of other 3).3. Learn to recite the talas with Taali/ Khali with Single and Double. (Ekgun / Dugun)4. Learn Lakshangeet&Tarana.5. Learn a Natyageet and Bhavgeet in semi classical forms.	
Content:	Unit I – To study the following raagas in non – detail / Drutkhayal / Gat with Aalap&Taan. <ol style="list-style-type: none">a. AlhaiyaBilawalb. Desc. Malkauns	15 Hrs
	Unit – II To study the following raagas in detail / Vilambitkhayal / Gat with Aalap&Taan. <ol style="list-style-type: none">a. Bhoopb. Bhimpalas	20Hrs
	Unit III - Study of classical/ semi classical forms of music: <ol style="list-style-type: none">a. Playing of one Bhajan / Natyageet / Bhavgeet / Dhun.	15 Hrs
	Unit IV: Recitation of following taalas with bol, khali, taali, dugun&chougun. <ol style="list-style-type: none">a. Keharvab. Dadra	10 Hrs
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">a. Pt.V.N. Bhatkhande, V. KramikiPustakMalika(Vol.2- 3). Hatras: SangeetKaryala.b. Dandage, A. Complete Tabla.c. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas.d. Vinayakrao.Patwardhan. P. RaagVigyane. Jha, Ramashray. AbhinavGeetanjali. Illahbad: SangeetSadan Prakashan.f. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate.f. Dandage, A. SarvanginTabla. BhairavPrakashan.	
Course Outcomes	Students will be able to: <ol style="list-style-type: none">1. PlayVilambitKhayal / Gat/ Masitkhani Gat (with Alaap and Taanas) in detail.2. Play the Ragas with systematic Aalap&Taanas in DrutBandish / ChhotaKhayal.3. Recite the talas with Taali/ Khali with Single and Double. (Ekgun/ Dugun)4. Play a Natyageet/Bhavgeet/ Bhajan/ Dhun in semi classical forms.	

***This is a viva paper.**

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code: PAT-100

Title: Fundamentals of Tabla and Rhythm*

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Nil	
Objectives	Learners will be able to 1. Learn to produce various syllabus of Tabla. 2. Study prescribed Talas. 3. Learn to recite the Thekas with simple composition. 4. Learn to play basic Kaydas in Teentaal.	
Content	Unit 1. Nikas a. Producing syllables (Varna's) on Tabla & Daga with respect to the characteristics of Delhi Gharana. b. Play akayda of Delhi Gharana with 8 paltas & Tihai. c. Play a Tishra Jaatikayda of Delhi Gharana with 8 paltas & Tihai. d. Play a Rela with 3 Tihais & 3 tukras in Taal Teentaal. e. Oral rendering of all the learnt compositions with Tali & Khali Kriya. f. Knowledge of all the practical aspects of Tabla as mentioned in the foundation course.	20.hrs
	Unit 2. Padhant Learn the following thekas with oral renderings in the following Talas with simple & double layas. a. Teental b. Jhaptaal c. Rupak	20hrs
	Unit 3. Performance Presentation of Tabla Solo in Teental for 15 minutes consisting of the compositions learnt in unit 1 with Nagma.	20 hrs
Pedagogy	Lectures shall be in Practical & interactive in nature to learning.	
References/ Readings	a. Courtney, D. Solo Tabla Drumming. b. D&A, A. Complete Tabla. c. D&A, A. Sarvangin Tabla. Bhairav Prakashan. d. Jamuna., D. P. Taal Vadhyaparichay. New Delhi:: Kanishka Publishers & distributors. e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai:: sanskarprakashan; f. Lele, A. (2012). <i>Mala Umagalela Tabla</i> . Mumbai: Sanskar Prakashan. g. Pt. Mulgaonkar, A. Tabla . h. Wegner, F. Vintage Tabla Reporteiry.	
Course Outcome	Students will be able to 1. Reproduce basic syllables on tabla 2. play a kayada of delhi gharana 3. Recite the Thekas with simple composition, 4. play tishra jati kayada with 8 palta's and tihai 5. Play a rela 6. orally render the compositions of tabla as prescribed	

*** This is a viva paper.**

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code: PAT-101

Title: Study of Tabla and Technical Terms *

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Nil	
Objectives	Students will be able to 1. Produce basic syllables on Tabla(Daya) &Dagga(Baya) 2. Study Ektaal, Dadra &Keherwa 3. Oral rendering of the basic compositions. 4. Learn the grouping of syllabus of Tabla. 5. Learn the art of Playing Tablasolo on the Stage.	
Content	Unit 1. Study of Ektal a. Knowledge of practical aspects of Tablaas mentioned in the previous semester. b. Playing Phrases of Delhi Gharana. c. To study taalEktaal- i. Two Kaydas with Eight paltas&Tihai. ii. One rela with Eight paltas&Tihai. iii. Two tukras &two chakradhar's.	20 Hrs
	Unit 2. Study of taals used in Semi-classical music a. Taal Dadra - Two variations of the Theka & simple Tihai. b. Taal Keharwa:- Two variations of the Theka & simple Tihai.	20 Hrs
	Unit 3. Stage Performance a. Oral rendering of all the practical aspects of Tablaas mentioned in the practical with Taali & Khali kriya. b. Presentation of Tabla solo in Ektal for 15 minutes with Nagma.	20 Hrs
Pedagogy	Lectures shall be in Practical &interactive in nature to learning.	
References/ Readings	a. Courtney, D. Solo Tabla Drumming. b. D&age, A. Complete Tabla. c. D&age, A. SarvanginTabla. BhairavPrakashan. d. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers & distributors. e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;. f. Lele, A. (2012). <i>Mala UmagalelaTabla</i> .Mumbai: SanskarPrakashan. g. Pt. Mulgaonkar, A. Tabla . h. Wegner, F. Vintage TablaReporteiry.	
Course Outcome	1. Students will be able to Produce basic syllables on Tabla(Daya) &Dagga (Baya), 2. know Ektaal, Dadra &Keherwa, recite Oral rendering of the basic compositions, know the grouping of syllabus of Tabla, 3. know the art of Playing Tabla solo on the Stage. 4. Students will be able to know the appropriate notation System. Know Lay &Laykari. 5. play tabla solo in ektal for 15 minutes with a kayada,rela,tukda and chakradhar 6. Know the evolution of ancient percussion instruments.,Know History & contribution of maestros in the field of Tabla.	

***This is viva paper**

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code:PAV - 111

Title of the Course: Elements of Vocal*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites of the course	Nil	
Objectives:	Students will be able to: 1. Get the knowledge of basic Swaras. 2. Learn ShuddhaSwaras. 3. Learn the TaalTeentaal. 4. Learn basics of RaagYaman, RaagBhoop&RaagBhimpalas. 5. Learn SargamGeet in the Prescribed Raagas.	
Content:	Unit I – Introduction to Shuddh Swaras and SwarSaptak, study of four Alankars in Shuddh Swaras.	20Hrs
	Unit II – Study of Yaman, Bhoop & Bhimpalas with its Aroh – Avroh, Vistar, Sargamgeet.	30Hrs
	Unit III – Study of TaalTeentaal with its Matra, Khand, Taali, Khali.	10Hrs
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	a. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. b. Srivastav, Raag Parichay.	
Course Outcomes	Students will be able to: 1. Sing the basic Swaras and identify the Swat Saptak. 2. Sing shuddha swaras with Alankar. 3. Identify and Recite the TaalTeentaal. 4. Sing basics of RaagYaman, Raag Bhoop & RaagBhimpalas. 5. Sing a SargamGeet in the Prescribed Raagas.	

*** This is a viva paper.**

Name of the Programme: Bachelor of Performing Arts in Harmonium

Course Code:PAV - 112

Title of the Course: Elements of Vocal*

Number of Credits: 04

Effective from AY: 2023-2024

Prerequisites for the course:	Nil	
Objectives:	Students will be able to: 1. Get the knowledge of basic Swaras. 2. Learn ShuddhaSwaras. 3. Learn the TaalTeentaal. 4. Learn basics of RaagYaman, RaagBhoop & RaagBhimpalas. 5. Learn SargamGeet in the Prescribed Raagas.	
Content:	Unit I – Introduction to Shuddh Swaras and SwarSaptak, study of four Alankars in Shuddh Swaras.	20Hrs
	Unit II – Study of Yaman, Bhoop & Bhimpalas with its Aroh – Avroh, Vistar, Sargamgeet.	30Hrs
	Unit III – Study of TaalTeentaal with its Matra, Khand, Taali, Khali.	10Hrs
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	a. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. b. Srivastav, Raag Parichay.	
Course Outcomes	Students will be able to: 1. Sing the basic Swaras and identify the Swat Saptak. 2. Sing shuddha swaras with Alankar. 3. Identify and Recite the TaalTeentaal. 4. Sing basics of RaagYaman, Raag Bhoop & Raag Bhimpalas. 5. Sing a SargamGeet in the Prescribed Raagas.	

*** This is a viva paper.**

Name of the Programme: Bachelor of Performing Arts in Vocal

Course Code: PAH - 112

Title of the Course: Elements of Harmonium*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Nil	
Objectives:	Students will be able to: 1. Get the knowledge of basic Swaras. 2. Learn ShuddhaSwaras. 3. Learn the TaalTeentaal. 4. Learn basics of RaagYaman, RaagBhoop&RaagBhimpalas. 5. Learn SargamGeet in the Prescribed Raagas.	
Content:	Unit I – Introduction to ShuddhSwaras and SwarSaptak, study of four Alankars in ShuddhSwaras.	20Hrs
	Unit II – Study of Yaman, Bhoop&Bhimpalas with its Aroh – Avroh, Vistar, Sargamgeet.	30Hrs
	Unit III – Study of TaalTeentaal with its Matra, Khand, Taali, Khali.	10 Hrs
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	a. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. b. Srivastav, RaagParichay.	
Course Outcomes	Students will be able to: 1. Play the basic Swaras and identify the Swat Saptak. 2. Play shuddhaswaras with Alankar. 3. Identify and Recite the TaalTeentaal. 4. Play basics of RaagYaman, RaagBhoop&RaagBhimpalas. 5. Play a SargamGeet in the Prescribed Raagas.	

*** This is a viva paper.**

Name of the Programme: Bachelor of Performing Arts in Vocal**Course Code: PAT-111****Title: Elements of Tabla*****Number of Credits: 4****Effective from: AY 2023-24**

Pre-requisites for the Course	Nil	
Objectives:	1. To be able to describe the different parts of Tabla. 2. Knowledge of producing basic syllables on Tabla. 3. To be able to play the Thekas of Basic Taalas. 4. To know the definitions of technical terms of Tabla.	
Content:	Unit I – a. Identification of various terms and parts of Tabla& Dagga e.g. Kinar a. Syahi, Maidan, Lav, Gajra etc. b. Description of each part of Tabla and Dagga c. Playing the Basic syllables of Tabla	15Hrs
	Unit II – a. Producing various syllables on Tabla and Dagga individually. b. Producing various combined syllables (sanyukt) on Tabla and Dagga. c. Producing various combinations of syllables into words and sentences.	15Hrs
	Unit III – a. Ability to recite on clap and play the following Thekas: i. Keharva ii. Dadra iii. Teental	15Hrs
	UNIT IV a. Definitions of the following technical terms: i. Sangeet ii. Taal iii. Matra iv. Laya v. Avartan.	15 Hrs
Pedagogy:	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	a. Courtney, D. Solo Tabla Drumming. b. Dandage, A. Complete Tabla. c. Dandage, A. SarvanginTabla. BhairavPrakashan. d. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers and distributors. e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;. f. Lele, A. (2012). <i>Mala UmagalelaTabla</i> . Mumbai: SanskarPrakashan. g. Pt. Mulgaonkar, A. Tabla. h. Wegner, F. Vintage TablaReporteiry.	
Course Outcome:	Students will be able to : 1. Students will be able to describe the different parts of Tabla. 2. Produce basic syllables on Tabla, 3. play the Thekas of Basic Taalas 4. Get the knowledge of the definitions of technical terms of Tabla.	

***This is viva paper**

Name of the Programme: Bachelor of Performing Arts in Vocal

Course –PAF - 112

Title of Course: Elements of Flute*

Number of Credits:4

Effective from AY 2023-24

Pre-requisites for the Course	Nil	
Objectives	Learners will 1. Learn how to grip the Flute, Finger Placement and Blowing Technique. 2. Learn to play Alankars in Thaata Kalyan and Bilawal. 3. Have basic understanding of the concepts of Hindustani Classical Music and Bhatkhande Notation System.	
Content	Unit 1. Gripping Technique a. To study the correct technique of holding the flute according to the physique of the learner. b. Ensuring correct way of finger placement on Flute. c. Learning correct blowing techniques with breathing exercises to ensure a smooth sound.	20Hrs
	Unit 2. Playing of Alankars a. To Play two, three, four and five swara alankars in Thaata Bilawal and Kalyan. b. Playing the Alankars in Double Speed.	20Hrs
	Unit 3 Concepts of Hindustani Classical Music and Bhatkhande Notation System a. Understanding of the Concepts like Swar, Laya, Taal, Raga, Aroh-avaroha, Vaadi-samvaadi, Jaati, Thaata, Raga Samay. b. Understanding Bhatkhande Notation system.	20Hrs
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai: SanskarPrakashan.	
Course Outcome	At the end of the course student will be able to 1. Learn the technique of holding the flute 2. Play the Flute with correct technique. 3. Will be able to play alankars in Thaata Kalyan and Bilawal. 4. Will have understanding of Basic Concepts in Hindustani Classical Music and Bhatkhande Notation System.	

*** This is a viva paper.**

Name of the Programme: Bachelor of Performing Arts in Vocal

Course Code : PAV-131

Title of Course: Sural Geete (Vocal)

Number of Credits: 3

Effective from AY 2023-24

Pre-requisites for the Course	Nil	
Objectives	1. Knowledge of BhaktiGeet composed by SudhirPhadke. 2. Learn to sing Marathi film songs/Marathi Bhavgeet sung by LataMangeshkar/DevakiPandit/ SudhirPhadke/Arun Date 3. Study of Hindi Film songs composed by C. R. Ramchandra/ R. D. Burman	
Content	Unit 1. Singing 4Bhaktigeets a. Introduction of Swaras(Notes) used in composition. b. Bhaktigeet composed by SudhirPhadke	15 Hrs
	Unit 2. Singing 4Marathi film song/ Marathi Bhavgeet a. Introduction of Swaras(Notes) used in composition. b. Marathi film song or Marathi Bhavgeet sung by LataMangeshkar/ DevakiPandit/ SudhirPhadke/ Arun Date	15 Hrs
	Unit 3. Singing 4Hindi Film songs a. Introduction of Swaras (Notes) used in composition. b. Knowledge of Hindi Film songs composed by C. R. Ramchandra/ R. D. Burman	15 Hrs
Pedagogy	Lectures shall be in Practical and interactive in nature to learning.	
Audio references	Relevant videos on YouTube	
Course Outcome	Students will be able to 1. Sing the swaras used in prescribed compositions. 2. Sing BhaktiGeets composed by SudhirPhadke. 3. Sing Marathi film songs/Marathi Bhavgeet sung by LataMangeshkar/ DevakiPandit/ SudhirPhadke/ Arun Date 4. Sing Hindi Film songs composed by C. R. Ramchandra/ R. D. Burman	

Name of the Programme: Bachelor of Performing Arts in Vocal

CourseCode – PAV-132

Title of Course: Raag Anuraag (Vocal)

Number of Credits: 3

Effective from AY 2023-24

Pre-requisites for the Course	Nil	
Objectives	1. Knowledge of songs based on RaagYaman/Shivaranjani/Bageshree 2. Study of compositions of following Music Directors.Pt. HrudaynathMangeshkar/ShridharPhadke 3. Study of Hindi Film songs composed by S. D. Burman/ A. R. Rehman	
Content	Unit 1. Singing 3 Songs a. Important Phrases in RaagYaman/Bageshree/Shivaranjani. b. Songs based on RaagYaman/Bageshree/Shivaranjani.	15 Hrs
	Unit 2. Singing 3Marathi film songs/ Bhavgeet a. Introduction of Swaras (Notes) used in composition. b. Knowledge of songs composed by Pt. HrudaynathMangeshkar/ShridharPhadke	15 Hrs
	Unit 3 . Singing 3Hindi Film songs a. Introduction of Swaras (Notes) used in composition. b. Knowledge of Hindi Film songs composed by S. D. Burman/ A. R. Rehman	15 Hrs
Pedagogy	Lectures shall be in Practical and interactive in nature to learning.	
Audio references	Relevant videos on YouTube	
Course Outcome	Students will be able to 1. Sing important phrases of RaagYaman/Bageshree/Shivaranjani. 2. Sing songs based on RaagYaman/Shivaranjani/Bageshree. 3. Sing compositions of following Music Directors Pt. Hrudaynath Mangeshkar/Shridhar Phadke 4. Sing hindi Film songs composed by S. D. Burman/ A. R. Rehman.	

Name of the Programme: Bachelor of Performing Arts in Harmonium

Course Code: PAH-131

Title of the Course: Elements of Harmonium

Number of Credits: 03

Effective from AY: 2023-2024

Prerequisites for the course:	Nil	
Objectives:	Students will be able to: 1. Get the basic knowledge of that Bilawal, Kalyan and Kafi. 2. Learn oneSargamGeet and ChhotaKhayal inRaagYaman ,RaagKafi3.Learn the Taalas :Ektaal and Dadra.	
Content:	Unit I – a. Introduction of fingering techniques and bellowing techniques along with baiscshudhswaralankars.	20Hrs
	Unit II – a. Studyof alankars of 2,3,4,5 swaras in following thaats: Bilawal, Kalyan , Kafi b. Study of Sargamgeet and ChotaKhayalin following raags 1) RaagYaman 2) RaagKafi	15Hrs
	Unit III – Study of Taal Dadra and TaalEktaal with its Matra, Khand, Taali, Khali.	10Hrs
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	a. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. b. Srivastav, RaagParichay.	
Course Outcomes	Students will be able to: 1. Learn the fingering techniques. 2. To play alankars in that bilawal, kafi and kalyan. 3. To play one SargamGeet and Chhota Khayal in Raag yaman and raag kafi. 4. Recite taal Ektaal and Dadra with details.	

Name of the Programme: Bachelor of Performing Arts in Harmonium

Course Code: PAH-132

Title of the Course: The Melody of Harmonium

Number of Credits: 03

Effective from AY: 2023-2024

Prerequisites for the course:	Nil	
Objectives:	Students will be able to: 1. Get the basic knowledge of that Bilawal, Khamaj and Bhairav 2. Learn one SargamGeet and ChhotaKhayal inRaagBhoop and raagKhamaj 3. Learn the Taalas :Teentaal and Kehrwa.	
Content:	Unit I – a. Introduction of fingering techniques and bellowing techniques along with basic shudhswaralankars.	20 Hrs
	Unit II – a. Study of alankars of 2,3,4,5 swaras in following thaats: Bilawal, KhamajBhairav. b. Study of Sargamgeet and ChotaKhayalin following raags 1) RaagBhoop 2) RaagKhamaj	15 Hrs
	Unit III – Study of TaalTeentaal and Taalkehrwa with its Matra, Khand, Taali, Khali.	10 Hrs
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	1. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. 2. Srivastav, RaagParichay.	
Course Outcomes	Students will be able to: 1. Learn the fingering techniques and bellowing techniques 2. To play alankars in that Bilawal, Khamaj Bhairav. 3. To play one SargamGeet and Chhota Khayal in Raag Bhoop and RaagKhamaj. 4. Recite taal Teentaal and Kehrwa with details.	

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code: PAT-131

Title: Elements of Traditional Tabla

Number of Credits: 3

Effective from: AY 2023-24

Pre-requisites of the course	Nil	
Objectives:	1. Introduction to the Tabla & its characteristics 2. Parts of Tabla 3. Basic syllables of Tabla 4. Phrases of Tabla 5. Joining the rhythmic phrases 6. Creating rhythmic patterns	
Content:	Unit I – a. Introduction to the Tabla & its characteristics b. Knowing the parts of Tabla	15Hrs
	Unit II – a. Knowledge of the basic syllables of Tabla & producing them on Tabla & Dagga. b. Knowledge of the phrases of Tabla & producing them on the instrument.	15Hrs
	Unit III – a. Playing the rhythmic phrases of Tabla in Teental b. Creating different rhythmic patterns & learning to apply them in the Music.	15Hrs
Pedagogy:	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	a. Courtney, D. Solo Tabla Drumming. b. D&age, A. Complete Tabla. c. D&age, A. SarvanginTabla. BhairavPrakashan. d. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers & distributors. e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;. f. Lele, A. (2012). <i>Mala UmagalelaTabla</i> . Mumbai: SanskarPrakashan. g. Pt. Mulgaonkar, A. Tabla . h. Wegner, F. Vintage TablaReporteiry.	
Course Outcome:	1. Students will be able to know the Tabla & its characteristics, 2. Name the parts of Tabla , 3. play the syllables of Tabla 4. play phrases of Tabla & Joining them to make the rhythmic phrases & rhythmic patterns.	

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code: PAT-132

Title: The Rhythm of Tabla

Number of Credits: 3

Effective from: AY 2023-24

Pre-requisites of the course	Nil	
Objectives:	<ol style="list-style-type: none">1. Introduction to the Tabla & its characteristics2. Parts of Tabla3. Basic syllables of Tabla4. Phrases of Tabla5. Joining the rhythmic phrases6. Creating rhythmic patterns	
Content:	Unit I – <ol style="list-style-type: none">a. Introduction to the Tabla & its characteristicsb. Knowing the parts of Tabla	15Hrs
	Unit II – <ol style="list-style-type: none">a. Knowledge of the basic syllables of Tabla & producing them on Tabla & Dagga.b. Knowledge of the phrases of Tabla & producing them on the instrument.	15Hrs
	Unit III – <ol style="list-style-type: none">a. Playing the rhythmic phrases of Tablab. Creating different rhythmic patterns & learn to apply them in the Music.	15Hrs
Pedagogy:	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	<ol style="list-style-type: none">a. Courtney, D. Solo Tabla Drumming.b. D&age, A. Complete Tabla.c. D&age, A. SarvanginTabla. BhairavPrakashan.d. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers & distributors.e. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;.f. Lele, A. (2012). <i>Mala UmagalelaTabla</i>. Mumbai: SanskarPrakashan.g. Pt. Mulgaonkar, A. Tabla .h. Wegner, F. Vintage TablaReporteiry.	
Course Outcome:	Students will be able to <ol style="list-style-type: none">1. Know the Tabla & its characteristics,2. name the parts of Tabla3. play syllables of Tabla ,4. play phrases of Tabla , Joining them to make the rhythmic phrases & rhythmic patterns.	

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code: PAF-131

Title of Course: The Flute Avenue (Hindustani Classical)

Number of Credits: 3

Effective from AY 2023-24

Pre-requisites of the course	Nil	
Objectives	Learners will 1. Learn how to grip the Flute and Blowing Technique. 2. Learn to play Alankars in Thaatakalyan and Bilawal. 3. Have basic understanding of the concepts of Hindustani Classical Music and Bhatkhande Notation System.	
Content	Unit 1. Gripping Technique a. To study the correct technique of holding the flute according to the physique of the learner. b. Ensuring correct way of finger placement on Flute. c. Learning correct blowing techniques with breathing exercises to ensure smooth sound.	20Hrs
	Unit 2. Playing of Alankars a. To Play two, three, four swaraalankars in ThaataBilawal and Kalyan. b. Playing the Alankars in Double Speed.	15Hrs
	Unit 3 Concepts of Hindustani Classical Music and Bhatkhande Notation System a. Understanding of the Concepts like Swar, Laya, Taal, Raga, Aroh-avaroha, Vaadi-samvaadi. b. Understanding Bhatkhande Notation system.	10Hrs
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai: SanskarPrakashan.	
Course Outcome	At the end of the course student will be able to 1. Learn finger placement on Flute 2. Play the Flute with correct technique. 3. Will be able to play alankars in Thaatakalyan and Bilawal. 4. Will have understanding of Basic Concepts in Hindustani Classical Music and Bhatkhande Notation System.	

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code – PAF-132

Title of Course: Intonation of Flute (Hindustani Classical)

Number of Credits: 3

Effective from AY 2023-24

Pre-requisites for the Course:	Ability to play alankars in Thaatakalyan and Bilawal.	
Objectives	Learners will 1. Learn advanced Blowing Technique to be able to play modulations in Sound. 2. Learn to play Gat Bandish in Raga Yaman on Flute, along with SwarVistar. 3. Learn the History of Flute in Hindustani Classical Music and contributions made by various notable flautists.	
Content	Unit 1. Sound Production a. To study the correct technique of blowing the flute to produce desired sound modulations. b. Ensuring control over breath to produce sustained good quality sound on Flute. c. Learning correct blowing techniques with breathing exercises to ensure smooth sound.	20Hrs
	Unit 2. Playing of Gat Bandish a. To Play Gat Bandish in Raga Yaman along with swarvistar. b. Playing the swarvistar in Raga Yaman.	15Hrs
	Unit 3. History of Flute in Hindustani Classical Music & Biographies of Notable Flautists a. Understanding of the History of Flute in Hindustani Classical Music through Vedic age to modern period. b. Understanding the contributions made by notable flautists like Pt. Pannalal Ghosh, Pt. Hariprasad Chaurasia, Pt. Raghunath Seth.	10Hrs
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan.	
Course Outcome	At the end of the course student will be able to 1. Learn the technique of blowing the flute. 2. Play the Flute with correct technique. 3. Will be able to play Gat Bandish in Ragas Yaman and Des. 4. Will have understanding of History of Flute in Hindustani Classical Music and the contributions made by notable flautists..	

Name of the Programme: Bachelor of Performing Arts in Vocal

Course Code:PAV-141

Title of the Course: Applied & General Study of Music (Theory)

Number of Credits: 03

Effective from AY: 2022-2023

Pre-requisites for the Course	Nil	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Describe theoretical information of Ragas.2. Write the notations of Compositions (Bandish) with Alaap and Taan.3. Define the Musical Terms.4. Write the contribution of great musicians and there biographies.	
Content:	Unit I – <ol style="list-style-type: none">a. Descriptive study of Ragas and Talas prescribed in practical and their comparative study.b. Study of Pt. V.N. Bhattachande Notation systemc. Writing of notations of the composition (Bandish) with Alaap and Taanas.	25Hrs
	Unit II – <ol style="list-style-type: none">a. Writing of Taalas prescribed in practical and their Layakari (Dugun and Chaugun)b. Definitions – Sangeet, Naad, Swara, Shruti, Alankar, taan, Laya, Matra, Taal, Sum, Khali, Bhari, Raga,that,RagaJati.	10Hrs
	Unit III – <p>Contribution of the following musicians:</p> <ol style="list-style-type: none">a. Pt. V.N. Bhattachandeb. SurashreeKesarbaiKerkerc. Pt. P. Madhukard. Pt. Pannalal Ghosh	10Hrs
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">a. Pt. V. N. Bhattachande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala.b. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadanPrakashan.c. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohiniGogate.d. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas.e. Vinayakrao. Patwardhan. P. Raag Vigyanf. Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan.g. Dr. Vasant. Sangeet Visharad. Hatras: SangeetKaryalaya.h. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya.i. Devdhar, B. R. (2007). Thor sangitkaranchiParampara. Mumbai: Popular Prakashan;j. Srivastav, H. (2006). HamarePriyaSamgitatagnya. Illahabad:SangeetSadanPrakashan.k. Dandage, A. SarvanginTabla. BhairavPrakashan.	
Course Outcomes	Students will be able to: <ol style="list-style-type: none">1. Describe theoretical information of Ragas.2. Write the notations of Compositions (Bandish) with Alaap and Taan.3. Define the Musical Terms.4. Write the contribution of great musicians and their biographies.	

Effective from AY: 2023-2024

Pre-requisites for the Course	Nil						
Objectives:	Students will be able to: <ol style="list-style-type: none"> 1. Study the prescribed Taalas and Ragas theoretically. 2. Learn to write Notations of the compositions with Alaap and Taan. 3. Define the following technical terms. 4. Study the contributions of various Musicians to the field of music. 						
Content:	<table border="1"> <tr> <td> Unit - I a. Comparative & Description study of prescribed Ragas. b. Writing Notations of Composition with Alaap and taan, etc in the ragas prescribed for practical. </td><td>25Hrs</td></tr> <tr> <td> Unit - II a. Writing of Taalas & their Layakari prescribed in practical (Dugun, Tigun, Chowgun). b. Definitions: Swar, Saptak, Purvanga, Uttaranga, Vadi, Samvadi, Anuvadi, Vivadi. </td><td>10 Hrs</td></tr> <tr> <td> Unit – III Contribution of Following Musicians: a. Gaantapasvini Mogubai Kurdikar b. Pt. Vitthalrao Korgaokar c. Pt. Hariprasad Chaurasiya d. Pt. Jitendra Abhisheki </td><td>10Hrs</td></tr> </table>	Unit - I a. Comparative & Description study of prescribed Ragas. b. Writing Notations of Composition with Alaap and taan, etc in the ragas prescribed for practical.	25Hrs	Unit - II a. Writing of Taalas & their Layakari prescribed in practical (Dugun, Tigun, Chowgun). b. Definitions: Swar, Saptak, Purvanga, Uttaranga, Vadi, Samvadi, Anuvadi, Vivadi.	10 Hrs	Unit – III Contribution of Following Musicians: a. Gaantapasvini Mogubai Kurdikar b. Pt. Vitthalrao Korgaokar c. Pt. Hariprasad Chaurasiya d. Pt. Jitendra Abhisheki	10Hrs
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Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.						
References/ Readings	<ol style="list-style-type: none"> a. Pt. V. N. Bhatkhande, V. Kramik Pustak Malika (Vol.2- 3). Hatras: Sangeet Karyala. b. Jha, Ramashray. Abhinav Geetanjali. Allahabad: 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. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. g. Dr. Vasant. Sangeet Visharad. Hatras: Sangeet Karyalaya. h. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya. i. Devdhar, B. R. (2007). Thorsangitkaranchi Parampara. Mumbai: Popular Prakashan. j. Srivastav, H. (2006). Hamare Priya Samgitatagnya. Allahabad: Sangeet Sadan Prakashan. k. Dandage, A. Sarvangin Tabla. Bhairav Prakashan. 						
Course Outcomes	Students will be able to: <ol style="list-style-type: none"> 1. Write the prescribed Taalas and Ragas theoretically. 2. Write the Notations of the compositions with Alaap and Taan. 3. Define the following Musical terms. 4. Write the contributions of various Musicians to the field of music. 						

Name of the Programme: Bachelor of Performing Arts in Harmonium

Course Code: PAH-141

Title of the Course: Applied & General Study of Music (Theory)

Number of Credits: 03

Effective from AY: 2023-2024

Prerequisites for the course:	Nil	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Describe theoretical information of Ragas.2. Write the notations of Compositions (Bandish) with Alaap and Taan.3. Define the Musical Terms.4. Write the contribution of great musicians and there biographies.	
Content:	Unit I – <ol style="list-style-type: none">a. Descriptive study of Ragas and Talas prescribed in practical and their comparative study.b. Study of Pt. V.N. Bhattachande Notation systemc. Writing of notations of the composition (Bandish) with Alaap and Taanas.	25Hrs
	Unit II – <ol style="list-style-type: none">a. Writing of Taalas prescribed in practical and their Layakari (Dugun and Chaugun)b. Definitions – Sangeet, Naad, Swara, Shruti, Alankar, taan, Laya, Matra, Taal, Sum, Khali, Bhari, Raga, that, RagaJati.	10 Hrs
	Unit III – <p>Contribution of the following musicians:</p> <ol style="list-style-type: none">a. Pt. V.N. Bhattachandeb. SurashreeKesarbaiKerkarc. Pt. P. Madhukard. Pt. Pannalal Ghosh	10Hrs
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">a. Pt.V.N. Bhattachande, V. KramikiPustak Malika(Vol.2- 3). Hatras: SangeetKaryala.b. Jha, Ramashray. AbhinavGeetanjali. Illahbad: SangeetSadanPrakashan.c. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohiniGogate.d. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas.e. Vinayakrao. Patwardhan. P. RaagVigyan.f. Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai:Sanskar Prakashan.g. Dr. Vasant. SangeetVisharad. Hatras: SangeetKaryalaya.h. Rajopadhyay, V. Sangeet Shashtra. AkhilBhartiyaGandharvaVidhyalaya.i. Devdhar, B. R. (2007). Thor sangitkaranchiParampara. Mumbai:Popular Prakashan,;j. Srivastav, H. (2006). HamarePriyaSamgitatagnya. Illahabad: SangeetSadanPrakashan.k. Dandage, A. SarvanginTabla. BhairavPrakashan.	
Courses Outcomes	Students will be able to: <ol style="list-style-type: none">1. Describe theoretical information of Ragas.2. Write the notations of Compositions (Bandish) with Alaap and Taan.3. Define the Musical Terms.4. Write the contribution of great musicians and their biographies.	

Effective from AY: 2023-2024

Prerequisites for the course:	Nil						
Objectives:	Students will be able to: <ol style="list-style-type: none"> 1. Study the prescribed Taalas and Ragas theoretically. 2. Learn to write Notations of the compositions with Alaap and Taan. 3. Define the following technical terms. 4. Study the contributions of various Musicians to the field of music. 						
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References/ Readings	<ol style="list-style-type: none"> a. Pt.V.N. Bhatkhande, V. Kramik 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. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. g. Dr. Vasant. Sangeet Visharad. Hatras: Sangeet Karyalaya. h. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya. i. Devdhar, B. R. (2007). Thor sangitkaranchi Parampara. Mumbai: Popular Prakashan. j. Srivastav, H. (2006). Hamare Priya Samgitatagnya. Illahabad: Sangeet Sadan Prakashan. k. Dandage, A. Sarvangin Tabla. Bhairav Prakashan 						
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Name of the Programme: Bachelor of performing Arts in Tabla

Course Code: PAT-141

Title: Applied and General study of tabla

Number of Credits: 3

Effective from: AY 2023-24

Pre-requisites of the course	Nil	
Objectives	Learners will be able to: 1. Study the history of Tabla. 2. Learn & write bols in appropriate notation systems. 3. Learn to define and interpret lay and its different patterns 4. know the guru shishya parampara 5. Define technical terms	
Content	Unit 1. Applied Theory a. To study the origin of Tabla b. Definition & interpretation of Laya & its different patterns namely Vilambit, Madhya & Drut respectively. c. Introduction to Bhatkhande notation system with respect to knowledge of symbols used in the system	15 hrs
	Unit 2. General Theory a. Definition of the following terms: Sangeet, Laya, Matra, Sam, Tali ,Khali,Vibhag.	15 hrs
	Unit 3 Traditions of Hindustani Classical music (Tabla) a. Study of GURU SHISHYA PARAMPARA in Hindustani Classical Music. b. Study of the origin of Delhi Gharana.	15 hrs
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai::SanskarPrakashan. b. Kumar, A. (2010). Pakhawajkiuppati, vikasevmshailiya. New delhi: Kanishka Publishers & Distriktors. c. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. d. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.	
Course Outcome	Students will be able to: 1. Study the history of Tabla. 2. Learn & write bols in appropriate notation systems. 3. Learn to define and interpret lay and its different patterns 4. know the guru shishya parampara 5. Define technical terms	

Name of the Programme: Bachelor of performing Arts in Tabla

Course Code: PAT-142

Title: Applied and General Study of Tabla

Number of Credits: 3

Effective from: AY 2023-24

Pre-requisites of the course	Nil	
Objectives	Learners will be able to 1. Study the Development of tabla.. 2. Study Lay & Laykari. 3. Write the bols in appropriate notations system 4. Define technical terms 5. Study the traditions of hindustani classical music. 6. study the Contribution of the maestros to the field of tabla.	
Content	Unit 1. Applied Theory a. Study of the Development of Tablas a solo instrument & submit the assignment in approximately 200 words. b. Study & presentation of Laya&Laykari consisting of ekgun,Dugun,Tigun&chougun. c. Knowledge of writing the bols in Teentaal, Dadra & Keherwa in Bhatkhande notation system.	15 hrs
	Unit 2. General Theory Definition of following Technical terms a. Avartan b. Atit c. Anagat d. Damdar Tihai e. BedamTihai	15 hrs
	Unit3. Study of Traditions of Hindustani Classical Music (Tabla) a. Study of characteristics of Delhi Gharana with suitable examples. b. Musical contribution of UstadInamali/ Ustad Latif Ahmed to the field of music & establishing the roots of Gharana.	15 hrs
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	a. Courtney, D. Solo TablaDrumming . b. DandageAmodSarvanginTabla. BhairavPrakashan. c. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers &distributors. d. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;. e. Pt. MulgaonkarArvind. Tabla. f. Wegner, F. Vintage TablaReporteiry.	
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