PROF. RAJENDRA SINGH (RAJJU BHAIYA) UNIVERSITY, PRAYAGRAJ

Department of Higher Education
U.P. Government, Lucknow

National Education Policy-2020

Common Minimum Syllabus for all U.P. State Universities

SUBJECT: MUSIC SITAR

Name	Designation	Affiliation
Steering Committee		
Mrs. Monika S. Garg, (I.A.S.), Chairperson Steering Committee	Additional Chief Secretary	Dept. of Higher Education U.P., Lucknow
Prof. Poonam Tandan	Professor, Dept. of Physics	Lucknow University, U.P.
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Dr. Kishor Kumar	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Dr. Shweta Pandey	Assistant Professor	Bundelkhand University, Jhansi

Syllabus Developed by:

S. No.	Name	Designation	Department	College/ University
1	**DR. PRAMITI CHOWDHARY**	ASSOCIATE PROFESSOR	SITAR	PRAYAG MAHILA VIDYAPITH DEGREE COLLEGE, PRAYAGRAJ.
2	**DR. NISHA KUMAR**	ASSOCIATE PROFESSOR	SITAR	PRINCIPAL, SHRI AGRASEN MAHILA MAHAVIDYALAYA, AZAMGARH.
3	**DR. SHOBHIT KUMAR NAHAR**	ASSISTANT PROFESSOR	SITAR	MAHILA MAHAVIDYALAYA, BANARAS HINDU UNIVERSITY, VARANASI.

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Year-wise Titles of the Papers in BA (Music Instrumental Sitar)

Year		Course Code	Paper Title	Theory/ Practical	Credits
1	I	A300101T	Theoretical and Analytical study of Ragas, Talas & General theory of Indian Classical Music	THEORY	01
	II	A300102P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
	III	A300201T	Theoretical and Analytical study of Ragas, Talas & Historical study of Indian Classical Music	THEORY	01
	IV	A300202P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
2	I	A300301T	Theoretical and Analytical study of Ragas, Talas & Descriptive theory of Indian Classical Music	THEORY	01
	II	A300302P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
	III	A300401T	Theoretical and Analytical study of Ragas, Talas & Other aspects in Music	THEORY	01
	IV	A300402P	Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
3	I	A300501T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	02
	II	A300502P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
	III	A300503P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04
	IV	A300601T	Theoretical and Analytical study of Ragas, Talas & Applied theory of Indian Classical Music	THEORY	02
	V	A300602P	Practical Performance of the prescribed Raagas and Taals.	PRACTICAL	04
	VI	A300603P	Proficiency Skill of the prescribed Raagas and Taals.	PRACTICAL	04

PROGRAMME SPECIFIC OUTCOMES (PSOs)-

- This program will initiate a relative beginner into the world of Hindustani Classical Music where he will have knowledge of the rich cultural heritage of India that Indian classical music is.
- This program will help student to know about the basic terminologies of Indian music which will help them in the proper understanding of not just Hindustani music but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system which in turn will help him in learning new compositions by various composers of Hindustani music.
- Through this program one can grasp the various theoretical and analytical aspects of the prescribed ragas - like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- This will help in proper understanding of the concept of Tala and different layakaries and its use in Hindustani music, especially ragas.
- This will help in knowing about the history of music from Vedic times to the present world.
- This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
- This will give them valuable knowledge on the various musical (vocal) forms and classification of instruments.
- Through this program one can easily present a dhun, devotional or light composition.
- This program gives the complete understanding of all the techniques used in playing Sitar and makes them versatile in playing them as well.
- This program makes the student aware of the life and contribution of the legends in this field.

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Programme/Class: Certificate/**B.A.**	Year: **First**	Paper: **First**
Subject: **Music Instrumental Sitar**		
Course Code: **A300101T**	Course Title: **Theoretical and Analytical study of Ragas, Talas and general theory of Indian Classical Music**	

Course outcome: This course will help to initiate a relative beginner into the world of Hindustani Classical Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed ragas and taalas Students will get aware of the basic terminologies and structural details of Sitar. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.

Credits: 01	Core **Compulsory**
Max. Marks: 25+75	Min. Passing Marks: **35**

Total No. of Lectures(1 hours lecture): **02/week**

Unit	Topics	No. of Lab Lectures
I	**Brief history of rich cultural heritage of Indian Classical Music.**	04
II	**Theoretical description and analytical study of Raagas for-:** **Detail study – Yaman** **Non-Detail study- Bhoopali**	06
III	**Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.**	06
IV	**Theoretical description and notation writing of Taals TeenTal & Dadra with Thah and Dugun Layakari.**	04
V	**Detailed study of the parts of your Instrument with the help of a picture/diagram.**	02
VI	**Definition and explanation of the following terms:** **Swar, Aroh, Avaroh, Pakad, Vibhag, Tali, Khali and Sam.**	02
VII	**Detailed study of Notation system of Pt. Vishnu Narayan Bhatkhande.**	02
VIII	**Biography and contribution in Indian Music of Pt. Vishnu Narayan Bhatkhande and Tansen**	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.

4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

Programme/Class: Certificate/**B.A.**	Year: **First**	Paper: **Second**
Subject: **Music Instrumental Sitar**		
Course Code:**A300102P**	Course Title: **Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.**	

Course outcome: The student will know the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some bol patterns exercise, alankars-paltas of left-right hand and basic playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the basic ragas and their gats. They'll understand the concept of laya and layakri through some basic talas.

Credits: **04**	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks: **35**

Total No. of Practical (2 hours lecture): **04/wk**

Unit	Topics	No. of Lectures
I	**One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.**	18
II	**One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two taans in the Raag prescribed for non-detailed study.**	08
III	**Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.**	06
IV	**Knowledge of playing of four different bol patterns of four matra each by right hand on the instrument.**	08
V	**Knowledge of playing of three basic Alankars of one, two and three swars in the prescribed Ragas in Thah and Dugun Laya on the instrument.**	08
VI	**Knowledge of playing technique of Jhala in Thah and Dugun Laya.**	08
VII	**Elementary knowledge of Vocal chord and singing ability in a given scale.**	02
VIII	**Basic knowledge of strings, its attributes and tuning.**	02

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka

Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
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Further Suggestions:

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Programme/Class: Certificate/**B.A.**	Year: **First**	Paper: **Third**
Subject: **Music Instrumental Sitar**		
Course Code: **A300201T**	Course Title: **Theoretical and Analytical study of Ragas, Talas and historical study of Indian Classical Music**	

Course outcome: This course will help the students to know the rich history of Indian music through the study of vedic musical concepts. They will know in detail about the types of instruments through classification of Indian musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of ans stani classical music and writing of taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.

Credits: 01	Core **Compulsory**
Max. Marks: 25+75	Min. Passing Marks: **35**
Total No. of Lectures(1 hours lecture): **02/week**	

Unit	Topics	No. of Lab Lectures
I	**Theoretical description and analytical study of Raagas for-:** **Detail study – Vrindavani Sarang** **Non-Detail study – Deshkar**	04
II	**Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Two Todas/Taans in prescribed Ragas.**	08
III	**Theoretical description and notation writing of Taals - EkTal & JhapTaal with Thah and Dugun Layakari.**	04
IV	**Brief history of Indian Classical Music from Vedic period to 4th Century A.D.**	02
V	**Detail descriptive knowledge of the classification of Indian Musical Instruments.**	03
VI	**Definition and explanation of the following terms:** **Alankar, Taan/Toda, Gat, Vadi, Samvadi, Anuvadi and Vivadi.**	02
VII	**Brief knowledge of the placement of Shudh Swars on Shruti (by the Music Scholars of Ancient, Medieval and Modern period.)**	03
VIII	**Biography and contribution in Indian Music of Pt. Vishnu Digambar Paluskar and Swami Haridas**	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links**- http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
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Further Suggestions:

PROF. RAJENDRA SINGH (RAJJU BHAIYA) UNIVERSITY, PRAYAGRAJ

Programme/Class: Certificate/**B.A.**	Year: **First**	Paper: **Fourth**
Subject: **Music Instrumental Sitar**		
Course Code:**A300202P**	Course Title: **Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.**	

Course outcome: The student will further learn about the fundamentals of holding of the Sitar, the right posture for sitting and the correct placement of the hands on the instrument for playing. They will learn the practical fundamentals of playing of instrument in terms of some advance bol patterns exercise, alankars-paltas of left-right hand and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. They'll understand the concept of laya and layakari through some basic talas.

Credits: **04**	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks:**35**

Total No. of Practical (2 hours lecture): **04/wk**

Unit	Topics	No. of Lectures
I	**One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Two Taans/Todas in the Raag prescribed for detailed study.**	**18**
II	**One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans in the Raag prescribed for non-detailed study.**	**08**
III	**Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah and Dugun layakari.**	**06**
IV	**Knowledge of playing of four different bol patterns of eight matra each by right hand.**	**08**
V	**Knowledge of playing of four Alankars of four swars each in the prescribed Ragas in thah and dugun laya.**	**08**
VI	**Knowledge of playing some bol patterns in Jhala.**	**08**
VII	**Ability to sing 'Sa' swar in a given scale.**	**02**
VIII	**Knowledge and ability to tune the jodi string of the instrument.**	**02**

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
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18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
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20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links**- http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: **Second**	Paper: **First**
Subject: **Music Instrumental Sitar**		
Course Code: **A300301T**	Course Title: **Theoretical and Analytical study of Ragas, Talas and theory of Indian Classical Music**	

Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from ancient period. They will know in detail about the history and origin of sitar. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to understand the concept of Thaat-Raag system. The student will come to know about the fundamental terminologies of Indian music. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.

Credits: 01	Core **Compulsory**
Max. Marks: 25+75	Min. Passing Marks: **35**

Total No. of Lectures(1 hours lecture): **02/week**

Unit	Topics	No. of Lab Lectures
I	**Theoretical description and analytical study of Raagas for-:** **Detail study – Malkauns and Bhairav** **Non-Detail study – Kaafi and Kedar**	04
II	**Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.**	08
III	**Theoretical description and notation writing of Taals- ChaarTal & KeharwaTaal with Thah, Dugun and Chaugun Layakari.**	04
IV	**Brief history of Indian Classical Music from 5th Century A.D. to 12th Century A.D.**	02
V	**Definition and explanation of the following terms:** **Naad, Meend, Ghaseet, Vakra Swar, Varjit Swar, Krintan, Kan and Jamjama.**	03
VI	**Brief history and origin of your Instrument**	03
VII	**Detailed knowledge of Bhatkhande Ten Thaat system of Raagas.**	02
VIII	**Biography and contribution in Indian Music of Ustad Alauddin Khan and Pt. Ravi Shankar.**	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka

Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: **Second**	Paper: **Second**
Subject: **Music Instrumental Sitar**		
Course Code:**A300302P**	Course Title: **Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.**	

Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. The will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditional gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.

Credits: **04**	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks: **35**
Total No. of Practical (2 hours lecture): **04/wk**	

Unit	Topics	No. of Lectures
I	**One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.**	**20**
II	**One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.**	**10**
III	**Ability to play any type of dhun, devotional or geet composition on your instrument.**	**08**
IV	**Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.**	**08**
V	**Knowledge of playing of one Swar Meend on Sitar.**	**06**
VI	**Knowledge of playing of Jhala with some variations of eight matra bol.**	**04**
VII	**Elementary knowledge and ability to sing Shudhha Swars in a given scale.**	**02**
VIII	**Knowledge and ability to tune the Baaj string of the instrument.**	**02**

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka

Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

PROF. RAJENDRA SINGH (RAJJU BHAIYA) UNIVERSITY, PRAYAGRAJ

Programme/Class: Diploma/ B.A.	Year: **Second**	Paper: **Third**
Subject: **Music Instrumental Sitar**		
Course Code: **A300401T**	Course Title: **Theoretical and Analytical study of Ragas, Talas and other aspects of Indian Classical Music**	

Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from medieval period. They will get the elementary knowledge of South Indian Music system in terms of swar and taal and comparison with North Indian style. They will learn about some prominent singing styles in Indian music. They will also know about some common musical instruments. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. The student will know about the life and contributions of Hindustani musicians in the field of music.

Credits: 01	Core **Compulsory**
Max. Marks: 25+75	Min. Passing Marks: **35**

Total No. of Lectures(1 hours lecture): **02/week**

Unit	Topics	No. of Lab Lectures
I	**Theoretical description and analytical study of Raagas for-:** **Detail study – Todi and Bihag** **Non-Detail study – Jaijaiwanti and Kamod**	04
II	**Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.**	08
III	**Theoretical description and notation writing of Taals- DhamarTal & Rupak Taal with Thah, Dugun and Chaugun Layakari.**	04
IV	**Brief history of Indian Classical Music from 13th Century A.D. to 18th Century A.D.**	02
V	**Elementary knowledge of the Swars and Taal system of Karnataki (South Indian) Music System and comparison with Hindustani (North Indian) Music System.**	03
VI	**Knowledge of the following styles of music:** **Dhrupad, Dhamar, Tarana, Khyal, Tappa and Thumri**	03
VII	**A general study of some common musical Instruments used in North Indian Classical Music: - Harmonium, Tanpura and Tabla.**	02
VIII	**Biography and contribution in Indian Music of Ustad Vilayat Khan and Pt. V. G. Jog**	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links**- http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

Programme/Class: Diploma/ B.A.	Year: **Second**	Paper: **Fourth**
Subject: **Music Instrumental Sitar**		
Course Code: **A300402P**	Course Title: **Practical Performance and Proficiency Skill of the prescribed Raagas and Taals.**	

Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. The will learn to sing the 'Sa' swar which will help them to understand the tuning. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditionl gats they will also be able to play some dhun or light compositions. They'll understand the concept of laya and layakari through some basic talas.

Credits: **04**	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks: **35**
Total No. of Practical (2 hours lecture): **04/wk**	

Unit	Topics	No. of Lectures
I	**One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.**	18
II	**One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.**	08
III	**One gat in any other Taal than Teental in any Raag with Four Taans/Todas from the syllabus.**	08
IV	**Ability to play any type of dhun or geet composition based on in any raag on your instrument.**	06
V	**Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun and Chaugun layakari.**	06
VI	**Knowledge and ability of playing of two Swar Meend on Sitar.**	06
VII	**Ability to sing Sargam and knowledge of tuning of the chikaari strings of the Instrument.**	04
VIII	**Knowledge of playing of Jhala with variations of sixteen matra bol.**	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.

4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

PROF. RAJENDRA SINGH (RAJJU BHAIYA) UNIVERSITY, PRAYAGRAJ

Programme/Class: Degree/ B.A.	Year: **Third**	Paper: **First**
Subject: **Music Instrumental Sitar**		
Course Code: **A300501T**	Course Title: **Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music**	

Course outcome: The students will know about the rich history of Indian music through the study of musical concepts from modern period. They will get the salient knowledge of Gharana tradition in Indian Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakaris including Ada laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory.

Credits: 02	Core **Compulsory**
Max. Marks: 25+75	Min. Passing Marks: **35**
Total No. of Lectures (1 hours lecture): **04/week**	

Unit	Topics	No. of Lab Lectures
I	**Theoretical description and analytical study of Raagas for-:** **Detail study – Puriya, Multani** **Non-Detail study – Marwa and Sohni.**	08
II	**Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in prescribed Ragas.**	06
III	• **Theoretical description and notation writing of Taals- Sool Tal & Deepchandi Taal with Thah, Dugun, Tigun and Chaugun Layakari.** • **Elementary knowledge of Aad Laya.**	08
IV	**Notation writing of compositions of one gat with four taan / toda in any other Taal than Teental in any Raag from the syllabus.**	04
V	• **Placement of Swars on Veena by Pt. Srinivas.** • **Concept of Harmony and melody.** • **Study of Sandhi prakash raag, Parmel praveshak raag, Ardhhwadarshak swar**	14
VI	**Gharana - definition and concept, its merits and demerits.**	04
VII	• **Brief history of Indian Classical Music from 18th Century A.D. to present day.** • **Biography and contribution in Indian Music of Pt. Nikhil Bannerjee, Pt. Bhimsen Joshi and Ustad Bismillah Khan.**	10
VIII	**Essays:** **(i) Sangeet aur Samaj** **(ii) Classical music and Folk Music**	06

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject ……. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

PROF. RAJENDRA SINGH (RAJJU BHAIYA) UNIVERSITY, PRAYAGRAJ

Programme/Class: Degree/ B.A.	Year: **Third**	Paper: **Second**
Subject: **Music Instrumental Sitar**		
Course Code: **A300502P**	Course Title: **Practical performance of the prescribed Raagas and Taals.**	

Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. The will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditionl gats they will also be able to play some dhun or light compositions.

Credits: **04**	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks: **35**

Total No. of Practical (2 hours lecture): **04/wk**

Unit	Topics	No. of Lectures
I	**One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.**	**20**
II	**One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans in the Raag prescribed for non-detailed study.**	**08**
III	**Ability to play any type of dhun or geet composition based on in any raag on your instrument.**	**08**
IV	**Ability of playing of two Swar Meend on Sitar.**	**06**
V	**Ability of playing Jhala with variations.**	**06**
VI	**Ability to sing Sargam in a given scale.**	**04**
VII	**Ability to tune the Instrument.**	**04**
VIII	**Ability to play Alaap in the prescribed ragas.**	**04**

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.

6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject ……. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: **Third**	Paper: **Third**
Subject: **Music Instrumental Sitar**		
Course Code: **A300503P**	Course Title: **Proficiency Skill of the prescribed Raagas and Taals.**	

Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Razakhani gat with tans and jhaala in a Raga is to be performed in other taals as well.They'll understand the concept of laya and layakari through some talas.

Credits: 04	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks: **35**

Total No. of Practical (2 hours lecture): **02/wk**

Unit	Topics	No. of Lab Lectures
I	**Theoretical and analytical study of Raagas and Taalas.**	02
II	**One gat with Four tans/todas in any other Taal than Teental in any Raag from the syllabus.**	08
III	**Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.**	06
IV	**Knowledge of playing of Jhala and its variations.**	02
V	**Knowledge to play alankar and paltas.**	02
VI	**Knowledge to play Meend on Sitar.**	04
VII	**Knowledge of Swars and Saptak.**	02
VIII	**Knowledge of different components and technical terms used in sitar playing.**	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.

6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

PROF. RAJENDRA SINGH (RAJJU BHAIYA) UNIVERSITY, PRAYAGRAJ

Programme/Class: Degree/ B.A.	Year: **Third**	Paper: **Fifth**
Subject: **Music Instrumental Sitar**		
Course Code: **A300601T**	Course Title: **Theoretical and Analytical study of Ragas, Talas & applied theory of Indian Classical Music**	

Course outcome: They will get the salient knowledge of Senia Gharana tradition in Indian Classical Music. They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music in teen taal and other taals as well. Notation writing of taals with various layakaris including Odd laya as well. The student will know about the life and contributions of Hindustani musicians in the field of music. They will also learn some other aspects of applied theory. They will know in detail about the concept of Gram, Moorchhana and Raag vargikaran. They will be able to understand about the western music as well.

Credits: 02	Core **Compulsory**
Max. Marks: 25+75	Min. Passing Marks: **35**

Total No. of Lectures(in hours per week): **04/week**

Unit	Topics	No. of Lectures
I	**Theoretical description and analytical study of Raagas for-:** **Detail study – Darbari Kanhada and Madhuvanti** **Non-Detail study – Basant and Paraj**	08
II	**Notation writing of compositions of Maseetkhani Gat and Razakhani Gat with Four Todas/Taans in the Raags prescribed for detailed study.**	06
III	• **Theoretical description and notation writing of Taals – Ada Chaar Tal & Jhoomra Taal with Thah, Dugun, Tigun and Chaugun Layakari.** • **Basic concept of Ada, Kuwad and Biyaaad Laya.**	08
IV	**Notation writing of compositions of one gat with four taans/todas in any other Taal than Teental in any Raag from the syllabus.**	04
V	• **Detailed analytical and comparative study of Raag vargikaran.** • **Concept of Alaap, Nibadh & Anibaddh gaan, Alaptigaan and Swasthan Niyam.** • **Elementary knowledge of Western Staff notation**	12
VI	• **A detailed study of Graam and its types.** • **A detailed study of Moorchhana and its types.**	12
VII	**Detailed knowledge of Senia gharana with its contribution in Indian Classical Music.**	04
VIII	**Essays:** **(i) Importance of Laya in Music** **(ii) Teaching of Music in Educational Organizations**	06

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

Programme/Class: Degree/ B.A.	Year: **Third**	Paper: **Sixth**
Subject: **Music Instrumental Sitar**		
Course Code: **A300602P**	Course Title: **Practical performance of the prescribed Raagas and Taals.**	

Course outcome: They will learn the practical fundamentals of playing of instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. They will have the elementary knowledge of how the instrument is tuned. The will learn to sing the Sargam which will help them to understand the fine tuning of instrument. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how Maseetkhani and Razakhani gat with tans and jhaala in a Raga is to be performed after learning the ragas and their gats. Apart from traditionl gats they will also be able to play some dhun or light compositions.

Credits: **04**	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks:**35**

Total No. of Practical (2 hours lecture): **04/wk**

Unit	Topics	No. of Lectures
I	**One Vilambit (Maseetkhani) Gat and One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four Taans/Todas in the Raag prescribed for detailed study.**	**20**
II	**One Drut (Razakhani) Gat with Aroh, Avroh, Pakad and Four taans/ todas in the Raag prescribed for non-detailed study.**	**08**
III	**Ability to play any type of dhun or geet composition based on in any raag on your instrument.**	**08**
IV	**Ability of playing of two Swar Meend on Sitar.**	**06**
V	**Ability of playing Jhala with variations.**	**06**
VI	**Ability to sing Sargam in a given scale.**	**04**
VII	**Ability to tune the Instrument.**	**04**
VIII	**Ability to play Alaap in the prescribed ragas.**	**04**

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

Suggestive digital platforms web links- **http://heecontent.upsdc.gov.in**

This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.
http://heecontent.upsdc.gov.in

Further Suggestions:

PROF. RAJENDRA SINGH (RAJJU BHAIYA) UNIVERSITY, PRAYAGRAJ

Programme/Class: Degree/ B.A.	Year: **Third**	Paper: **Seventh**
Subject: **Music Instrumental Sitar**		
Course Code: **A300603P**	Course Title: **Proficiency Skill of the prescribed Raagas and Taals.**	

Course outcome: They will know about the various grammatical aspects and respective rules of the prescribed ragas and taalas. They will be able to play the instrument in terms of meend and advance playing of jhala. The students will become well versed with the techniques of playing Sitar. Having learnt the Notation system in the theory, the student will be able to read and learn the compositions in the prescribed ragas and taalas. They will possess a fairly good idea of how a gat with tans and jhaala in a Raga is to be performed in other taals as well.They'll understand the concept of laya and layakari through some talas.

Credits: 04	Core **Compulsory**
Max. Marks: 25+75 = **100**	Min. Passing Marks: **35**

Total No. of Practical ((2 hours lecture):): **02/wk**

Unit	Topics	No. of Lab Lectures
I	**Theoretical and analytical study of Raagas and Taalas.**	02
II	**One gat with Four taans/todas in any other Taal than Teental in any Raag from the syllabus.**	08
III	**Detailed knowledge of the prescribed Taals and ability to demonstrate the Bol, Divisions and Matra by the signs on hands in Thah, Dugun, Tigun and Chaugun layakari.**	06
IV	**Knowledge of playing of Jhala and its variations.**	02
V	**Knowledge to play alankar and paltas.**	02
VI	**Knowledge to play Meend on Sitar.**	04
VII	**Knowledge of Swars and Saptak.**	02
VIII	**Knowledge of different components and technical terms used in sitar playing.**	04

Suggested Readings:

1. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
2. Chaudhary, Pt. Debu, **Sitar and its Technique**, Publisher: Avon Book Company, Delhi.
3. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.

5. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
6. Nahar, Prof. Sahitya Kumar, **Tantri Naad Swaranjali,** Publisher: Kanishka Publishers and Distributors, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Rai, Dr. S Sudip, **Jahan-E-Sitar**, Publisher: Kanishka Publishers and Distributors, New Delhi.
9. Shah, Prof. Rajesh, **Sitar Vigyan (Shastra evam prayog)**, Publisher: Kala Prakashan, Varanasi.
10. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
11. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasik Visleshan**, Publisher: Pratibha Prakashan, New Delhi.
12. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Pratibha Prakashan, New Delhi.
13. Singh, Dr. Usha, **Sangeet Shataiyu**, Publisher: Sahitya Sangam, Allahabad.
14. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
15. Sinha, Dr. Jyoti, **Sangeet Saransh**, Publisher: Omega Publications, New Delhi.
16. Srivastav, Dr. Nancy, **Sitar Vadan (Pravidhi evam Shaili Sangrah)**, Publisher: Kanishka Publishers and Distributors, New Delhi.
17. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
18. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
19. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
20. Tiwary, Dr. Kiran, **Sangeet evam Manovigyan**, Publisher: Kanishka Publishers and Distributors, New Delhi.
21. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.

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This course can be opted as an elective by the students of following subjects: **Open for all**

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**