

गोंय विद्यापीठ

ताळगांव पठार,

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(Accredited by NAAC)

GU/Acad – PG/BoS-NEP/2024/451

Date: 22.08.2024

CIRCULAR

Ref: GU/Acad –PG/BoS -NEP/2023/102/13 dated 24.07.2023

In supersession to the above referred Circular, the Syllabus of Semester III to VIII of the **Bachelor of Performing Arts in Hindustani Classical Music in (Specialization)** Programme approved by the Standing Committee of the Academic Council in its meeting held on 06th, 07th and 21st March 2024 is enclosed. The syllabus of Semester I and II approved earlier is also attached.

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

(Ashwin V. Lawande)

Deputy Registrar – Academic

To,

The Principal of Affiliated College 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 Surel Geete (3) OR PAH-131 Elements of Harmonium (3) OR PAT-131 Elements of Traditional Tabla (3) OR PAF-131 The Flute Avenue (3)		PAV-141 Applied & General Study of Music (3)					

II	<p>PAV-101 Study of Hindustani Raag Sangeet (4)</p>	<p>PAH-112 Elements of Harmonium OR PAF-112 Elements of Flute (4)</p>	<p>PAV-132 Introduction To Raag Anuraag (3) OR PAH-132 The Melody of Harmonium (3) OR PAT-132 The Rhythm of Tabla (3) OR PAF-132 Intonation of Flute (3)</p>	<p>PAV-142 Applied & General Study of Music (3)</p>					<p>PAV-261 Stage Performance (4)</p>
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III	<p>PAV-200 Study of Hindustani Raag Sangeet (4)</p> <p>PAV-201 Stage Performance (4)</p>	<p>PAT-211 Subsidiary in Tabla Level 1 (4)</p> <p>OR</p> <p>PAH-211 Subsidiary in Harmonium Level 1 (4)</p> <p>OR</p> <p>PAF-211 Subsidiary in Flute Level 1 (4)</p>	<p>PAV-231 Raag Anuraag (3)</p> <p>OR</p> <p>PAT-231 Introduction to Tabla (3)</p> <p>OR</p> <p>PAF-231 Intonation of Flute (3)</p>		<p>PAV-241 Applied and General Study of Music (3)</p>					
IV	<p>PAV-202 Improvisation in Raag Sangeet (4)</p>	<p>PAT – 221 Subsidiary in Tabla level 2 (4)</p> <p>OR</p>								<p>PAV-261 Improvisation in Raag Sangeet (4)</p>

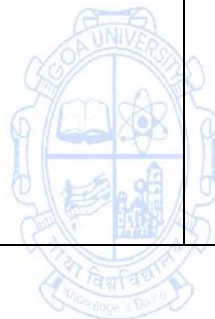
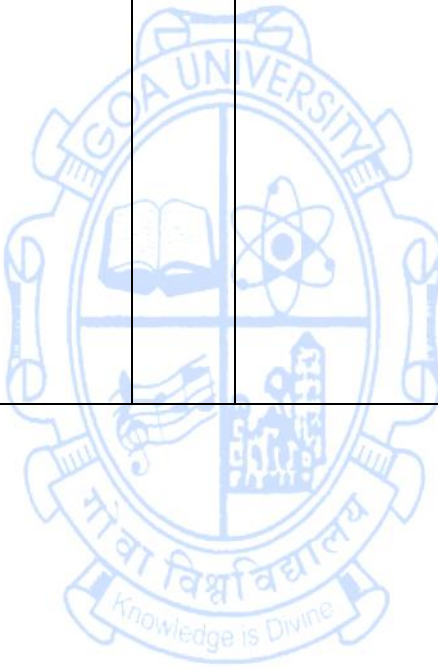
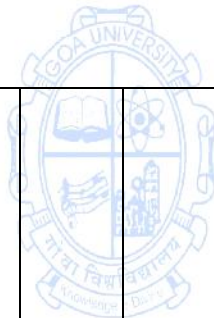
	<p>PAV-203 Study of Hindustani Raag Sangeet (4)</p> <p>PAV-204 Stage Performance (4)</p> <p>PAV-205 Contribution to Musicologists (2)</p>	<p>PAH - 221 Subsidiary in Harmonium level 2 (4)</p> <p>OR</p> <p>PAF-221 Subsidiary in Flute level 2 (4)</p>						
v	<p>PAV -300 Improvisation in Raag Sangeet (4)</p> <p>PAV-301 Study of Hindustani Raag Sangeet (4)</p>	<p>PAT-321 Subsidiary in Tabla level 3 (4)</p> <p>OR</p> <p>PAH-321 Subsidiary in Harmonium</p>						

	<p>Stage Performance PAV-302 (4)</p> <p>PAA-303 Acoustics (2)</p>	<p>level 3 (4)</p> <p>OR</p> <p>PAF-321 Subsidiary in Flute level 3 (4)</p>						
VI	<p>PAV-303 Improvisation in Raag Sangeet (4)</p> <p>PAV-304 Study of Hindustani Raag Sangeet (4)</p> <p>PAV-305 Stage Performance (4)</p> <p>PAV-306</p>	<p>PAT-322 Subsidiary in Tabla level 4 (4)</p> <p>OR</p> <p>PAH-322 Subsidiary in Harmonium level 4 (4)</p> <p>OR</p>						

	Contribution of musical maestros (Minor Project – With Presentation) (4)	PAF-322 Subsidiary in Flute level 4 (4)							
VII	PAV-400 Improvisation in Raag Sangeet (4) PAV-401 Study of Hindustani Raag Sangeet (4) PAV-402 Stage Performance (4) PAV-403 Research Methodology (4)	PAT-411 Subsidiary in Tabla level 5 (4) OR PAH-411 Subsidiary in Harmonium Level 5 (4) OR PAF-411 Subsidiary in Flute Level 5 (4)							

VIII	<p>PAV-404 Improvisation in Raag Sangeet (4)</p> <p>PAV-405 Study of Hindustani Raag Sangeet (4)</p> <p>PAV-406 Stage Performance (4)</p> <p>PAV-407 Seminar based Presentation/ Discussion (4)</p>	<p>PAT-412 Subsidiary in Tabla Level 6 (4)</p> <p>OR</p> <p>PAH-412 Subsidiary in Harmonium Level 6 (4)</p> <p>OR</p> <p>PAF-412 Subsidiary in Flute Level 6 (4)</p>							
Sem VIII with research 4	<p>PAV-408 Seminar based presentation in vocal music /Discussion</p>	<p>PAT-412 Subsidiary in Tabla Level 6 (4)</p>				<p>PAV-461 Dissertation/ Research Project</p>			

	(4)	<p>OR</p> <p>PAH-412 Subsidiary in Harmonium Level 6 (4)</p> <p>OR</p> <p>PAF-412 Subsidiary in Flute Level 6 (4)</p>			12			
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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	PAH-100 Fundamentals of Hindustani Raagsangeet in Harmonium (4)	PAT-111 Elements of Tabla (4)	PAV-131 Basics In Vocal Surel Geete (3) OR PAH-131 Elements of Harmonium (3) OR PAT-131 Elements of Traditional Tabla (3) OR PAF-131 The Flute Avenue (3)		PAH-141 Applied & General Study of Music (3)					

II	<p>PAH-101 Study of Hindustani RaagSangeet in Harmonium (4)</p>	<p>PAV-112 Elements of Vocal (4) OR PAF-112 Elements of Flute (4)</p>	<p>PAV-132 Introduction To Raag Anuraag (3) OR PAH-132 The Melody of Harmonium (3) OR PAT-132 The Rhythm of Tabla (3) OR PAF-132 Intonation of Flute (3)</p>		<p>PAH-142 Applied & General Study of Music (3)</p>					
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III	<p>PAH-200 Study of Hindustani Raagsangeet (4)</p> <p>PAH-201 Stage Performance (4)</p>	<p>PAV-211 Subsidiary in Vocal Level 1 (4)</p> <p>OR</p> <p>PAT-211 Subsidiary in Tabla Level 1 (4)</p> <p>OR</p> <p>PAF-211 Subsidiary in Flute Level 1 (4)</p>	<p>PAV-231 Raag Anuraag (3)</p> <p>OR</p> <p>PAT-231 Introduction to Tabla (3)</p> <p>OR</p> <p>PAF-231 Intonation of Flute (3)</p>		<p>PAH-241 Applied and General Study of Music (3)</p>					
IV	<p>PAH-202 Improvisation in Hindustani Raagsangeet (4)</p> <p>PAH-203 Study of Hindustani</p>	<p>PAV-221 Subsidiary in Vocal Level 2 (4)</p> <p>OR</p>								<p>PAH- 261 Improvisation in Raagsangeet (4)</p>

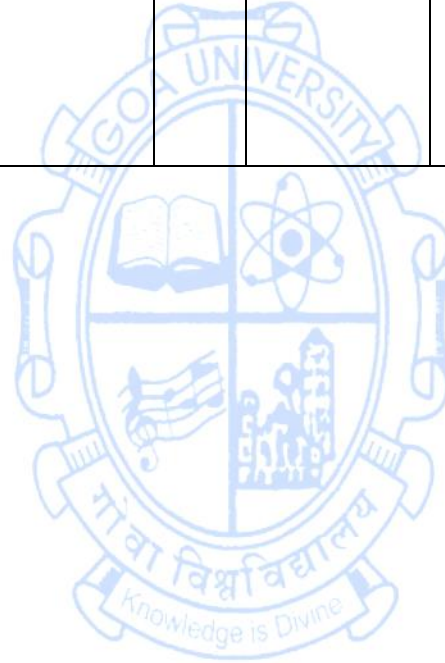
	<p>Raagsangeet (4)</p> <p>PAH-204 Stage Performance (4)</p> <p>PAH-205 Contribution to Musicologists (2)</p>	<p>PAT-221 Subsidiary in Tabla Level 2 (4)</p> <p>OR</p> <p>PAF-221 Subsidiary in Flute Level 2 (4)</p>						
V	<p>PAH-300 Improvisation in Raagsangeet (4)</p> <p>PAH-301 Study of Hindustani Raag Sangeet (4)</p> <p>PAH-302 Stage Performance (4)</p>	<p>PAV-321 Subsidiary in Vocal Level 3 (4)</p> <p>OR</p> <p>PAT-321 Subsidiary in Tabla Level 3 (4)</p> <p>OR</p>						

	<p>PAA-303 Acoustics (2)</p>	<p>PAF-321 Subsidiary in Flute Level 3 (4)</p>						
VI	<p>PAH-303 Improvisation in Hindustani Raagsangeet (4)</p> <p>PAH-304 Study of Hindustani Raag Sangeet (4)</p> <p>PAH-305 Stage Performance (4)</p> <p>PAH-306 Contribution of musical maestros (Minor Project – With</p>	<p>PAV-322 Subsidiary in Vocal Level 4 (4)</p> <p>OR</p> <p>PAT-322 Subsidiary in Tabla Level 4 (4)</p> <p>OR</p> <p>PAF-322 Subsidiary in Flute Level 4 (4)</p>						

	Presentation) (4)								
VII	<p>PAH-400 Improvisation in Hindustani Raagsangeet (4)</p> <p>PAH-401 Study of Hindustani Raagsangeet (4)</p> <p>PAH-402 Stage Performance (4)</p> <p>PAH-403 Research Methodology (4)</p>	<p>PAV – 411 Subsidiary in Vocal Level 5 (4)</p> <p>OR</p> <p>PAT – 411 Subsidiary in Tabla Level 5 (4)</p> <p>OR</p> <p>PAF-411 Subsidiary in Flute Level 5 (4)</p>							
VIII	PAH-404 Improvisation in Hindustani	PAV-412 Subsidiary in Vocal Level 6 (4)							

	<p>Raagsangeet (4)</p> <p>PAH-405 Study of Hindustani Raagsangeet (4)</p> <p>PAH-406 Stage Performance (4)</p> <p>PAH-407 Seminar based Presentation/ Discussion (4)</p>	<p>OR</p> <p>PAT-412 Subsidiary in Tabla Level 6 (4)</p> <p>OR</p> <p>PAF-412 Subsidiary in Flute Level 6 (4)</p>							
<p>Sem VIII with research 4</p>	<p>PAH-408 Seminar based presentation /Discussion</p>	<p>PAV – 412 Subsidiary in Vocal Level 6 (4)</p> <p>OR</p> <p>PAT – 412</p>				<p>PAH-461 Research Project (12)</p>			

		<p>Subsidiary in Tabla Level 6 (4)</p> <p>OR</p> <p>PAF-412 Subsidiary in Flute Level 6 (4)</p>							
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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	PAT-100 Fundamentals of Tabla and rhythms (4)	PAV-111 Elements of vocal (4)	PAV-131 Basics In Vocal Surel Geete (3) OR PAH-131 Elements of Harmonium (3) OR PAT-131 Elements of Traditional Tabla (3) OR PAF-131 The Flute Avenue (3)		PAT-141 Applied & General Study of Tabla (3)					

II	<p>PAT-101 Study of Tabla and technical terms (4)</p>	<p>PAH-112 Elements of Harmonium (4) OR PAF-112 Elements of Flute (4)</p>	<p>PAV-132 Introduction To Raag Anuraag (3) OR PAH-132 The Melody of Harmonium (3) OR PAT-132 The Rhythm of Tabla (3) OR PAF-132 Intonation of Flute (3)</p>		<p>PAT-142 Applied & General Study of Tabla (3)</p>				<p>PAT-261 Stage Performance (4)</p>
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<p>III</p>	<p>PAT-200 Study of Delhi Gharana (4)</p> <p>PAT-201 Stage Performance (4)</p>	<p>PAV-211 Subsidiary in Vocal Level 1 (4)</p> <p>OR</p> <p>PAH-211 Subsidiary in Harmonium Level 1 (4)</p> <p>OR</p> <p>PAF-211 Subsidiary in Flute Level 1 (4)</p>	<p>PAV-231 Raag Anuraag (3)</p> <p>OR</p> <p>PAT-231 Introduction to Tabla (3)</p> <p>OR</p> <p>PAF-231 Intonation of Flute (3)</p>		<p>PAT-241 Applied and General Study of Tabla (3)</p>					
<p>IV</p>	<p>PAT-202 Study of Ajrada Gharana (4)</p> <p>PAT-203</p>	<p>PAV-221 Subsidiary in Vocal Level 2 (4)</p> <p>OR</p>								<p>PAT-261 Accom- paniment to Vilambit khyal (Vocal/instru- mental) (4)</p>

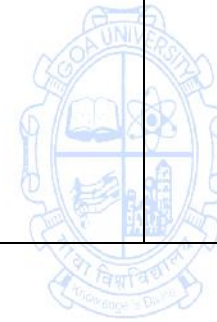
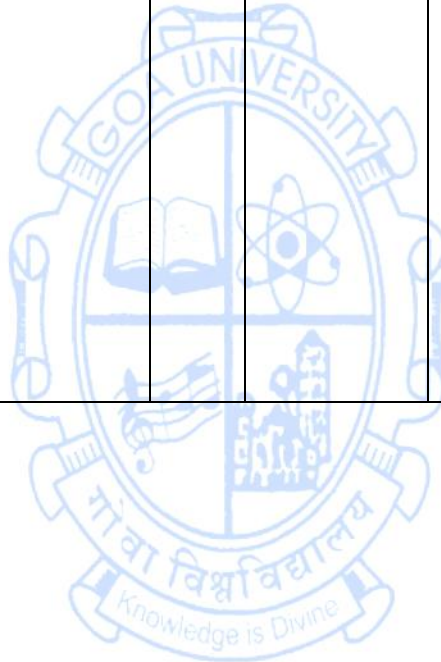
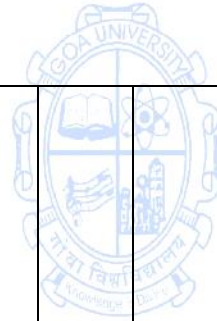
	<p>Stage Performance. (4)</p> <p>PAT-204 Accompaniment to Drut Khayal (4)</p> <p>PAT-205 Contributors of Ajrada Gharana (2)</p>	<p>PAH-221 Subsidiary in Harmonium Level 2 (4)</p> <p>OR</p> <p>PAF-221 Subsidiary in Flute Level 2 (4)</p>						
V	<p>PAT-300 Study of Lucknow Gharana (4)</p> <p>PAT-301 Stage Performance (4)</p> <p>PAT-302</p>	<p>PAV-321 Subsidiary in Vocal Level 3 (4)</p> <p>OR</p> <p>PAH-321 Subsidiary in Harmonium Level 3 (4)</p>						

	<p>Accompaniment to Vilambit khayal (Vocal/instrumental) (4)</p> <p>PAA-303 (Acoustics) (2)</p>	<p>OR</p> <p>PAF-321 Subsidiary in Flute Level 3 (4)</p>						
VI	<p>PAT-303 Study of Farrukhabad Gharana (4)</p> <p>PAT-304 Stage Performance (4)</p> <p>PAT-305 Accompaniment to Vilambit, & Drut Khayal (4)</p>	<p>PAV-322 Subsidiary in Vocal Level 4 (4)</p> <p>OR</p> <p>PAH-322 Subsidiary in Harmonium Level 4 (4)</p> <p>OR</p>						

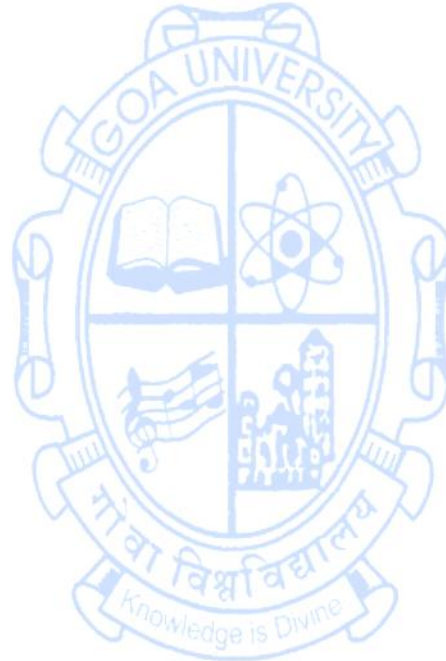
	PAT-306 Minor project (4)	PAF-322 Subsidiary in Flute Level 4 (4)						
VII	PAT-400 Study of Banaras Gharana (4) PAT-401 Stage Performance (4) PAT-402 Accom- paniment to Classical and Semi classical music. (4) PAT-403 Research methodology (4)	PAV-411 Subsidiary in Vocal Level 5 (4) OR PAH-411 Subsidiary in Harmonium Level 5 (4) OR PAF-411 Subsidiary in Flute Level 5 (4)						

VIII	<p>PAT-404 Musical contribution by the great musicians (Seminar Based) (4)</p> <p>PAT-405 Study of Gats (4)</p> <p>PAT-406 Stage Performance (4)</p> <p>PAT-407 Study of Chakradhars & Tihai (4)</p>	<p>PAV-412 Subsidiary in Vocal Level 6 (4)</p> <p>OR</p> <p>PAH-412 Subsidiary in Harmonium Level 6 (4)</p> <p>OR</p> <p>PAF-412 Subsidiary in Flute Level 6 (4)</p>							
Sem VIII with research 4	<p>PAT-408 Musical contribution by the great musicians (Seminar &</p>	<p>PAV-412 Subsidiary in Vocal Level 6 (4)</p>				<p>PAT-461 Research Project (12)</p>			

	<p>Presentation Based) (4)</p>	<p>OR</p> <p>PAH-412 Subsidiary in Harmonium Level 6 (4)</p> <p>OR</p> <p>PAF-412 Subsidiary in Flute Level 6 (4)</p>						
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Sr. No.	COURSE TYPE
1.	Vocal Major Core Courses
2.	Harmonium Major Core Courses
3.	Tabla Major Core Courses
4.	Minor Courses
5.	Multidisciplinary Courses
6.	Skill Enhancement Courses
7.	Exit Courses
8.	Dissertation/Research Project



MAJOR CORE COURSES (VOCAL)

Name of the Programme: Bachelor of Performing Arts in Vocal

Course Code: PAV-100

Title of the Course: Fundamentals of Hindustani Raag Sangeet*

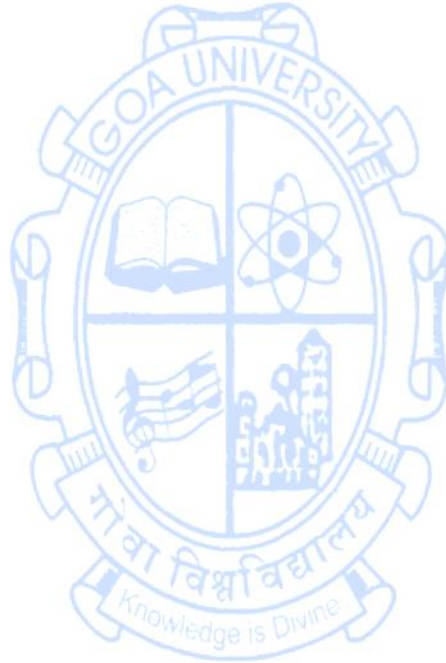
Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Nil	
Objectives:	Students will be able to: <ol style="list-style-type: none">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/ ChhotaKhayal4. Learn to recite the Talas with Taali/ Khali.5. Study one Bhaktigeet/ Bhajan.	
Content:	Unit - I. a. Introduction of all 10 Thaatas.	5 Hours
	Unit - II. To study the following Ragas in non – detail/ Drutkhayal with Aalap&Taan. a. VrindavaniSarang b. Bhoop	20 Hours
	Unit - III. To study the following Ragas in detail/ Vilambitkhayal with Aalap&Taan. a. Yaman b. Bhairav	25 Hours
	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.	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">1. Pt.V.N. Bhatkande, V. KramikiPustak Malika(Vol.2- 3). Hatras: SangeetKaryala.2. Jha, Ramashray. AbhinavGeetanjali. Allahbad::SangeetSadanPrakashan.3. Pt. Devdhar, B. R. RaagBhodh(Vol.1 6). Mumbai::ShrimatiRohiniGogate.	

	<ol style="list-style-type: none"> 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. VinayakraoPatwardhan. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Sing all Thaatas. 2. Sing VilambitKhayalin the prescribed Raagas in the syllabus. 3. Sing the Raagas 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*

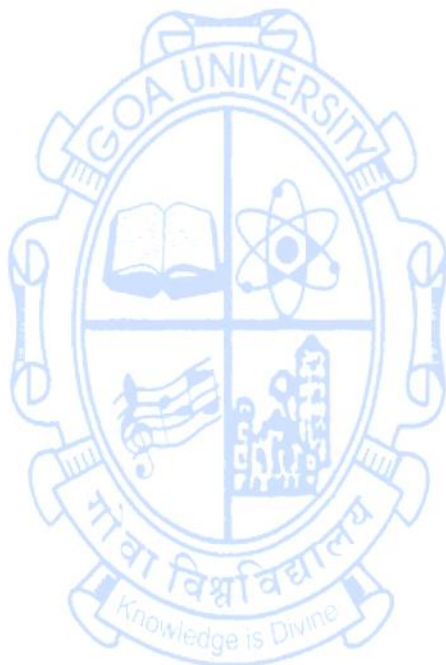
Number of Credits: 04

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 Hours
	Unit – II To study the following raagas in detail / Vilambit khayal / Gat with Aalap & Taan. <ol style="list-style-type: none">a. Bhoopb. Bhimpalas	20 Hours
	Unit III - Study of classical/ semi classical forms of music: <ol style="list-style-type: none">a. One Tarana in above prescribed Raagas.b. Singing of one Bhajan / Natyageet / Bhavgeet.	15 Hours
	Unit IV - Recitation of following taalas with bol, khali, taali, dugun&chougun. <ol style="list-style-type: none">a. Keharvab. Dadra	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">1. Pt.V.N. Bhatkahande, V. KramikiPustakMalika(Vol.2- 3). Hatras: SangeetKaryala. Dandage, A. Complete Tabla.2. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas.3. Vinayakrao.Patwardhan. P. Raag Vignyan	

	<p>4. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadan Prakashan.</p> <p>5. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate.</p> <p>6. Dandage, A. SarvanginTabla. Bhairav Prakashan.</p>
<p>Course Outcomes</p>	<p>Students will be able to:</p> <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.

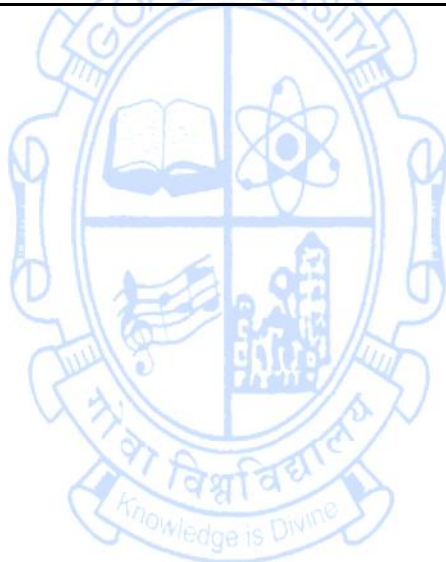
***This is a viva paper.**



Semester III**Name of the Programme: Bachelor of Performing Arts in Vocal****Course Code: PAV-200 (Practical)****Title of the Course: Study of Hindustani Raag Sangeet*****Number of Credits: 04****Effective from AY: 2023-2024**

Pre-requisites for the Course	Students should have completed previous level courses.	
Course Objectives:	Students will: <ol style="list-style-type: none"> Learn the Vilambit Khayal in detail in the prescribed Raagas in the syllabus. Learn the non-detail Ragas with Gayaki in Drut Khayal. Learn to recite & demonstrate the Talas with Taali/ Khali/Laykari. Study and perform the other music forms. 	
Content:	Unit - I. Study of Vilambit khayal To study the Vilambit khayal of following Ragas & construct Aalap, Badhat & Taan. <ol style="list-style-type: none"> Bihag Alaiya Bilawal Malkauns 	30 Hours
	Unit - II. Study of Drut khayal To study the Drut khayal of following Ragas & construct its Aalap & Taan. <ol style="list-style-type: none"> Hameer Kamod Deshkar 	15 Hours
	Unit - III. Study of Other Music forms Study & prepare the following other Music forms: <ol style="list-style-type: none"> Bhaktigeet Bhajan Dhrupad. 	10 Hours
	Unit -IV. Study of Talas Demonstrate the prescribed Taalas with recitation and Laykaari <ol style="list-style-type: none"> Chautaal Zaptaal. 	05 Hours
	Unit V – Writing compositions in Journal Format <ol style="list-style-type: none"> Maintain a Journal Documenting all aspects of prescribed Raags including theory. Write down the structure of the Vilambit Khayal in prescribed Raags. Write down the structure of the Drut Khayal in prescribed Raags. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System. Document Compositions of Prescribed Taals with Prescribed laykari. 	60 Hours

Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande, V.N. Kramik Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad:Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai:Shrimati Rohini Gogate. 4. Pt.Thakur O, Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 5. Patwardhan V. P. Raag Vigyan. 6. Lele, A. (2012). Mala Umagalela Tabla. Mumbai: Sanskar Prakashan. 7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Prepare & Perform Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Sing the Ragas with Gayaki in Drut Khayal 3. Recite the talas with Tali, Khali and Laykaari 4. Understand & perform one Bhaktigeet/ Bhajan/Dhrupad.



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-201

Title of the Course: Stage Performance*

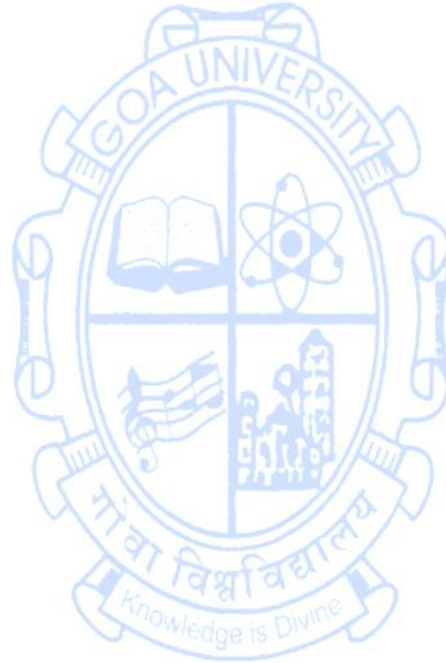
Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Understand the art of performing the prescribed Raagas in the syllabus on the Stage. 2. Prepare & Perform the Ragas in Vilambit and drut Khayal with Gayaki. 3. Prepare & perform any one of the other forms prescribed in the syllabus. 	
Content:	<p>Unit - I. Concert Presentation</p> <p>The student has to perform a concert of minimum of 30 to 45 minutes duration before the examiners/invited audience in which he/she will prepare & perform any one Raga with vilambit and drut Khayal of his/her choice from the following Ragas.</p> <ol style="list-style-type: none"> a. Bihag b. Alhaiya Bilawal c. Malkauns 	20 Hours
	<p>Unit-2. Development of Khayal</p> <p>The student has to construct & perform alap, badhat & taan in the Raga of his/her choice.</p>	20 Hours
	<p>Unit- 3. Presentation of other Music Forms</p> <p>The student has to prepare & perform one composition from the prescribed syllabus of the other music forms from the following.</p> <ol style="list-style-type: none"> a. Bhaktigeet b. Abhang c. Dhrupad 	10 Hours
	<p>Unit-4. Overall Performance</p> <p>The student has to compile the compositions & focus on overall presentation of the concert.</p>	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande V.N, KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad:Sangeet Sadan Prakashan. 3. Various relevant audio/video recordings of Hindustani classical music. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Prepare & perform Vilambit Khayal in the prescribed Raagas in the syllabus. 	

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| | <ol style="list-style-type: none">2. Present the Raaga with Gayaki.3. Prepare & Sing one Bhaktigeet/ Abhang/Dhrupad.4. Compile the compositions & present a concert. |
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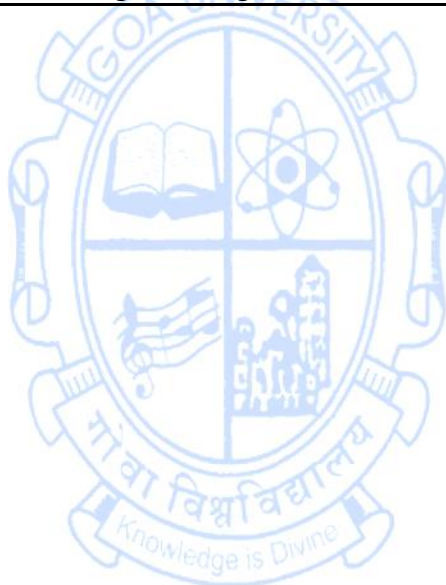
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Semester IV**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAV-202 (Practical)****Title of the Course: Improvisation in Raag Sangeet*****Number of Credits: 04****Effective from AY: 2023-2024**

Pre-requisites for the Course	Students have to complete a previous level course.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Learn the Vilambit Khayal in detail in the prescribed Raagas in the syllabus. 2. Learn the Ragas with Gayaki in Drut Khayal 3. Learn to recite & demonstrate the Talas with Taali/ Khali/Laykari 4. Study and perform the other music forms. 	
Content:	Unit - I. Study of Vilambit khayal To study the Vilambit khayal of following Ragas & construct Aalap, Badhat & Taan. a. Vrundavani Sarang b. Bageshri c. Jaunpuri	25 Hours
	Unit - II. Study of Drut khayal To study the Drut khayal of following Ragas & construct its Aalap & Taan. a. Madhmad Sarang b. Pooriya c. Hindol	20 Hours
	Unit - III. Study of Other Music forms Study & prepare the following other Music forms: a. Singing one Bhaktigeet/ b. Lokgeet/Dhamar/Tarana/Natyageet.	10 Hours
	Unit -IV. Study of Talas Demonstrate the prescribed Taalas with recitation and Laykaari a. Dhamaar b. Tilwada.	05 Hours
	Unit V – Writing compositions in Journal Format a. Maintain a Journal Documenting all aspects of prescribed Raags including theory. b. Write down the structure of the Vilambit Khayal in prescribed Raags. c. Write down the structure of the Drut Khayal in prescribed Raags. d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System. e. Document Compossitions of Prescribed Taals with Prescribed laykari.	60 Hours

Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande V.N. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. RaagBhodh(Vol.1 6). Mumbai: Shrimati Rohini Gogate. 4. Pt. Thakur O, Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. Patwardhan V. P. Raag Vigyan. 6. Lele, A. (2012). Mala Umagalela Tabla. Mumbai: Sanskar Prakashan. 7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Prepare & sing the Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Sing the Raagas with Gayaki in Drut Khayal 3. Recite the talas with Taali/ Khali and Laykaari 4. Sing one Bhaktigeet/ Lokgeet/Dhamar/Tarana/Natyageet.



Name of the Programme: Bachelor of Performing Arts Indian Classical Music

Course Code: PAV-203

Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students have to complete a previous level course.	
Objectives:	Students will : 1. Understand and explain the theoretical information of ragas. 2. Apply the notation system & notate the vilambit & drut khayal. 3. Learn to interpret the talas with Taali/ Khali with Single and Double. 4. Learn to analyse and compare the ragas according to their theoretical information. 5. Illustrate upon the contributions of musicians in semi classical forms.	
Content:	Unit I- Study of Theoretical knowledge, comparative study & notations of Ragas. A. Understand & Explain the theoretical knowledge of following Raagas. a. Vrundavani Sarang b. Bageshri c. Jaunpuri d. Madhma Sarang e. Puriya f. Hindol B. Apply Pt. Bhatkhande Notation System & notate the vilambit khayal in raga a. Vrundavani Sarang b. Bageshri c. Jaunpuri C. Apply Pt. Bhatkhande Notation System & notate the drut khayal in raga a. Madhmad Sarang b. Puriya c. Hindol	15 Hours
	Unit – II Remember and restate the following theoretical concepts Study of the following theoretical concepts: a. Vagyeykar b. Thaat Paddhati c. Nibaddha-Anibaddha gaan d. Ardhvadarshak Swar	20 Hours
	Unit – III- Study and Analyse the Contribution of the following Musicians/ Musicologist: a. Vidushi Padmavati Shaligram b. Pt. Mallikarjun Mansoor c. Vidushi Shobha Gurtu	15 Hours

	d. Pt. Vamanrao Deshpande	
	Unit IV: Understanding and interpreting the following taalās and writing them with bol, khali, tali, dugun & chougun.	10 Hours
	a. Keharva b. Dadra	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande, V. N. Kramik Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Allahbad:Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai:Shrimati Rohini Gogate. 4. Pt.Thakur O, Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 5. Patwardhan V. P. Raag Vigyan. 6. Lele, A. (2012). Mala Umagalela Tabla. Mumbai: Sanskar Prakashan. 7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Write the theoretical information, comparison of prescribed ragas with notations of the Bandishes. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the Taalas with Taali/ Khali with Single and Double. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-204

Title of the Course: Stage Performance*

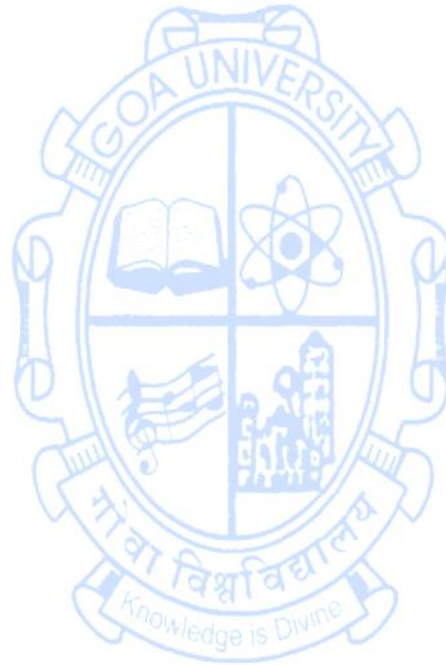
Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Understand the art of performing the prescribed Raagas in the syllabus on the Stage. 2. Prepare & Perform the Ragas in Vilambit and drut Khayal with Gayaki. 3. Prepare & perform any one of the other forms prescribed in the syllabus.	
Content:	Unit - I. Concert Presentation The student has to perform a concert of minimum of 30 to 45 minutes duration before the examiners/invited audience in which he/she will prepare & perform any one Raga with vilambit and drut Khayal of his/her choice from the following Ragas. a. Vrundavani Sarang b. Bageshri c. Jaunpuri	20 Hours
	Unit-II. Development of Khayal The student has to construct & perform alap, badhat & taan in the Raga of his/her choice.	20 Hours
	Unit- 3. Presentation of other Music Forms The student has to prepare & perform one composition from the prescribed syllabus of the other music forms from the following. a. Bhaktigeet b. Lokgeet c. Dhamar d. Tarana e. Natyageet	10 Hours
	Unit-4. Overall Performance The student has to compile the compositions & focus on overall presentation of the concert.	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt. Bhatkhande, V. N. Kramik Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Allahbad:Sangeet Sadan Prakashan 3. Various relevant audio/video recordings of Hindustani classical music.	
Course Outcomes	Students will be able to: 1. Prepare & perform Vilambit Khayal in the prescribed Raagas in the syllabus.	

	<ol style="list-style-type: none">2. Perform the Raaga with Gayaki.3. Prepare & sing one Bhaktigeet/ Lokgeet /Dhamar /Tarana/Natyageet.4. Compile the compositions & present a concert.
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***This is a concert presentation paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-205

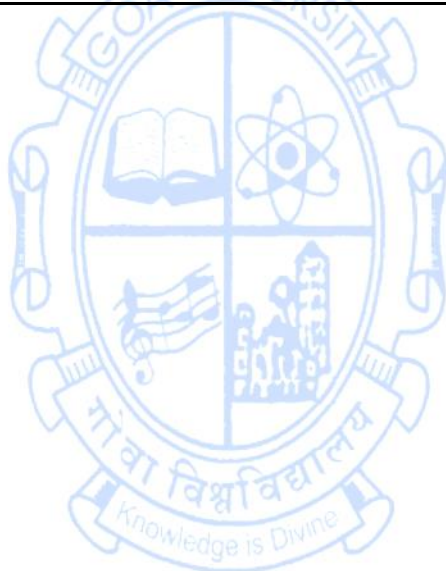
Title of the Course: Contribution of Musicologists.

Number of Credits: 02

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Explore the diverse styles of presentation of famous Hindustani Classical Musicians. 2. Understand the historical societal and cultural contexts in the evolution of musicians. 3. Study the contribution of maestros to the field of Hindustani Classical vocal and instrumental music. 4. Discuss and Study biographies of Maestros.	
Content:	Unit I - Hindustani Classical Musicologists and their contributions. a. Study and evaluate contribution of Dr. Ashok D. Ranade. b. Study and learn contribution of Prof. B.R Devdhar.	10 Hours
	Unit II – Biographies of Maestros. a. Study of Biography of the Hindustani Classical Maestro: R.C Mehta b. Study life sketch of Hindustani Classical maestro : Pt. Omkarnath Thakur	10 Hours
	Unit III - Vocal Styles and its Interpretation. a. Exploration of various vocal techniques, voice training, stylistic variations and its interpretation in Hindustani Classical vocal Music b. Detailed study of vocal interpretations of various ragas and other forms of music in different Gharanas.	05 Hours
	Unit IV - Compositions and Improvisations a. Study of compositions of maestros in vocal music (Khyal, Thumri etc.). b. The contribution of the maestros as Author of Books to the field of Hindustani classical music	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt.V.N. Bhatkahande, V. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan.	

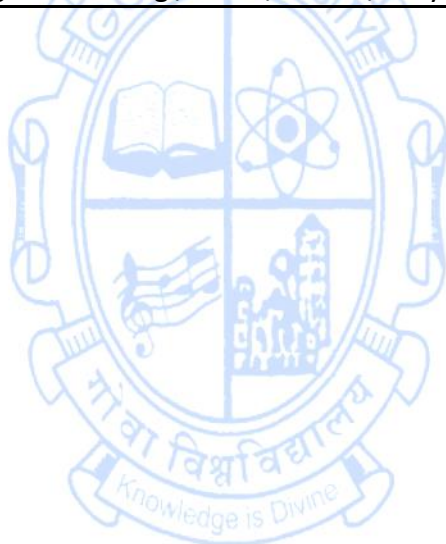
	<ol style="list-style-type: none"> 3. Devdhar, B.R, Thor Sangeetkar . 4. Marulkar, N.R .Gomantakiya Sangeetkaar. 5. Gawas, R. Shadaj. 6. Garg, Balkrishna. SANGEET Vadya-Vadan. Ank Jan-Feb 1975 Hathras: Sangeet Karyala. 7. Satyaki karig. B. The Harmonium Handbook.
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and appreciate the distinctive presentation styles and nuances of maestros of various Gharanas(schools). 2. Understand the historical, cultural contexts and societal influences on the biographies of various musicians. 3. Analyse and restate in own words the innovative contributions of Maestros in the form of musical compositions and authored books to Hindustani classical music. 4. Discuss and demonstrate the presentations on relevant topics pertaining to Hindustani classical Maestros/Musicologists.



Semester V**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAV-300 (Practical)****Title of the Course: Improvisation in Raag Sangeet****Number of Credits: 04****Effective from AY: 2023-2024**

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Learn the Vilambit Khayal in detail in the prescribed Ragas in the syllabus. 2. Learn the non-detail Ragas with Gayaki in Drut Khayal. 3. Learn to recite the Talas with Tali/ Khali/Laykari 4. Study and perform any one from the other forms prescribed in the syllabus. 	
Content:	Unit I - Study of Vilambit Khayal. To study Vilambit Khayal of following Ragas and Construct Aalap, Badhat and Taan. <ol style="list-style-type: none"> a. Kedar b. Puriya Dhanashree c. Miya ki Todi 	30 Hours
	Unit II - Study of Drut Khayal. To study the Drut Khayal of following Ragas and construct its Aalap and Taan. <ol style="list-style-type: none"> a. Basant b. Shankara c. Sohani 	15 Hours
	Unit III – Study of other Music forms: Study and prepare the following other music forms: <ol style="list-style-type: none"> a. Abhang b. Dadra c. Tarana d. Natyageet. 	10 Hours
	Unit IV – Study of Taalas Demonstrate the prescribed Talas with recitation and Laykaari. <ol style="list-style-type: none"> a. Deepchandi b. Jhumra. 	05 Hours
	Unit V – Writing compositions in Journal Format <ol style="list-style-type: none"> a. Maintain a Journal Documenting all aspects of prescribed Raags including theory. b. Write down the structure of the Vilambit Khayal in prescribed Raags. c. Write down the structure of the Drut Khayal in prescribed Raags. d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System. 	60 Hours

	e. Document Compositions of Prescribed Taals with Prescribed laykari.
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Bhatkhande, V.N. Kramiki Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad:Sangeet Sadan Prakashan. 3. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 4. Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 5. Patwardhan, Vinayakrao. Raag Vigyan. 6. Lele, A. (2012). Mala Umagalela Tabla. Mumbai: Sanskar Prakashan. 7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Sing Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Sing the Raagas with Gayaki in Drut Khayal. 3. Recite the talas with Tali/ Khali and Laykaari 4. Sing one Abhang /Dadra/Tarana/Natyageet.



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-301

Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Understand and explain the theoretical information of Ragas. 2. Apply the notation system and notate the Vilambit and Drut Khayal. 3. Learn to interpret the Taalas with Vilambit and Drut Khayal. 4. Learn to analyze and compare the ragas according to their theoretical information. 5. Illustrate upon the contributions of musicians in other forms. 	
Content:	<p>Unit I – Study of Theoretical knowledge, Comparative study and notations of Ragas:</p> <p>A. Understand and explain the theoretical knowledge of following Ragaas.</p> <ol style="list-style-type: none"> a. Kedar b. Puriya Dhanashri c. Miya ki Todi d. Basant e. Shankara f. Sohini <p>B. Apply Pt. Bhatkhande Notation System & j notate the Vilambit Khayal in raga</p> <ol style="list-style-type: none"> a. Kedar b. Puriya Dhanashri c. Miya ki Todi <p>C. Apply Pt. Bhatkhande Notation System & notate the Drut Khayal in raga.</p> <ol style="list-style-type: none"> a. Basant b. Shankara c. Sohini 	15 Hours
	<p>Unit – II. Remember and restate the following theoretical concept.</p> <ol style="list-style-type: none"> a. Ragang Paddhati. b. Avirbhav-Tirobhav. c. Sam Prakrutik & Sam Aakrutik raag. d. Qualities & defects of musician. 	20 Hours
	<p>Unit – III. Study and Analyse the Contribution of the following Musicians/ Musicologist:</p> <ol style="list-style-type: none"> a. Vidushi Hirabai Badodekar b. Pt. Ramkrishnabua Vaze c. Vidushi Siddheshwari Devi d. Dr. Ashok D. Ranade 	15 Hours

	Unit IV: Understanding and interpreting the following Taalas and writing them with Bol, Khali, Taali, Dugun & Chougun. a. Deepchandi b. Jhumra.	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Bhatkande, V. N. Kramiki Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Dandage, A. Complete Tabla. 3. Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 4. Patwardhan. V. Raag Vigyan. 5. Jha, R. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 6. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 7. Dandage, A. Sarvangin Tabla. Bhairav Prakashan. 8. Deshpande, V. Gharandaaj Gayaki.	
Course Outcomes	Students will be able to: 1. Write the notations of the Bandishes of prescribed ragas. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the talas with Taali/ Khali with Single and Double.	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-302

Title of the Course: Stage Performance*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Understand the art of performing the prescribed Raagas in the syllabus on the Stage. 2. Prepare & Perform the Ragas in Vilambit and Drut Khayal with Gayaki. 3. Prepare & perform any one of the other forms prescribed in the syllabus. 	
Content:	<p>Unit – I - Concert Presentation. The student has to perform a concert of minimum of 30 to 45 minutes duration before the examiners/invited audience in which he/she will perform one Raga with vilambit and drut khayal of his/her choice from the following Ragas-</p> <ol style="list-style-type: none"> a. Kedar b. Puriya Dhanashri c. Miya ki Todi 	20 Hours
	<p>Unit – II. Development of Khayal. The student has to construct & perform Alap, Badhat & Taan in the Raga of his/her choice.</p>	20 Hours
	<p>Unit-III. Presentation of other music forms. The student has to prepare and perform one composition from the prescribed syllabus of the other music form from the following.</p> <ol style="list-style-type: none"> a. Abhang b. Dadra c. Natyageet d. Tarana 	10 Hours
	<p>Unit- IV. Overall Performance. The student has to compile the compositions & focus on overall presentation of the concert.</p>	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Bhatkhande, V. Kramiki Pustak Malika (Vol. 2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 3. Various relevant audio/video recordings of Hindustani classical music. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Perform Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Sing the Raagas with Gayaki in Drut Khayal. 3. Recite the talas with Taali/ Khali and Laykaari 4. Sing one Abhang/Dadra/Tarana/Natyageet. 	

*This is a concert presentation paper.

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAA-303

Title of the Course: Acoustics

Number of Credits: 02

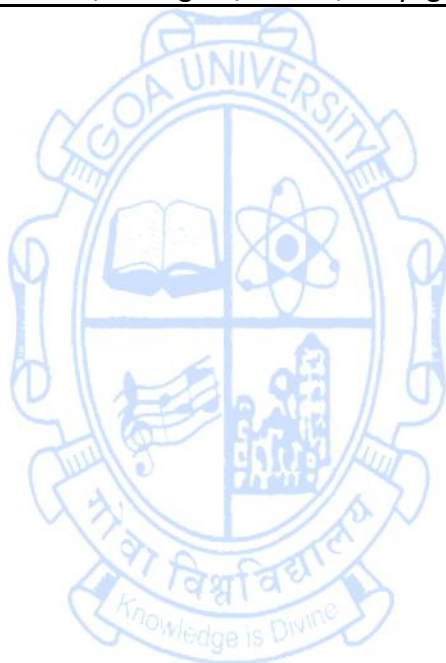
Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Define & explain the term Acoustics. 2. Learn the use of Acoustics in designing Auditoriums. 3. Understand the working of microphones and sound system. 4. Understand the Graphical Representation of Waves and the relation between Velocity, Frequency and Wavelength.	
Content:	Unit I – Definition of Acoustics, Its scope & importance in Music.	05 Hours
	Unit – II Use of Acoustics in designing Auditoriums.	10 Hours
	Unit – III a. Types and Uses of various kinds of Microphones b. Structure and Functioning of Sound System	10 Hours
	Unit – IV Graphical Representation of Waves and the relation between Velocity, Frequency and Wavelength.	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Dr. Bahulikar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Dr. Gurjar, S. Sangeetache Dhwanishastra. Pune: Madhavi Prakashan. 3. Dr. Sharma, M. Music India. A. B. H. Publishing House. 4. Malik (Ed.). (1999). Dhvani: Nature and Culture of Sound. New Delhi: Indira Gandhi National Centre for Arts.	
Course Outcomes	Students will be able to: 1. Understand the Scope and Importance of Acoustics. 2. Understand the requirements of Ideal Auditorium. 3. Understand the types, uses and functioning of various kinds of Microphones and Sound Systems. 4. Understand various kinds of waves, their Graphical Representation and the relation between Velocity, Frequency and Wavelength.	

Semester VI**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAV-304 (Practical)****Title of the Course: Improvisation in Raag Sangeet*****Number of Credits: 04****Effective from AY: 2023-2024**

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Learn the Vilambit Khayal in detail in the prescribed Ragas in the syllabus. 2. Learn the non-detail Ragas with Gayaki in Drut Khayal. 3. Learn to recite the Talas with Taali/ Khali/Laykari. 4. Study and perform other music form.	
Content:	Unit - I. Study of Vilambit Khayal To study the Vilambit Khayal of following Ragas & construct Aalap, Badhat and Taan. a. Marwa b. Multani c. Darbari Kanada	25 Hours
	Unit - II. Study of Drut Khayal To study the Drut khayal of following Ragas & construct its Aalap & Taan. a. Adana b. Bahar c. Ramkali	20 Hours
	Unit - III. Study of other Music forms Study and prepare the following other music forms: a. Hori b. Bhavgeet c. Tarana d. Natyageet	10 Hours
	Unit -IV. Study of the Taalas. a. Rupak b. Ada Chautal.	05 Hours
	Unit V – Writing compositions in Journal Format a. Maintain a Journal Documenting all aspects of prescribed Ragas including theory. b. Write down the structure of the Vilambit Khayal in prescribed Ragas. c. Write down the structure of the Drut Khayal in prescribed Ragas. d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System. e. Document Compositions of Prescribed Taals with Prescribed laykari.	60 Hours

Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande, V. N. Kramiki Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 3. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 4. Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 5. Patwardhan V. P. RaagVigyan. 6. Lele, A. (2012). Mala Umagalela Tabla. Mumbai: Sanskar Prakashan. 7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Sing Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Sing the Raagas with Gayaki in Drut Khayal 3. Recite the talas with Taali/ Khali and Laykaari. 4. Sing one Hori/ Bhavgeet/Tarana/Natyageet.



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-305

Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Understand and explain the theoretical information of ragas. 2. Apply the notation system & notate the Vilambit & Drut Khayal. 3. Learn to interpret the Taalas with Taali/ Khali with Single and Double. 4. Learn to analyse and compare the ragas according to their theoretical information. 5. Illustrate upon the contributions of musicians in semi classical forms. 	
Content:	<p>Unit I – Study of Theoretical knowledge, comparative study & notations of Ragas.</p> <p>A. Understand & explain the theoretical knowledge of following Raagas.</p> <ol style="list-style-type: none"> a. Marwa b. Multani c. Darbari Kanada d. Adana e. Bahar f. Ramkali <p>B. Apply Pt. Bhatkhande Notation System & notate the Vilambit Khayal in Raga.</p> <ol style="list-style-type: none"> a. Marwa b. Multani c. Darbari Kanada <p>C. Apply Pt. Bhatkhande Notation System & notate the Drut Khayal in Raga.</p> <ol style="list-style-type: none"> a. Adana b. Bahar c. Ramkali 	15 Hours
	<p>Unit – II.</p> <p>A. Study and Analyze the Development of following vocal gharanas</p> <ol style="list-style-type: none"> a. Gwalior b. Agra c. Jaipur d. Kirana <p>B. Importance of voice culture in vocal music.</p> <p>C. The time cycle theory of ragas.</p>	20 Hours
	<p>Unit III. Study and Analyse the Contribution of the following Musicians/ Musicologist:</p> <ol style="list-style-type: none"> a. Ustad Alladiya Khan b. Pt. Balkrishnabua Ichalkaranjkar 	15 Hours

	<p>c. Vidushi Girija Devi d. Pt. Ramashray Jha</p>	
	<p>Unit IV: Understanding and interpreting the following Taalas and writing them with Bol, Khaali, Taali, Dugun & Chougun.</p> <p>a. Rupak b. Ada Chautal.</p>	<p>10 Hours</p>
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande, V. N. Kramiki Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 3. Patwardhan, V. Raag Vigyan 4. Jha, R. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 5. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 6. Dandage, A. Sarvangin Tabla. Bhairav Prakashan. 7. Deshpande, V. Gharandaaj Gayaki 8. Dandage, A. Complete Tabla. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Write the notations of the Bandishes of prescribed ragas. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the talas with Taali/ Khali with Single and Double. (Ekgun/ Dugun) 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-306

Title of the Course: Stage Performance*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Understand the art of performing the prescribed Ragas in the syllabus on the Stage. 2. Prepare & Perform the Ragas in Vilambit and Drut Khayal with Gayaki 3. Prepare & perform any one of the other forms prescribed in the syllabus. 	
Content:	<p>Unit – I- Concert Presentation.</p> <p>The student has to perform a concert of minimum of 30 to 45 minutes duration before the examiners/invited audience in which he/she will perform one Raga with Vilambit and Drut Khayal of his/her choice from the following Ragas-</p> <ol style="list-style-type: none"> a. Marwa b. Multani c. Darbari Kanada 	20 Hours
	<p>Unit II – Development of Khayal:</p> <p>The student has to construct & perform Alap, Badhat & Taan in the Raga of his/her choice.</p>	20 Hours
	<p>Unit III - Presentation of other music forms:</p> <p>The student has to prepare & perform one composition from the prescribed syllabus of the other music forms from the following.</p> <ol style="list-style-type: none"> a. Hori b. Bhavgeet c. Tarana d. Natyageet 	10 Hours
	<p>Unit IV – Overall Performance</p> <p>The student has to compile the compositions & focus on overall presentation of the concert.</p>	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Bhatkhande, V. Kramiki Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Allahabad: Sangeet Sadan Prakashan. 3. Various relevant audio/video recordings of Hindustani classical music. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Sing Vilambit Khayal in the prescribed Ragas in the syllabus. 2. Prepare & perform the Ragas with Gayaki in Drut Khayal. 3. Recite the talas with Taali/ Khali and Laykaari 4. Sing one Bhaktigeet/ Lokgeet /Dhamar/Tarana/Natyageet. 	

*This is a Concert Presentation paper.

Name of the Programme: Bachelor of Programming Arts in Hindustani Classical Music

Course Code: PAV-307

Title of the Course: Contribution of musical maestros*

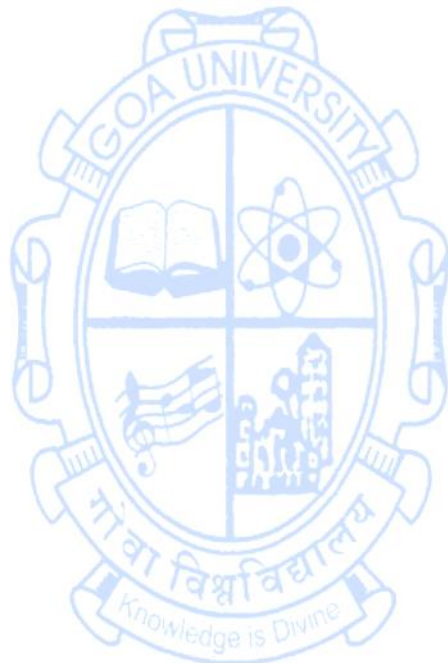
Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Explore the diverse styles of presentation of famous Hindustani Classical Vocalists. 2. Understand the historical, societal and cultural contexts in the evolution of these musicians. 3. Study the contribution of maestros to the field of Hindustani Classical vocal music. 4. Engage in thoughtful discussion and presentation on relevant topics. 5. Engage in deep study of the topic selected by the learner. 	
Content	<p>Unit I. Hindustani Classical Vocalists and their contributions.</p> <ol style="list-style-type: none"> a. Origin and evolution of the Hindustani Classical Vocal maestro/musicologist. b. Influential Personalities, their historical milestones and contributions in Hindustani Classical Music. 	20 Hours
	<p>Unit II. Musical presentation styles in Vocal Music.</p> <ol style="list-style-type: none"> a. Understanding the vocal presentations of maestros of different Gharanas (schools) and their stylistic nuances. b. Comparative study of prominent Musicians of various Gharanas(schools) in vocal music. 	20 Hours
	<p>Unit III. Vocal Techniques and Styles of the particular Vocal Maestros.</p> <ol style="list-style-type: none"> a. Exploration of various vocal techniques, voice training (Awaj Sanskar), and stylistic variations in the renditions of maestros. b. Detailed study of their vocal interpretations of various ragas and other forms of music. 	10 Hours
	<p>Unit IV. Compositions and Improvisations</p> <ol style="list-style-type: none"> a. Study of compositions of maestros in vocal music (Khyal, Dhrupad, Thumri, etc.). b. The contribution of the maestro as an author of books to the field of Hindustani classical music. 	
	<p>Unit V. Student's Presentation</p> <ol style="list-style-type: none"> a. Students present their seminar papers or projects on the selected topic. b. Group discussions and feedback sessions. 	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande V.N. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 	

<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and appreciate the distinctive presentation styles and nuances of maestros of various Gharanas(schools). 2. Understand the historical, cultural contexts and societal influences on the biographies of various musicians. 3. Analyse and restate in own words the innovative contributions of Maestros in the form of musical compositions and authored books, to Hindustani classical music 4. Discuss and demonstrate the presentations on relevant topics pertaining to Hindustani classical Maestros/Musicologists.
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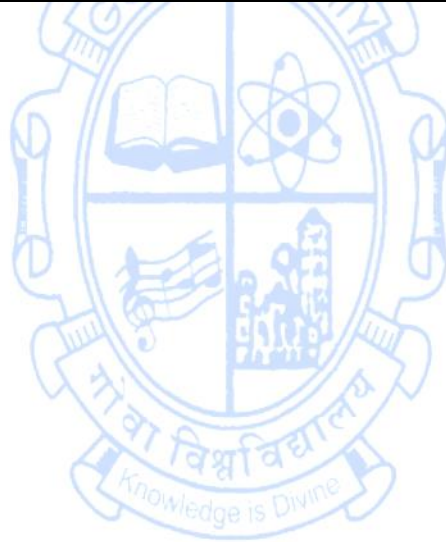
***This is a presentation/discussion paper.**



SEMESTER VII**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAV-400 (Practical)****Title of the Course: Improvisation in Raag Sangeet****Number of Credits: 04****Effective from AY: 2023-2024**

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Learn the Vilambit Khayal in detail in the prescribed Raagas in the syllabus. 2. Learn the non-detail Ragas with Gayaki in Drut Khayal. 3. Learn to recite the Talas with Taali/ Khali/Laykari. 4. Study and perform any one from the other forms. 	
Content:	Unit I-Study of Ragas in detail. To study the Vilambit khayal of the following Ragas & construct Alap, Badhat & Taan. <ol style="list-style-type: none"> a. Miya Malhar. b. Chhayanat. c. Bilaskhani Todi. d. Shuddha Sarang. 	30 hours
	Unit - II. Study of Ragas in brief. To study the Drut khayal of following Ragas & create Aalap & Taan. <ol style="list-style-type: none"> a. Jaijaiwanti. b. Megh. c. Komal Rishabh Asawari. 	15 hours
	Unit - III. Study of other forms of Music: The student has to prepare the compositions from the prescribed syllabus of the other music forms from the following. <ol style="list-style-type: none"> a. Ragma. b. Kajri. c. Gazal. 	10 hours
	Unit -IV. Demonstrate the prescribed Taalas with recitation and laykaari. <ol style="list-style-type: none"> a. Addha. b. Jat. 	05 hours
	Unit V – Writing compositions in Journal Format <ol style="list-style-type: none"> a. Maintain a Journal Documenting all aspects of prescribed Raags including theory. b. Write down the structure of the Vilambit Khayal in prescribed Raags. c. Write down the structure of the Drut Khayal in prescribed Raags. d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System. 	60 hours

	e. Document Compositions of Prescribed Taals with Prescribed laykari.	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. Bhatkhande, V. N. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali:Illahbad: Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 4. Pt. Thakur O, Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 5. Patwardhan V. P. Raag Vigyan. 6. Lele, A. (2012). Mala Umagalela Tabla. Mumbai: Sanskar Prakashan. 7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Sing Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Sing the Raagas with Gayaki in Drut Bandish. 3. Recite the talas with Taali/ Khali and Laykaari. 4. Perform one Ragnala/ Kajri /Gazal. 	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-401

Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none">1. Understand and write the notations of Ragas with systematic Aalap & Taanas in Drut Bandish.2. Learn to interpret & write the talas with Taali/ Khali with Single and Double.3. Learn to analyse and compare the ragas according to their theoretical information.4. Illustrate upon the contributions of musicians in other forms.	
Content:	Unit I – Study of theoretical knowledge, comparative study and notations of Ragas. <p>A. Understand & explain the theoretical knowledge of following Ragas.</p> <p>a.Miya Malhar, b. Chhayanat, c. Bilaskhani Todi, d. Shuddha Sarang, e. Jajiwanti, f. Megh, g. Komal Rishabh Asawari.</p> <p>B. Apply Pt. Bhatkhande Notation System & notate the vilambit khayal in the following Ragas.</p> <p>a.Miya Malhar, b. Chhayanat, c. Bilaskhani Todi, d. Shuddha Sarang.</p> <p>C. Apply Pt. Bhatkhande Notation System & notate the Drut khayal in the following Ragas.</p> <p>a.Jajiwanti, b. Megh, c. Komal Rishabh Asawari.</p>	15 hours
	Unit II- Study the Musical Terms in Hindustani Classical Music and Goan Folk Music. <ol style="list-style-type: none">a. Shruti - swar vibhajan- according to ancient, medieval and modern musicologist (Bharat, Sharangdev, Ahobal, Shrinivas and Pt. Bhatkhande)b. Varieties of Folk music in Goa- Dhalo, Kalo, Mando, Dekhni, Ranmale, Morulo.c. Study of Four Dhrupad Banis. Theoretical knowledge of semi-classical forms -Ragamala, Kajri & Gazal.d. Appreciation of Hindustani classical music.	20 hours
	Unit III -Study of other forms and Maestros. <p>A. Understand and describe/explain the theoretical knowledge of other forms.</p> <p>a.Raga Mala, b. Kajri, c.Gazal.</p>	15 hours

	B. Describe about the contribution Gharanas and maestros in Thumri (Panjab, Banaras, Lucknow Gharana). a. Girija devi. b. Nirmala Devi. c. Begum Akhtar.	
	Unit IV: Study of Taalas. a. Understanding and interpreting the following taalas and writing them with bol, khali, taali, dugun & chougun. a. Addha. b. Jat.	10 hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt. Bhatkhande V. N. Kramiki Pustak Malika (Vol.2- 3) Hathras: Sangeet Karyala. Dandage, A. Complete Tabla. 2. Pt. Thakur O, Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 3. Patwardhan V. P. Raag Vigyan. 4. Jha, R. Abhinav Geetanjali. Allahabad: Sangeet Sadan Prakashan. 5. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate: Rohini Gogate Mumbai. 6. Dandage, A. Sarvangin Tabla. Bhairav Prakashan. 7. Deshpande, V. Gharandaaj Gayaki: Mauz Prakashan. 8. Srivastava H: Hamare pyare sangeet tadnya: Sangeet Sadan prakashan, Allahabad. 9. Devdhar B.R: Pillars of Hindustani Music: Popular Prakashan Mumbai.	
Course Outcomes	Students will be able to: 1. Write the notations of the bandishes of prescribed ragas. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the talas with Taali/ Khali with Single and Double.	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-402

Title of the Course: Stage Performance*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Know the art of performing the prescribed Raagas in the syllabus on the Stage. 2. Perform the Ragas with Gayaki with Vilambit and Drut khayal. 3. Perform any one from the other form prescribed in the syllabus.	
Content:	Unit - I. Concert Presentation The student has to perform a concert of minimum of 30 to 45 minutes duration before the examiners/invited audience in which he/she will perform one Raga with vilambit and drut khayal of his/her choice from the following Ragas. a. Miya Malhar b. Chhayanat c. Bilaskhani Todi d. Shuddha Sarang	40 hours
	Unit -2. Creative elaboration. The student has to construct & perform alap, badhat & taan in the Raga of his/her choice.	05 hours
	Unit-3. Presentation of Other Music Forms The student has to prepare & perform one composition from the prescribed syllabus of the other music forms from the following: - a. Ragamala, b. Kajri, c. Gazal.	15 hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt. Bhatkhande, V. N. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Allahbad: Sangeet Sadan Prakashan. 3. Various relevant audio/video recordings of Hindustani classical music.	
Course Outcomes	Students will be able to: 1. Perform Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Perform the Raagas with Gayaki in Drut khayal. 3. Recite the talas with Taali/ Khali and Laykaari. 4. Perform one Bhaktigeet/ Lokgeet /Dhamar/Natyageet.	

*This is a concert presentation paper.

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAR- 403

Title of the Course: Research Methodology

Number of Credits: 4

Effective from AY: 2024-2025

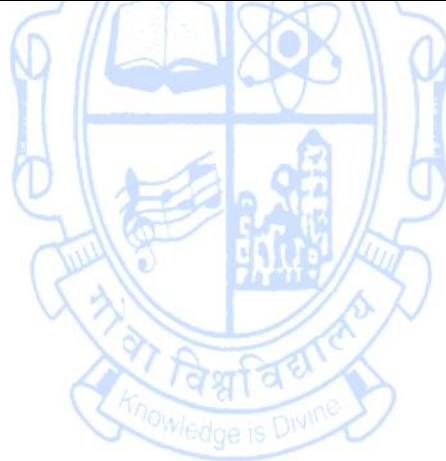
Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Study and explore concepts of research. 2. Understand process of data collection and literature review. 3. Enhance research skills through study of research methods and terminologies. 4. Analyse the contribution of musicologists and study the research prerequisites	
Content:	Unit I – Concepts of Research a. Define Research and Illustrate its various types b. Define and Explain Objectives of Research c. Study and Identify various types of Research d. Evaluate the collection of data through prescribed sources of research.	15 hours
	Unit II – Literature review and data collection a. Review of literature b. Analysis of Data Collection and its sources c. Analyse the steps in preparing research proposal	15 hours
	Unit III – Research terminologies and Methods of Research A. Define the terminologies: a. Hypothesis b. Index c. Bibliography d. Footnotes B. Discuss and Explain Methods of Research: a. Historical Method b. Survey Method c. Comparative Method C. Study and Restate views about Inter-Disciplinary Research.	15 hours
	Unit IV – Research Prerequisites and Contribution of Musicologists A. Prerequisites for Ph.D , its scope and limitations. B. Contribution of Musicologists: a. Ashok D Ranade b. Pt. S.N. Ratanjankar c. Pt. V.D. Paluskar d. Pt. Suresh Talwalkar	15 hours

	e. Dr. Keshavchaitanya Kunte
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkahande, V. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 3. Jain, Mahesh K: Research Methodology & Statistical Techniques: Shree Publishers & Distributors, New Delhi. 4. Sharma, C.K: Research Methodology: Shree Publishers & Distributors, New Delhi. 5. Ramkrishna, Lalita: Research Methodology in Karnataka Music: B.R Rhythms, Delhi. 6. Thatte.A, Sangeetatil Sanshodhan Paddhati, Sanskar Prakashan Mumbai
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. know and explore various concepts of research. 2. Understand process of data collection and its application in literature review. 3. Enhance research skills through study of research methods and learn research terminologies. 4. Understand the contribution of musicologists and study the research prerequisites

SEMESTER VIII**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAV-404 (Practical)****Title of the Course: Improvisation in Raag Sangeet****Number of Credits: 04****Effective from AY: 2023-2024**

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Learn the Vilambit Khayal in detail in the prescribed Raagas in the syllabus. 2. Learn the non-detail Ragas with Gayaki in Drut khayal. 3. Learn to recite the Talas with Taali/ Khali/Laykari. 4. Study and perform any one from the other forms of music. 	
Content:	Unit I-Study of Ragas in detail. To study the Vilambit khayal of the following Ragas & construct Alap, Badhat & Taan. <ol style="list-style-type: none"> a. Ahir Bhairav. b. Lalit. c. Shree. d. Shuddha Kalyan. 	25 hours
	Unit - II. Study of Ragas in brief. To study the Drut khayal of following Ragas & create Aalap & Taan. <ol style="list-style-type: none"> a. Gujari Todi. b. Tilak Kamod. c. Bibhas. 	20 hours
	Unit - III. Study of other forms of Music. The student has to prepare the compositions from the prescribed syllabus of the other music forms from the following: - <ol style="list-style-type: none"> a. Thumri. b. Dadra. c. Maand. 	10 hours
	Unit -IV. Understand and Interpret the prescribed Taalas with recitation of laykaari with bol, taali, khaali in Aad,Kuaad and Biaad Lay. <ol style="list-style-type: none"> a. Teental b. Ektaal. 	05 hours
	Unit V – Writing compositions in Journal Format <ol style="list-style-type: none"> a. Maintain a Journal Documenting all aspects of prescribed Raags including theory. b. Write down the structure of the Vilambit Khayal in prescribed Raags. c. Write down the structure of the Drut Khayal in prescribed Raags. d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System. 	60 hours

	e. Document Compositions of Prescribed Taals with Prescribed laykari	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
<u>Readings / References</u>	<ol style="list-style-type: none"> 1. Pt. Bhatkhande, V. N. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahabad: Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 4. Pt. Thakur O, Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. Patwardhan V. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya. 8. Mehta R. C.: Thumri traditions and trends: Indian Musicological society Mumbai. 	
Course Outcomes	Students will be able to: <ol style="list-style-type: none"> 1. Perform Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Perform the Raagas with Gayaki in Drutkhayal. 3. Recite the talas with Taali/ Khali and Laykaari. 4. Perform one Dadra/ Thumri /Maand. 	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-405

Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none">1. Understand and write the notations of Ragas with systematic Aalap & Tana's in Dru khayal (knowledge in detail of all 7 ragas).2. Learn to interpret & write the talas with Taali/ Khali in Aad, Kuaad & Biaad lay.3. Learn to analyse and compare the ragas according to their theoretical information.4. Illustrate upon the contributions of musicians in other forms.	
Content:	Unit I – Study of theoretical knowledge, comparative study and notations of Ragas. <p>A. Understand & explain the theoretical knowledge of following Ragas. a. Ahir Bhairav, b. Lalit, c. Shree, d. Shuddha Kalyan, e. Gujari Todi, f. Tilak Kamod, g. Bibhas.</p> <p>B. Apply Pt. Bhatkhande Notation System & notate the vilambit khayal in the following Ragas. a. Ahir Bhairav, b. Lalit, c. Shree, d. Shuddha Kalyan.</p> <p>C. Apply Pt. Bhatkhande Notation System & notate the Drut khayal in the following Ragas. a. Gujari Todi, b. Tilak Kamod, c. Bibhas.</p>	15 hours
	Unit II – Study of history of Music. <p>A. Understanding the history of Music from Vedic period to Medieval period.</p> <p>B. Analysing and comparing the Theory of classification of Raagas</p> <p>C. Understanding and interpreting the four steps of Sarana Chatushtayee according to Bharat and Sharangdev.</p> <p>D. Understand the Development of Swarasaptak in Music- Pythagorian scale, Dyatonic scale and Indian scale.</p>	20 hours
	Unit – III. Study of Semi classical forms. <p>A. Understand and describe the Theoretical knowledge of semi-classical forms -Thumri, Dadra & Maand</p> <p>B. Describe the contribution of maestros in Semi classical forms. a. Ustad Abdul Karim Khan. b. Pt. Omkarnath Thakur. c. Vidushi Mogubai Kurdikar. d. Prof. B.R. Devdhar.</p>	15 hours

	Unit IV: Study of Taalas. A. Understanding and interpreting the following taalas and writing them with bol, khali, taali, Khali, Aad, Kuaad & Biaad lay. a. Teental b. Ektaal	10 hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt. Bhatkhande, V. N. Kramiki Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. Dandage, A. Complete Tabla. 2. Pt. Thakur O, Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 3. Patwardhan V. P. Raag Vigyan. 4. Jha, R. Abhinav Geetanjali. Illahabad: SangeetSadan Prakashan. 5. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 6. Dandage, A. Sarvangin Tabla. Bhairav Prakashan. 7. Deshpande, V. Gharandaaj Gayaki. 8. Vijaylaxmi M: Indian Music it's origin, history and its characteristics: Sanjay prakashan Delhi. 9. Dr. Atre P.: Swar Rangee: B.R Publishing corporation Delhi. 10. Mehta R. C.: Thumri Traditions and trends: Indian musicological society Mumbai.	
Course Outcomes	Students will be able to: 1. Write the notations of the bandishes of prescribed ragas. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the talas with Taali/ Khali with Single and Double. (Ekgun/ Dugun/Aad / Kuaad & Biaad lay).	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-406

Title of the Course: Stage Performance*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Know the art of performing the prescribed Raagas in the syllabus on the Stage. 2. Perform the Ragas with Gayaki with Vilambit and Drut khayal. 3. Perform any one semi classical form prescribed in the syllabus.	
Content:	Unit - I. Concert Presentation The student has to perform a concert of minimum of 30 to 45 minutes duration before the examiners/invited audience in which he/she will perform one Raga with vilambit and drut khayal of his/her choice from the following Ragas- a. Ahir Bhairav b. Lalit c. Shree d. Shuddha Kalyan	40 hours
	Unit-2. Presentation of Semi Classical forms The student has to prepare & perform any one semi-classical form of his/her choice a. Thumri b. Dadra c. Maand	20 hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt. Bhatkhande, V. N. Kramik Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Allahabad Sangeet Sadan Prakashan. 3. Various relevant audio/video recordings of Hindustani classical music. 4. Mehta R. C.: Thumri Traditions and trends: Indian musicological society Mumbai.	
Course Outcomes	Students will be able to: 1. Perform Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Perform the Ragas with Gayaki in Drut khayal. 3. Recite the talas with Taali/ Khali and Laykaari. 4. Perform one Thumri, Dadra, Maand.	

***This is a Concert Presentation paper.**

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-407

Title of the Course: Seminar based presentation/Discussion*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Explore the diverse styles and forms of Indian Classical Vocal Music. 2. Understand the historical and cultural contexts of these musical forms. 3. Develop critical listening and analytical skills specific to Hindustani vocal music. 4. Engage in thoughtful discussion and presentation on relevant topics. 5. Engage in deep study of the topic selected by the learner. 	
Content:	<p>Unit 1. Historical Overview</p> <p>A. Origins and evolution of Indian Classical Vocal Music.</p> <ol style="list-style-type: none"> a. Influential Personalities and historical milestones in Hindustani Classical Music. <p>B. Gharanas in Vocal Music.</p> <ol style="list-style-type: none"> a. Understanding different Gharanas (schools) and their stylistic nuances. b. Comparative study of prominent Gharanas in vocal music. 	20 hours
	<p>Unit 2. Vocal Techniques and Styles</p> <p>A. Exploration of vocal techniques, voice training, and stylistic variations.</p> <ol style="list-style-type: none"> a. Detailed study of Ragas and their vocal interpretations. <p>B. Compositions and Improvisations</p> <ol style="list-style-type: none"> a. Study of compositions in vocal music (Khyal, Dhrupad, Thumri, etc.). b. The role and art of improvisation in vocal performances. <p>C. Fusion and Contemporary Trends</p> <ol style="list-style-type: none"> a. Analysis of fusion with other music forms and contemporary adaptations. <p>D. The influence of technology and global trends on Hindustani vocal music.</p>	20 hours
	<p>Unit 3. Music, Culture and Society</p> <p>A. The relationship between music, cultural identity, social practices & entertainment industries.</p> <p>B. The role of Music in spiritual practices, personality development and its therapeutic aspects.</p>	10 hours
	<p>Unit 4. Student's Presentation</p> <p>A. Students present their seminar papers or projects on the relevant topics.</p> <p>B. Group discussions and feedback sessions.</p>	10 hours

Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkande, V. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad :: Sangeet Sadan Prakashan. 3. Premlata Sharma: Indian Aesthetics & Musicology: Amnaya Prakashan Varanasi. 4. Thatte Anaya: Sangeet Sanshodhan Paddhati: Sanskar Prakashan Mumbai. 5. R.C, Mehta: Music Research-Perspective & Prosoects: Indian Musicological Society, Baroda. 6. H.C Purohit: Research Methodology-Tools &Techniques: Shree Publishers & Distributors New Delhi. 7. Verma, Amit Kumar:Research Methodology in Indian Music:Aayu Publishers, New Delhi.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Restate in own words the diverse styles and forms of Indian Classical Vocal Music. 2. Understand and describe the historical and cultural contexts of various musical forms. 3. Analyse and develop the listening skills specific to Indian vocal music. 4. Demonstrate presentations on relevant topics pertaining to Music.

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-408

Title of the Course: Seminar based presentation in Vocal Music*

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Explore the diverse styles and forms of Indian Classical Vocal Music. 2. Understand the historical and cultural contexts of these musical forms. 3. Develop critical listening and analytical skills specific to Hindustani vocal music. 4. Engage in thoughtful discussion and presentation on relevant topics. 5. Engage in deep study of the topic selected by the learner. 	
Content:	Unit 1. Historical Overview A.Origins and evolution of Indian Classical Vocal Music. <ol style="list-style-type: none"> a. Influential Personalities and historical milestones in Hindustani Classical Music. B.Gharanas in Vocal Music. <ol style="list-style-type: none"> a. Understanding different Gharanas (schools) and their stylistic nuances. b. Comparative study of prominent Gharanas in vocal music. 	20 hours
	Unit 2. Vocal Techniques and Styles A. Exploration of vocal techniques, voice training, and stylistic variations. <ol style="list-style-type: none"> a. Detailed study of Ragas and their vocal interpretations. B. Compositions and Improvisations <ol style="list-style-type: none"> a. Study of compositions in vocal music (Khyal, Dhrupad, Thumri, etc.). b. The role and art of improvisation in vocal performances. C. Fusion and Contemporary Trends <ol style="list-style-type: none"> 1. Analysis of fusion with other music forms and contemporary adaptations. D. The influence of technology and global trends on Hindustani vocal music.	20 hours
	Unit 3. Music, Culture and Society <ol style="list-style-type: none"> a. The relationship between music, cultural identity, social practices & entertainment industries. b. The role of Music in spiritual practices, personality development and its therapeutic aspects. 	10 hours
	Unit 4. Student's Presentation <ol style="list-style-type: none"> a. Students present their seminar papers or projects on the relevant topics. b. Group discussions and feedback sessions. 	10 hours

Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkhande, V. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 3. Premlata Sharma:Indian Aesthetics & Musicology:Amnaya Prakashan Varanasi. 4. Thatte Anaya: Sangeet Sanshodhan Paddhati: Sanskar Prakashan Mumbai. 5. R.C,Mehta: Music Research-Perspective & Prosoects: Indian Musicological Society, Baroda. 6. H.C Purohit: Research Methodology-Tools &Techniques: Shree Publishers & Distributors New Delhi. 7. Verma, Amit Kumar:Research Methodology in Indian Music:Aayu Publishers, New Delhi.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Restate in own words the diverse styles and forms of Indian Classical Vocal Music. 2. Understand and describe the historical and cultural contexts of various musical forms. 3. Analyse and develop the listening skills specific to Indian vocal music. 4. Demonstrate presentations on relevant topics pertaining to Music. 5. Analyse and integrate the relationship of Music with Culture, Society and Spiritualism.

MAJOR COURSES (HARMONIUM)

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-100

Title of the Course: Fundamentals of Hindustani Raag Sangeet*

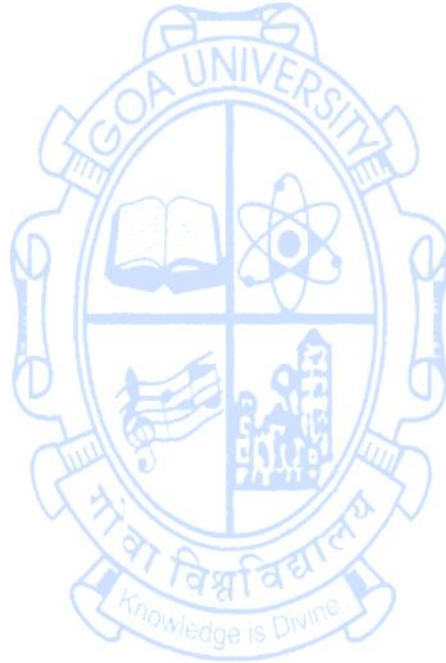
Number of Credits: 04

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 hours
	Unit - II. To study the following Ragas in non – detail/ Drutkhayal with Aalap&Taan. <ol style="list-style-type: none">a. VrindavaniSarangb. Bhoop	20 hours
	Unit - III. To study the following Ragas in detail/ Vilambitkhayal with Aalap&Taan. <ol style="list-style-type: none">a. Yamanb. Bhairav	25 hours
	Unit - IV. Study of Semi Classical forms of Music & Taalas: <ol style="list-style-type: none">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 hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none">1. Pt. V. N. Bhatkhande, V. Kramiki Pustak Malika (Vol.2- 3). Hatras: Sangeet Karyala.2. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan.	

	<ol style="list-style-type: none"> 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. VinayakraoPatwardhan. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.
Course Outcomes	<p>Students will be able to:</p> <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/ ChhotaKhayal 4. 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 Hindustani Classical Music

Course Code: PAH-101

Title of the Course: Study of Hindustani Raag Sangeet*

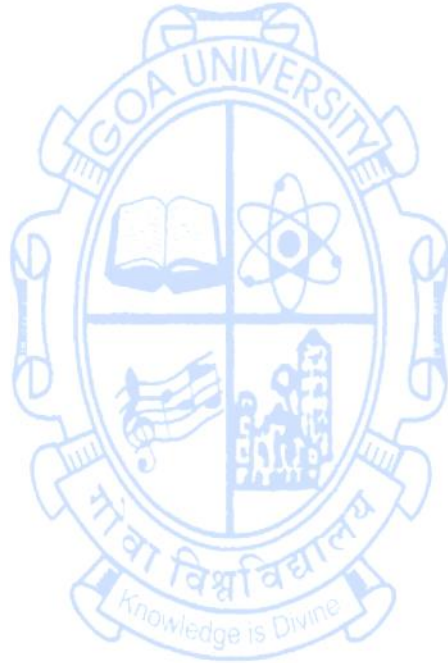
Number of Credits: 04

Effective from AY: 2023-2024

Prerequisites for the course:	Nil	
Objectives:	<p>Students will be able to:</p> <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:	<p>Unit I – To study the following raagas in non – detail / Drutkhayal / Gat with Aalap&Taan.</p> <ol style="list-style-type: none"> a. AlhaiyaBilawal b. Des c. Malkauns 	15 hours
	<p>Unit – II To study the following raagas in detail / Vilambitkhayal / Gat with Aalap&Taan.</p> <ol style="list-style-type: none"> a. Bhoop b. Bhimpalas 	20 hours
	<p>Unit III - Study of classical/ semi classical forms of music:</p> <ol style="list-style-type: none"> a. Playing of one Bhajan / Natyageet / Bhavgeet / Dhun. 	15 hours
	<p>Unit IV: Recitation of following taalas with bol, khali, taali, dugun & chougun.</p> <ol style="list-style-type: none"> a. Keharva b. Dadra 	10 hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkahande, V. KramikiPustakMalika(Vol.2- 3). Hatras: SangeetKaryala. Dandage, A. Complete Tabla. 2. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 3. Vinayakrao.Patwardhan. P. RaagVigyan 4. Jha, Ramashray. AbhinavGeetanjali. Illahbad: SangeetSadan Prakashan. 	

	<p>5. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate.</p> <p>6. Dandage, A. SarvanginTabla. BhairavPrakashan.</p>
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Play Vilambit Khayal / Gat/ Masitkhani Gat (with Alaap and Taanas) in detail. 2. Play the Ragas with systematic Aalap & Taanas in DrutBandish / Chhota Khayal. 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.**



SEMESTER III**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAH-200****Title of the Course: Study of Hindustani Raagsangeet****Number of Credits: 04****Effective from AY: 2024-2025**

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none"> 1. Know and understand prescribed Raags with regard to Raag chalan. 2. Learn and understand Vilambit Khayal/Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 3. Learn and distinguish prescribed Raags in Gayaki/Instrumental style. 4. Learn and illustrate prescribed taals with in-hand recitation. 5. Learn and perform one Natyageet/ Dhun in Other forms of music. 	
Content:	Unit I - Study of Raags in Detail <ol style="list-style-type: none"> a. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Bihag with alap, badhat and taan. b. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Bhipalās with alap, badhat and taan c. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Malkauns with alap, badhat and taan 	30 hours
	Unit II - Study of Raags in brief <ol style="list-style-type: none"> a. Learn the Raag Hameer in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. b. Learn the Raag Alhaiya Bilawal in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. c. Learn the Raag Deshkar in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. d. Study and learn a Bandish/Gat in Madhyalay Jhaptal in any one of above prescribed Raag in Unit I and Unit II. 	15 hours
	Unit III – Study and Interpret Other Music Forms <ol style="list-style-type: none"> a. To learn and perform Natyageet as other music form. b. To learn and perform Dhun as other music form. 	10 hours
	Unit IV – Study Of Taals and its application <ol style="list-style-type: none"> a) Study and recite Taal Jhaptal showing Theka, Bol, Sum, Khali, Tali with dugun and chaugun. b) Study and recite Taal Chautal showing Theka, Bol, Sum, Khali, Tali with dugun and chaugun. 	05 hours
Content:	Unit V – Writing compositions in Journal Format <ol style="list-style-type: none"> a. Maintain a Journal Documenting all aspects of prescribed Raags including theory. 	60 hours

	<ul style="list-style-type: none"> b. Write down the structure of the Vilambit Khayal/Vilambit Gat/Masitkhani Gat in prescribed Raags. c. Write down the structure of the Drut Khayal/Drut Gat/Masitkhani Gat in prescribed Raags. d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System. e. Document Compositions of Prescribed Taals with Prescribed laykari. 	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ul style="list-style-type: none"> 1. Pt. V. N. Bhatkhande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala. 2. Jha, Ramashray. AbhinavGeetanjali. Illahbad::Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. VinayakraoPatwardhan. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya. 	
Course Outcomes	<p>Students will be able to:</p> <ul style="list-style-type: none"> 1. Understand and Play Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 2. Analyse Raag structure and will be able to critically evaluate different playing styles. 3. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat 4. Learn and perform one Natyageet/ Dhoon. 5. Compose precribed taals with dugun and chaugun and create in-hand Taali/Khali recitation. 	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-201

Title of the Course: Stage Performance*

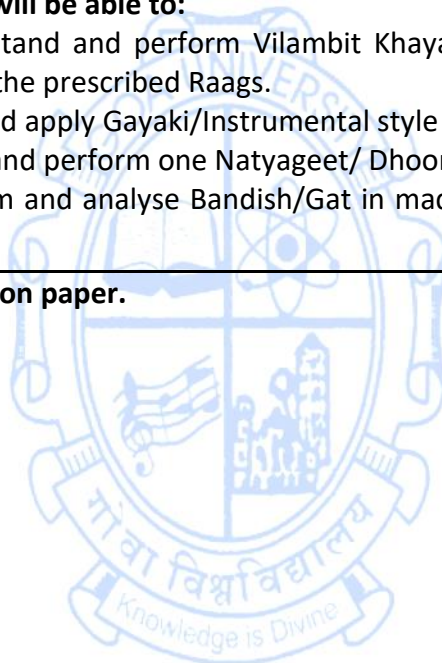
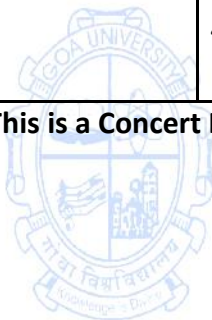
Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and develop skills of performing in prescribed Raags. 2. Learn and perform Vilambit Khayal/Vilambit Gat/ Masitkhani Gat inclusive of alaps and taan in the prescribed Raags. 3. Learn and perform Drut khayal/Drut Gat/Razakhani Gat inclusive of alaps and taan in prescribed Raags. 4. Learn and develop Jhala form of Harmonium in prescribed Raags. 5. Learn and perform one Natyageet/ Dhun in semi classical forms of music. 	
Content:	<p>Unit - I. Understand and Perform Vilambit Khyal/Vilambit Gat</p> <ol style="list-style-type: none"> a. Perform a concert constituting one Vilambit khayal/Vilambit Gat/Masitkhani Gat for 20 minutes. <ol style="list-style-type: none"> a) Bihag b) Bhimpalas c) Malkauns b. Construct and Perform aalap, badhat and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag . c. Construct and Perform laykari and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag. 	30 hours
	<p>Unit - II. Understand and Perform Drut Khyal /Drut Gat</p> <ol style="list-style-type: none"> a. Perform a concert of Drut Khayal/Drut Gat/Razakhani Gat for 10 minutes along with alaps and taan in above chosen Raag b. Construct and perform Jhala form of Harmonium in chosen Raag with associated Gat/Bandish. 	20 hours
	<p>Unit – III. Perform Other Music Forms</p> <ol style="list-style-type: none"> a. Perform a concert constituting any one other music form from the following for 10 minutes. <ol style="list-style-type: none"> a) Natyageet b) Dhun b. Apply Gayaki/Instrumental style and recreate a concert. 	5 hours
	<p>Unit IV – Performing Techniques and Skills</p> <ol style="list-style-type: none"> a. Discuss and Learn performing skills of Vilambit khyal/Vilambit Gat in prescribed Raag and evaluate its alaps and laykari in Unit I, Unit II and Unit III. 	5 hours

	<p>b. Discuss and Learn performing skills of Drut khyal/Drut Gat in prescribed Raag and evaluate its alaps and taans in Unit I, Unit II and Unit III.</p> <p>c. Discuss and Learn performing skills of prescribed semi classical music forms with aspects of Harmonium and apply in Unit I, Unit II and Unit III.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<p>1. Jha, Ramashray. Abhinav Geetanjali. Illahbad:: Sangeet Sadan Prakashan.</p> <p>2. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai :: Shrimati Rohini Gogate.</p>	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and perform Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 2. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat. 3. Learn and perform one Natyageet/ Dhoon. 4. Perform and analyse Bandish/Gat in madhyalay Jhaptal in prescribed Raag. 	

***This is a Concert Presentation paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-202 (Practical)

Title of the Course: Improvisation in Hindustani Raagsangeet

Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Know and understand prescribed Raags with regard to Raag chalan.2. Learn and understand Vilambit Khayal/Vilambit Gat/ Masitkhani Gat in the prescribed Raags.3. Learn and distinguish prescribed Raags in Gayaki/Instrumental style.4. Learn and illustrate prescribed taals with in-hand recitation.5. Learn and perform one Natyageet/ Dhun in Other forms of music.	
Content:	Unit I - Study of Raags in Detail <ol style="list-style-type: none">a) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Vrindavani Sarang with alap, badhat and taanb) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Bageshri with alap, badhat and taanc) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Kedar with alap, badhat and taan	30 hours
	Unit II - Study of Raags in brief <ol style="list-style-type: none">a) Learn the Raag Kamod in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan.b) Learn the Raag Chayanat in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan.c) Learn the Raag Hindol in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan.d) Study and learn a Bandish/Gat in madhyalay Ektaal Gat in any one of above prescribed Raag in Unit I and Unit II.	15 hours
	Unit III – Study and Interpret Other Music Forms <ol style="list-style-type: none">a) To learn and perform Natyageet as semi other music form.b) To learn and perform Dhun as other music form.	10 hours
	Unit IV – Study of Taals and its application <ol style="list-style-type: none">a) Study and recite Taal Dhamar showing Theka, Bol, Sum, Khali, Tali with dugun and chaugun.b) Study and recite Taal Tilwada showing Theka, Bol, Sum, Khali, Tali with dugun and chaugun.	05 hours
	Unit V – Writing compositions in Journal Format <ol style="list-style-type: none">a) Maintain a Journal Documenting all aspects of prescribed Raags including theory.	60 hours

	<p>b) Write down the structure of the Vilambit Khayal/Vilambit Gat/Masitkhani Gat in prescribed Raags.</p> <p>c) Write down the structure of the Drut Khayal/Drut Gat/Masitkhani Gat in prescribed Raags.</p> <p>d) Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System.</p> <p>e) Document Compositions of Prescribed Taals with Prescribed laykari.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. V. N. Bhatkhande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala. 2. Jha, Ramashray. AbhinavGeetanjali. Illahbad::SangeetSadanPrakashan. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::ShrimatiRohiniGogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. VinayakraoPatwardhan. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and Play Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 2. Analyse Raag structure and will be able to critically evaluate different playing styles. 3. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat 4. Learn and perform one Natyageet/ Dhoon. 5. Compose prescribed taals with dugun and chaugun and create in-hand Taali/Khali recitation. 	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-203

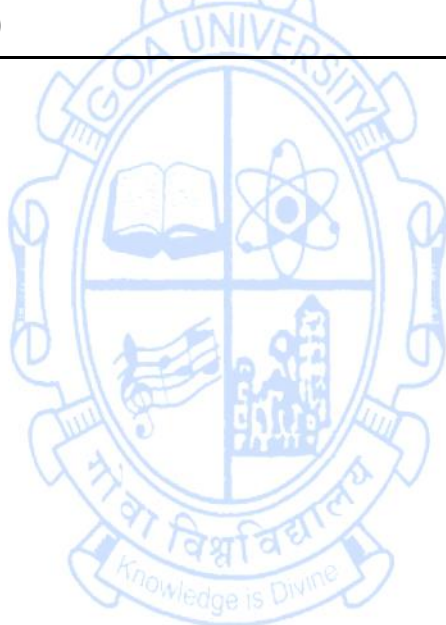
Title of the Course: Study of Hindustani Raagsangeet

Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	<ol style="list-style-type: none">1. Understand and write the notations of Raags with Drutkhayal/ Drut Gat/ Razakhani Gat and systematic Aalap & Taanas (knowledge in detail of all 6 Raags).2. Learn and interpret the Taals with Taali/ Khali with Single and Double. (Ekgun / Dugun)3. Compare and distinguish the Raags according to their theoretical information.4. Illustrate upon the contributions of musicians in semi classical forms.	
Content:	Unit I - Study the theoretical knowledge and notations of the following Raagas in Vilambit & drut khayal . <ol style="list-style-type: none">a. Vrundavani Sarangb. Bageshric. Kedard. Kamode. Chayanatf. Hindol	30 Hours
	Unit II - Study of the following theoretical concepts: <ol style="list-style-type: none">a. Vagyeykarb. Thaata Paddhatic. Nibaddha-Anibaddha gaand. Adhvadarshak Swar	15 Hours
	Unit III - Contribution of Following Musicians/ Musicologist: <ol style="list-style-type: none">a. Surashree Kesarbai Kerkerb. Pt. Jitendra Abhishekic. Pt. Vitthalrao korgaonkard. Pt. Madhukar Pednekar	10 Hours
	Unit IV - Understand and Interpret the following Taals and writing them with Bol, Khali, Taali, Dugun & Chougun. <ol style="list-style-type: none">a. Dhamarb. Tilwada	5 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none">1. Pt. V. N. Bhatkhande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala.	

	<p>2. Jha, Ramashray. AbhinavGeetanjali. Illahbad::SangeetSadanPrakashan.</p> <p>3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::ShrimatiRohiniGogate.</p> <p>4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas.</p> <p>5. VinayakraoPatwardhan. P. RaagVigyan.</p> <p>6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan.</p> <p>7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.</p> <p>8. Devdhar,B.R, Thor Sangeetkar .</p> <p>9. Marulkar,N.R .Gomantakiya Sangeetkaar.</p>
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Write the notations of the bandish/gat of prescribed Raags. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the Taals with Taali/ Khali with Single and Double. (Ekgun/ Dugun)




Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-204

Title of the Course: Stage Performance*

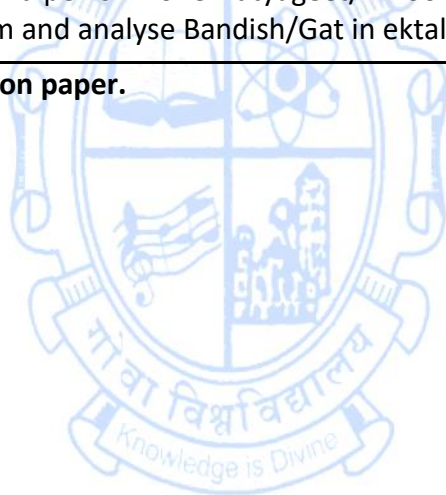
Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and develop skills of performing in prescribed Raags. 2. Learn and perform Vilambit Khayal/Vilambit Gat/ Masitkhani Gat inclusive of alaps and taan in the prescribed Raags. 3. Learn and perform Drut khayal/Drut Gat/Razakhani Gat inclusive of alaps and taan in prescribed Raags. 4. Learn and develop Jhala form of Harmonium in prescribed Raags. 5. Learn and perform one Natyageet/ Dhun in semi classical forms of music. 	
 Content:	<p>Unit - I. Understand and Perform Vilambit Khyal/Vilambit Gat</p> <ol style="list-style-type: none"> a. Perform a concert constituting one Vilambit khayal/Vilambit Gat/Masitkhani Gat for 20 minutes. <ol style="list-style-type: none"> a) Vrindavani Sarang b) Bageshri c) Kedar b. Construct and Perform alap, badhat and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag . c. Construct and Perform laykari and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag . 	30 Hours
	<p>Unit - II. Understand and Perform Drut Khyal /Drut Gat</p> <ol style="list-style-type: none"> a) Perform a concert of Drut Khayal/Drut Gat/Razakhani Gat for 10 minutes along with alaps and taan in above chosen Raag b) Construct and perform Jhala form of Harmonium in chosen Raag with associated Gat/Bandish. 	20 Hours
	<p>Unit – III. Perform Other Music Forms</p> <ol style="list-style-type: none"> a) Perform a concert constituting any one semi classical music form from the following for 10 minutes. <ol style="list-style-type: none"> a) Natyageet b) Dhun b) Apply Gayaki/Instrumental style and recreate a concert. 	5 Hours
	<p>Unit IV – Performing Techniques and Skills</p> <ol style="list-style-type: none"> a) Discuss and Learn performing skills of Vilambit khyal/Vilambit Gat in prescribed Raag and evaluate its alaps and laykari in Unit I, Unit II and Unit III. 	5 Hours

	<p>b) Discuss and Learn performing skills of Drut khyal/Drut Gat in prescribed Raag and evaluate its alaps and taans in Unit I, Unit II and Unit III.</p> <p>c) Discuss and Learn performing skills of prescribed semi classical music forms with aspects of Harmonium and apply in Unit I, Unit II and Unit III.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Jha, Ramashray. AbhinavGeetanjali. Illahbad :: Sangeet Sadan Prakashan. 2. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai :: Shrimati Rohini Gogate. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and perform Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 2. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat. 3. Learn and perform one Natyageet/ Dhoon. 4. Perform and analyse Bandish/Gat in ektal in prescribed Raag. 	

***This is a Concert Presentation paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-205

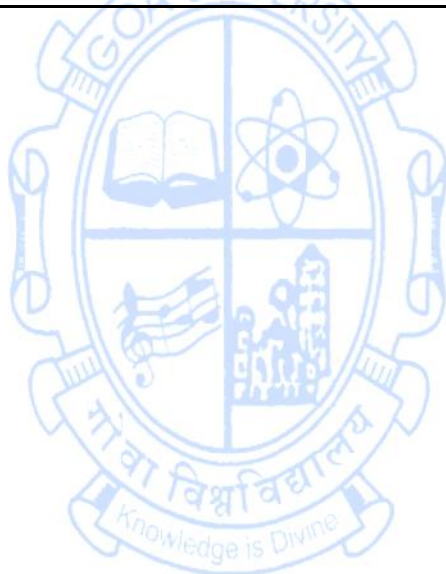
Title of the Course: Contribution of Musicologists.

Number of Credits: 02

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Explore the diverse styles of presentation of famous Hindustani Classical Musicians. 2. Understand the historical societal and cultural contexts in the evolution of musicians. 3. Study the contribution of maestros to the field of Hindustani Classical vocal and instrumental music. 4. Discuss and Study biographies of Maestros.	
Content:	Unit I - Hindustani Classical Musicologists and their contributions. a) Study and evaluate contribution of Dr. Ashok D. Ranade. b) Study and learn contribution of Prof. B.R Devdhar.	10 Hours
	Unit II – Biographies of Maestros. a) Study of Biography of the Hindustani Classical Maestro: R.C Mehta b) Study life sketch of Hindustani Classical maestro : Pt. Omkarnath Thakur	10 Hours
	Unit III - Vocal Styles and its Interpretation. a) Exploration of various vocal techniques, voice training, stylistic variations and its interpretation in Harmonium accompaniment in Hindustani Classical Music b) Detailed study of vocal interpretations of various ragas and other forms of music in different Gharanas.	05 Hours
	Unit IV - Compositions and Improvisations a) Study of compositions of maestros in vocal music (Khyal, Thumri etc.). b) The contribution of the maestros as Author of Books to the field of Hindustani classical music	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt.V.N. Bhatkande, V. KramikiPustak Malika(Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan.	

	<ol style="list-style-type: none"> 3. Devdhar,B.R, Thor Sangeetkar . 4. Marulkar,N.R .Gomantakiya Sangeetkaar. 5. Gawas,R.Shadaj. 6. Garg, Balkrishna. SANGEET Vadya-Vadan. Ank Jan-Feb 1975 Hathras: Sangeet Karyala. 7. Satyaki karig.B. The Harmonium Handbook.
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and appreciate the distinctive presentation styles and nuances of maestros of various Gharanas(schools). 2. Understand the historical, cultural contexts and societal influences on the biographies of various musicians. 3. Analyse and restate in own words the innovative contributions of Maestros in the form of musical compositions and authored books to Hindustani classical music. 4. Discuss and demonstrate the presentations on relevant topics pertaining to Hindustani classical Maestros/Musicologists.



SEMESTER V**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAH-300 (Practical)****Title of the Course: Improvisation in Raag Sangeet****Number of Credits: 04****Effective from AY: 2024-2025**

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Know and understand prescribed Raags with regard to Raag chalan.2. Learn and understand Vilambit Khayal/Vilambit Gat/ Masitkhani Gat in the prescribed Raags.3. Learn and distinguish prescribed Raags in Gayaki/Instrumental style.4. Learn and illustrate prescribed taals with in-hand recitation.5. Learn and perform one Dadra/ Dhun in semi classical forms of music.	
Content:	Unit I - Study of Raags in Detail <ol style="list-style-type: none">a. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Jaunpuri with alap, badhat and taanb. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Puriya Dhanashree with alap, badhat and taanc. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Miya ki Todi with alap, badhat and taan	30 Hours
	Unit II - Study of Raags in brief <ol style="list-style-type: none">a. Learn the Raag Darbari in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan.b. Learn the Raag Basant in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan.c. Learn the Raag Sohni in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan.	15 Hours
	Unit III – Study and Interpret Other Music Forms <ol style="list-style-type: none">a. To learn and perform Dadra as semi classical music form.b. To learn and perform Dhun as semi classical music form.	10 Hours
	Unit IV – Study Of Taals and its application <ol style="list-style-type: none">a. Study and recite Taal Deepchandi showing Theka, Bol, Sum, Khali, Tali with dugun, tigon and chaugun.b. Study and recite Taal Rupak showing Theka, Bol, Sum, Khali, Tali with dugun, tigon and chaugun.	05 Hours
	Unit V – Writing compositions in Journal Format <ol style="list-style-type: none">a. Maintain a Journal Documenting all aspects of prescribed Raags including theory.	60 Hours

	<p>b. Write down the structure of the Vilambit Khayal/Vilambit Gat/Masitkhani Gat in prescribed Raags.</p> <p>c. Write down the structure of the Drut Khayal/Drut Gat/Masitkhani Gat in prescribed Raags.</p> <p>d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System.</p> <p>e. Document Compositions of Prescribed Taals with Prescribed laykari.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. V. N. Bhatkhande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala. 2. Jha, Ramashray. AbhinavGeetanjali. Illahbad::SangeetSadanPrakashan. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::ShrimatiRohiniGogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. VinayakraoPatwardhan. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and Play Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags . 2. Analyse Raag structure and will be able to critically evaluate different playing styles. 3. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat 4. Learn and perform one Natyageet/ Dhoon . 5. Compose precribed taals with dugun, Tigun and chaugun and create in-hand Taali/Khali recitation. 	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-301

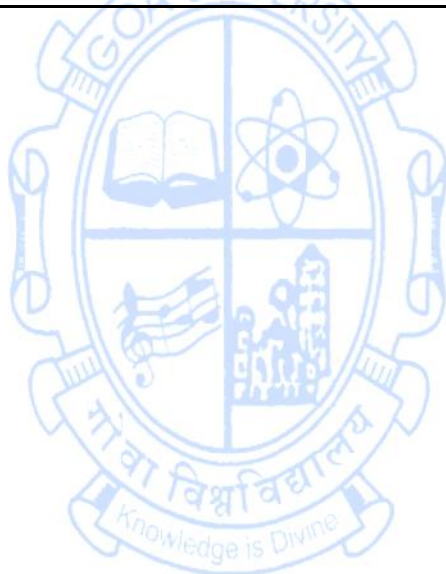
Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Understand and write the notations of Raags with systematic Aalap & Taanas in Drut Bandish/ Chhota Khayal (knowledge in detail of all 6 Raags). 2. Learn to interpret & write the Taals with Taali/ Khali with Single and Double. (Ekgun / Dugun) 3. Learn to analyze and compare the Raags according to their theoretical information. 4. Illustrate upon the contributions of musicians in semi classical forms.	
Content:	Unit I - To study the theoretical knowledge and notations of the following Raagas in vilambit / drut khayal . a. Jaunpuri b. Puriya Dhanashree c. Miya ki Todi a. Darbari b. Basant c. Sohni	15 Hours
	Unit II - Study of the following theoretical concepts: a. Raag Paddhati b. Avirbhav-Tirobhav c. Sama prakritik & Sama krutik Raag d. Qualities & defects of musician.	20 Hours
	Unit III - Contribution of following Musicians/Musicologist: a. Vidushi Hirabai Badodekar b. Pt. Ramkrishnabua Vaze c. Vidushi Siddheshwari Devi d. Dr. Ashok D. Ranade	15 Hours
	Unit IV - Understand and Interpret the following Taals and writing them with Bol, Khali, taali, dugun, tigon, chougun. a. Deepchandi b. Rupak	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	

Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkande, V. KramikiPustakMalika(Vol.2- 3). Hatras: 2. SangeetKaryala. Dandage, A. Complete Tabla. 3. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti 4. Nyas. Vinayakrao.Patwardhan. P. Raag Vigyan 5. Jha, Ramashray. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 6. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate. 7. Dandage, A. SarvanginTabla. Bhairav Prakashan. 8. Deshpande, V. Gharandaaj Gayaki 9. Shrivastav,Harishchandra. Hamare Priya Sageetadnya
Course Outcomes	Students will be able to: <ol style="list-style-type: none"> 1. Write the notations of the bandishes of prescribed Raags. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the Taals with Taali/ Khali with dugun, tigun and chaogun




Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-302

Title of the Course: Stage Performance*

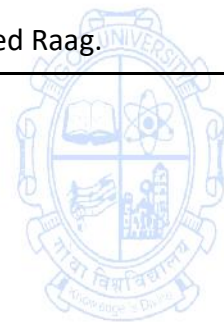
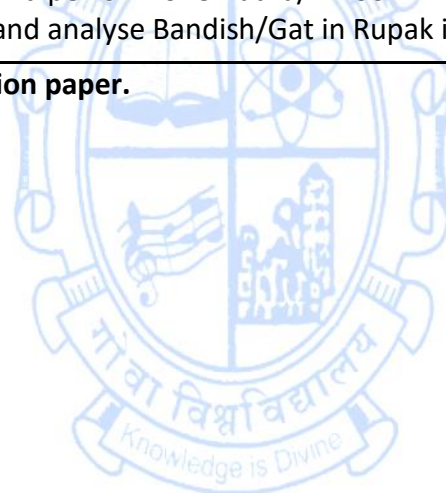
Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Understand and develop skills of performing in prescribed Raags.2. Learn and perform Vilambit Khayal/Vilambit Gat/ Masitkhani Gat inclusive of alaps and taan in the prescribed Raags.3. Learn and perform Drut khayal/Drut Gat/Razakhani Gat inclusive of alaps and taan in prescribed Raags.4. Learn and develop Jhala form of Harmonium in prescribed Raags.5. Learn and perform one Natyageet/ Dhun in semi classical forms of music.	
Content: 	Unit - I. Understand and Perform Vilambit Khyal/Vilambit Gat <ol style="list-style-type: none">a. Perform a concert constituting one Vilambit khayal/Vilambit Gat/Masitkhani Gat for 20 minutes.<ol style="list-style-type: none">a) Jaunpurib) Puriya Dhanashreec) Miya ki Todib. Construct and Perform alap, badhat and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag .c. Construct and Perform laykari and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag .	30 Hours
	Unit - II. Understand and Perform Drut Khyal /Drut Gat <ol style="list-style-type: none">a. Perform a concert of Drut Khayal/Drut Gat/Razakhani Gat for 10 minutes along with alaps and taan in above chosen Raagb. Construct and perform Jhala form of Harmonium in chosen Raag with associated Gat/Bandish.	20 Hours
	Unit – III. Perform Other Music Forms <ol style="list-style-type: none">a. Perform a concert constituting any one semi classical music form from the following for 10 minutes.<ol style="list-style-type: none">a) Dadrab) Dhunb. Apply Gayaki/Instrumental style and recreate a concert.	5 Hours
	Unit IV – Performing Techniques and Skills <ol style="list-style-type: none">a) Discuss and Learn performing skills of Vilambit khyal/Vilambit Gat in prescribed Raag and evaluate its alaps and laykari in Unit I, Unit II and Unit III.	5 Hours

	<p>b) Discuss and Learn performing skills of Drut khyal/Drut Gat in prescribed Raag and evaluate its alaps and taans in Unit I, Unit II and Unit III.</p> <p>c) Discuss and Learn performing skills of prescribed semi classical music forms with aspects of Harmonium and apply in Unit I, Unit II and Unit III.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Jha, Ramashray. AbhinavGeetanjali. Illahbad::Sangeet Sadan Prakashan. 2. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and perform Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags . 2. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat. 3. Learn and perform one Dadra/ Dhoon . 4. Learn and analyse Bandish/Gat in Rupak in prescribed Raag. 	

***This is a Concert Presentation paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAA – 303 (Theory)

Title of the Course: Acoustics*

Number of Credits: 02

Effective from AY: 2023-24

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Define & explain the term Acoustics. 2. Learn the use of Acoustics in designing Auditoriums. 3. Understand the working of microphones and sound system. 4. Understand the Graphical Representation of Waves and the relation between Velocity, Frequency and Wavelength.	
Content:	Unit - I Definition of Acoustics, Its scope & importance in Music.	05 Hours
	Unit – II Use of Acoustics in designing Auditoriums.	10 Hours
	Unit – III a. Types and Uses of various kinds of Microphones b. Structure and Functioning of Sound System	10 Hours
	Unit – IV Graphical Representation of Waves and the relation between Velocity, Frequency and Wavelength.	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning. This is a theory paper.	
Readings / References	1. Dr. Bahulikar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Dr. Gurjar, S. Sangeetache Dhwanishastra. Pune: Madhavi Prakashan. 3. Dr. Sharma, M. Music India. A. B. H. Publishing House. 4. Malik (Ed.). (1999). Dhvani: Nature and Culture of Sound. New Delhi: Indira Gandhi National Centre for Arts.	
Course Outcomes	Students will be able to: 1. Understand the Scope and Importance of Acoustics. 2. Understand the requirements of Ideal Auditorium. 3. Understand the types, uses and functioning of various kinds of Microphones and Sound Systems. 4. Understand various kinds of waves, their Graphical Representation and the relation between Velocity, Frequency and Wavelength.	

SEMESTER VI

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-303 (Practical)

Title of the Course: Improvisation in Hindustani Raagsangeet

Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students have to complete previous level course.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Know and understand prescribed Raags with regard to Raag chalan. 2. Learn and understand Vilambit Khayal/Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 3. Learn and distinguish prescribed Raags in Gayaki/Instrumental style. 4. Learn and illustrate prescribed taals with in-hand recitation. 5. Learn and perform one Thumri/ Bhaktigeet in semi classical forms of music. 	
Content:	<p>Unit I - Study of Raags in Detail</p> <ol style="list-style-type: none"> a. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Marubihag with alap, badhat and taan b. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Marwa with alap, badhat and taan c. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Multani with alap, badhat and taan 	30 Hours
	<p>Unit II - Study of Raags in brief</p> <ol style="list-style-type: none"> a. Learn the Raag Kirwani in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. b. Learn the Raag Puriya in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. c. Learn the Raag Madhuwanti in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. 	15 Hours
	<p>Unit III – Study and Interpret Semi Classical/Other Music Form</p> <ol style="list-style-type: none"> a. To learn and perform Thumri as semi classical music form. b. To learn and perform Bhaktigeet as semi classical music form. 	10 Hours
	<p>Unit IV – Study of Taals and its application</p> <ol style="list-style-type: none"> a. Study and recite Taal Zhumra showing Theka, Bol, Sum, and Khali, Tali with dugun, tigung and chaugun. b. Study and recite Taal Addha showing Theka, Bol, Sum, Khali, Tali with dugun, tigung and chaugun. 	05 Hours
	<p>Unit V – Writing compositions in Journal Format</p> <ol style="list-style-type: none"> a. Maintain a Journal Documenting all aspects of prescribed Raags including theory. 	60 Hours

	<p>b. Write down the structure of the Vilambit Khayal/Vilambit Gat/Masitkhani Gat in prescribed Raags.</p> <p>c. Write down the structure of the Drut Khayal/Drut Gat/Masitkhani Gat in prescribed Raags.</p> <p>d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System.</p> <p>e. Document Compossitions of Prescribed Taals with Prescribed laykari.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<p>1. Pt. V. N. Bhatkahande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala.</p> <p>2. Jha, Ramashray. AbhinavGeetanjali. Illahbad::SangeetSadonPrakashan.</p> <p>3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::ShrimatiRohiniGogate.</p> <p>4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas.</p> <p>5. VinayakraoPatwardhan. P. RaagVigyan.</p> <p>6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan.</p> <p>7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.</p>	
Course Outcomes	<p>Students will be able to:</p> <p>1. Understand and Play Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags.</p> <p>2. Analyse Raag structure and will be able to critically evaluate different playing styles.</p> <p>3. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat.</p> <p>4. Learn and perform one Thumri/ Bhaktigeet.</p> <p>5. Compose precribed taals with dugun, Tigun and chaugun and create in-hand Taali/Khali recitation.</p>	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-304

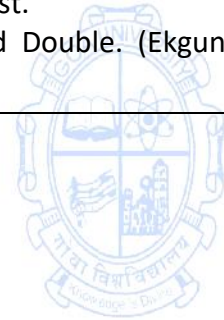
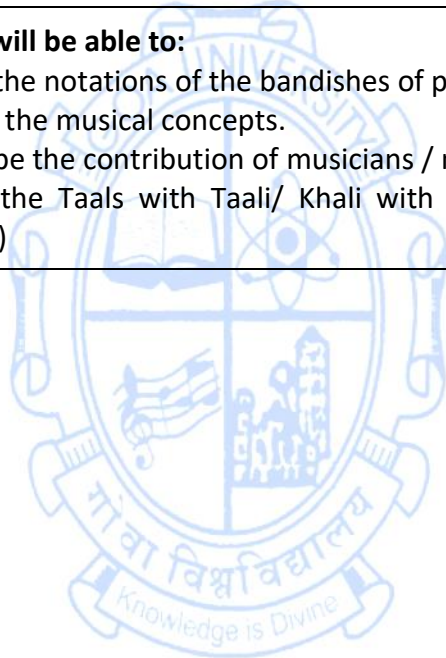
Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY:

Pre-requisites for the Course	Students have to complete previous level course.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Understand and write the notations of Raags with systematic Aalap & Taanas in Drut Bandish/Chhota Khayal (knowledge in detail of all 6 Raags). 2. Learn to interpret & write the Taals with Taali/ Khali with Single and Double. (Ekgun / Dugun). 3. Learn to analyze and compare the Raags according to their theoretical information. 4. Illustrate upon the contributions of musicians in semi classical forms. 	
Content:	<p>Unit I – Study theoretical knowledge and notations of the following Raags in Vilambit / Drut Khayal/Gat</p> <ol style="list-style-type: none"> a. Marubihag b. Marwa c. Multani d. Kirwani e. Puriya f. Madhuwanti 	15 Hours
	<p>Unit II – Study of Hindustani Classical concepts</p> <ol style="list-style-type: none"> a. Study of Development of following vocal Gharanas <ol style="list-style-type: none"> a) Gwalior b) Agra c) Jaipur d) Kirana b. History of Harmonium c. Time cycle theory of Raags 	20 Hours
	<p>Unit III - Contribution of Following Musicians/ Musicologists</p> <ol style="list-style-type: none"> a. Ustad Alladiya Khan b. Pt. Balkrishnabua Ichalkaranjekar c. Pt. Rambhau Bijapure d. Pt. Govindrao Patwardhan 	15 Hours
	<p>Unit IV - Understand and Interpret the following Taals and writing them with bol, khali, taali, dugun & chougun</p> <ol style="list-style-type: none"> a. Zhumra b. Addha. 	10 Hours

Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkande, V. KramikiPustakMalika (Vol.2- 3). Hatras: 2. SangeetKaryala. Dandage, A. Complete Tabla. 3. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 4. Vinayakrao.Patwardhan. P. Raag Vigyan 5. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadan Prakashan. 6. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate. 7. Dandage, A. SarvanginTabla. Bhairav Prakashan. 8. Deshpande, V. Gharandaaj Gayaki 9. Satyaki Kraig Brockschmidt, The Harmonium Handbook. New delhi:New Age Books
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Write the notations of the bandishes of prescribed Raags. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the Taals with Taali/ Khali with Single and Double. (Ekgun/ Dugun)



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-305

Title of the Course: Stage Performance*

Number of Credits: 04

Effective from AY:

Prerequisites for the course:	Students have to complete previous level course.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and develop skills of performing in prescribed Raags. 2. Learn and perform Vilambit Khayal/Vilambit Gat/ Masitkhani Gat inclusive of alaps and taan in the prescribed Raags. 3. Learn and perform Drut khayal/Drut Gat/Razakhani Gat inclusive of alaps and taan in prescribed Raags. 4. Learn and develop Jhala form of Harmonium in prescribed Raags. 5. Learn and perform one Thumri/ Bhaktigeet in semi classical forms of music. 	
Content:	<p>Unit - I. Understand and Perform Vilambit Khyal/Vilambit Gat</p> <ol style="list-style-type: none"> a. Perform a concert constituting one Vilambit khayal/Vilambit Gat/Masitkhani Gat for 20 minutes. <ol style="list-style-type: none"> a) Marubihag b) Marwa c) Multani b. Construct and Perform alap, badhat and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag . c. Construct and Perform laykari and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag . 	30 Hours
	<p>Unit - II. Understand and Perform Drut Khyal /Drut Gat</p> <ol style="list-style-type: none"> a. Perform a concert of Drut Khayal/Drut Gat/Razakhani Gat for 10 minutes along with alaps and taan in above chosen Raag b. Construct and perform Jhala form of Harmonium in chosen Raag with associated Gat/Bandish. 	20 Hours
	<p>Unit – III. Perform semi classical form of Music</p> <ol style="list-style-type: none"> a. Perform a concert constituting any one semi classical music form from the following for 10 minutes. <ol style="list-style-type: none"> a) Bhaktigeet b) Thumri b. Apply Gayaki/Instrumental style and recreate a concert. 	5 Hours
	<p>UnitIV – Performing Techniques and Skills</p> <ol style="list-style-type: none"> a. Discuss and Learn performing skills of Vilambit khyal/Vilambit Gat in prescribed Raag and evaluate its alaps and laykari in Unit I, Unit II and Unit III. 	5 Hours

	<p>b. Discuss and Learn performing skills of Drut khyal/Drut Gat in prescribed Raag and evaluate its alaps and taans in Unit I, Unit II and Unit III.</p> <p>c. Discuss and Learn performing skills of prescribed semi classical music forms with aspects of Harmonium and apply in Unit I, Unit II and Unit III.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkhande, V. KramikiPustakMalika (Vol.2- 3). Hatras: 2. SangeetKaryala. Dandage, A. Complete Tabla. 3. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 4. Vinayakrao.Patwardhan. P. Raag Vigyan 5. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadan Prakashan. 6. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate. 7. Dandage, A. SarvanginTabla. Bhairav Prakashan. 8. Deshpande, V. Gharandaaj Gayaki 9. Satyaki Kraig Brockschmidt, The Harmonium Handbook 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and perform Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 2. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat. 3. Perform a solo in prescribed Raag concluding Jhala form in Harmonium. 4. Learn and perform one Thumri/Bhaktigeet. 	

***This is a Concert Presentation paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-306

Title of the Course: Contribution of musical maestros

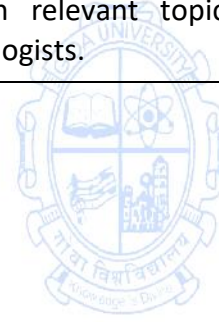
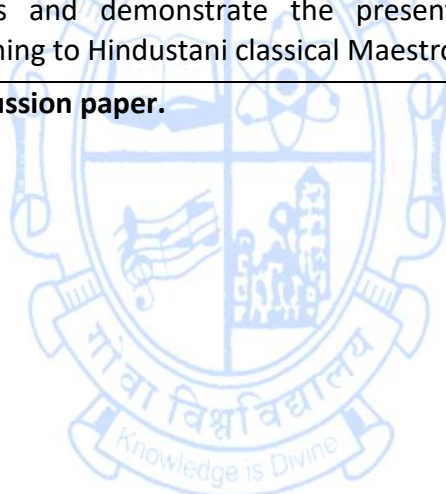
Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students have to complete previous level course.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Explore the diverse styles of presentation of famous Hindustani Classical Musicians. 2. Understand the historical societal and cultural contexts in the evolution of musicians. 3. Study the contribution of maestros to the field of Hindustani Classical vocal and instrumental music. 4. Discuss and Study biographies of Maestros. 5. Discuss and engage in thoughtful discussion and presentation on relevant topics. 	
Content:	<p>Unit I - Hindustani Classical Musicians and their contributions.</p> <ol style="list-style-type: none"> a. Study and evaluate contribution of Harmonium Maestro: Pt Vitthalrao Korgaonkar. b. Study and learn contribution of Harmonium maestro : Raghuvver Ramnathkar 	20 Hours
	<p>Unit II – Biographies of Harmonium Maestros.</p> <ol style="list-style-type: none"> a. Study of Biography of the Hindustani Classical Harmonium Maestro: Pt. Govindrao Tembe. b. Study life sketch of Hindustani Classical Harmoniumist: Nirmalabai Kakode 	20 Hours
	<p>Unit III - Vocal Styles and accompaniment in Harmonium.</p> <ol style="list-style-type: none"> a. Exploration of various vocal techniques, voice training, stylistic variations and its interpretation in Harmonium accompaniment in Hindustani Classical Music b. Detailed study of vocal interpretations of various ragas and other forms of music in different Gharanas. 	10 Hours
	<p>Unit IV - Compositions, Improvisations and Presentation</p> <ol style="list-style-type: none"> a. Study of compositions of maestros in vocal music (Khyal, Thumri etc.). b. The contribution of the maestros as Author of Books to the field of Hindustani classical music c. Presentations on seminar papers or projects. d. Group discussions and feedback sessions. 	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	

<p>Readings / References</p>	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkahande, V. KramikiPustak Malika(Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 3. Devdhar, B.R, Thor Sangeetkar. 4. Marulkar, N.R .Gomantakiya Sangeetkaar. 5. Gawas, R.Shadaj. 6. Garg, Balkrishna. SANGEET Vadya-Vadan. Ank Jan-Feb 1975 Hathras: Sangeet Karyala. 7. Satyaki karig.B. The Harmonium Handbook.
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and appreciate the distinctive presentation styles and nuances of maestros of various Gharanas (schools). 2. Understand the historical, cultural contexts and societal influences on the biographies of various musicians. 3. Analyse, restate in own words the innovative contributions of Maestros in the form of musical compositions, and authored books to Hindustani classical music. 4. Discuss and demonstrate the presentations on relevant topics pertaining to Hindustani classical Maestros/Musicologists.

***This is a presentation/discussion paper.**



SEMESTER VII

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-400 (Practical)

Title of the Course: Improvisation in Hindustani Raagsangeet

Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none"> 1. Know and understand prescribed Raags with regard to Raag chalan. 2. Learn and understand Vilambit Khayal/Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 3. Learn and distinguish prescribed Raags in Gayaki/Instrumental style. 4. Learn and illustrate prescribed taals with in-hand recitation. 5. Learn and perform one Dadra/ Dhun in semi classical forms of music. 	
Content:	Unit I - Study of Raags in Detail <ol style="list-style-type: none"> a. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Miya Malhar with alap, badhat and taan b. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Rageshri with alap, badhat and taan c. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Shudh Sarang with alap, badhat and taan. d. Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Puriya Kalyan with alap, badhat and taan 	30 Hours
	Unit II - Study of Raags in brief <ol style="list-style-type: none"> a. Learn the Raag Gaud Malhar in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. b. Learn the Raag Shree in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. c. Learn the Raag Jaijaiwanti in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. d. Study and learn a Bandish/Gat in Adachautal in any one of above prescribed Raag in Unit I and Unit II. 	15 Hours
	Unit III – Study and Interpret Semi Classical/Other Music Form <ol style="list-style-type: none"> a. To learn and perform Bhaktigeet as semi classical music form. b. To learn and perform Thumri as semi classical music form. 	10 Hours
	Unit IV – Study of Taals and its application <ol style="list-style-type: none"> a. Study and recite Taal Adachautal showing Theka, Bol, Sum, Khali, Tali with dugun, tigung and chaugun. 	05 Hours

	<p>b. Study and recite Taal Jatt showing Theka, Bol, Sum, Khali, Tali with dugun, tigung and chaugun.</p>	
	<p>Unit V – Writing compositions in Journal Format</p> <p>a. Maintain a Journal Documenting all aspects of prescribed Raags including theory.</p> <p>b. Write down the structure of the Vilambit Khayal/Vilambit Gat/Masitkhani Gat in prescribed Raags.</p> <p>c. Write down the structure of the Drut Khayal/Drut Gat/Masitkhani Gat in prescribed Raags.</p> <p>d. Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System.</p> <p>e. Document Compositions of Prescribed Taals with Prescribed laykari.</p>	60 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt. V. N. Bhatkahande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala. 2. Jha, Ramashray. AbhinavGeetanjali. Illahbad::SangeetSadhanPrakashan. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::ShrimatiRohiniGogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. VinayakraoPatwardhan. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and Play Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 2. Analyse Raag structure and will be able to critically evaluate different playing styles. 3. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat 4. Learn and perform one Bhatigeet/ Natyageet. 5. Compose precribed taals with dugun, Tigung and chaugun and create in-hand Taali/Khali recitation. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-401

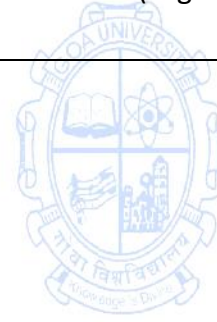
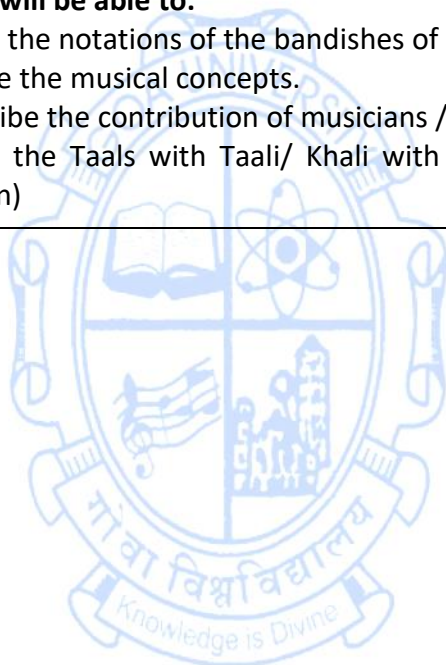
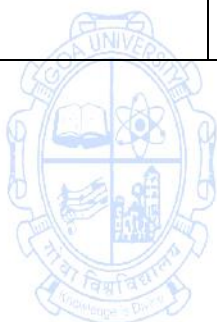
Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> Understand and write the notations of Raags with systematic Aalap & Taanas in Drut Bandish/ Chhota Khayal (knowledge in detail of all 7 Raags). Learn to interpret & write the Taals with Taali/ Khali with Single and Double. (Ekgun / Dugun) Learn to analyze and compare the Raags according to their theoretical information. Illustrate upon the contributions of musicians in semi classical forms. 	
Content:	<p>Unit I – Study the theoretical knowledge and notations of the following Raags in Vilambit khyal/Gat and Drut Khayal/Gat.</p> <ol style="list-style-type: none"> Miya Malhar Rageshri Shudh Sarang Puriya Kalyan Gaud Malhar Shree Jajaiwanti 	15 Hours
	<p>Unit – II – Concept of Hindustani Classical Music</p> <ol style="list-style-type: none"> Shruti - swar vibhajan- according to ancient, medieval and modern musicologist (Bharat, Sharangdev, Ahobal, Shrinivas and Pt. Bhatkhande) Varieties of Folk music in Goa- Dhalo, Kalo, Mando, Dekhni, Ranmale, Morulo. Study of Four Dhrupad Bani. Theoretical knowledge of semi-classical forms - Raagmala, Kajri & Gazal 	20 Hours
	<p>Unit – III- Thumri Gharanas.</p> <ol style="list-style-type: none"> Study of the Gharanas and maestros in Thumri (Panjab, Banaras, Lakhnau Gharana) Girija devi. Nirmala Devi Begum Akhtar 	15 Hours
	<p>Unit IV: Understand and Interpret the following Taals and writing them with bol, khali, taali, dugun, tigan & chougun.</p> <ol style="list-style-type: none"> Adachautal 	10 Hours

	b. Jatt	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Bhatkhande.V.N, KramikiPustakMalika (Vol.2- 3) Hatras: 2. SangeetKaryala. Dandage, A. Complete Tabla. 3. Thakur Omkarnath, Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 4. Vinayakrao.Patwardhan. P. Raag Vigyan 5. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadan Prakashan. 6. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini Gogate. 7. Dandage, A. SarvanginTabla. Bhairav Prakashan. 8. Deshpande, V. Gharandaaj Gayaki 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Write the notations of the bandishes of prescribed Raags. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the Taals with Taali/ Khali with Single and Double. (Ekgun/ Dugun) 	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-402

Title of the Course: Stage Performance*

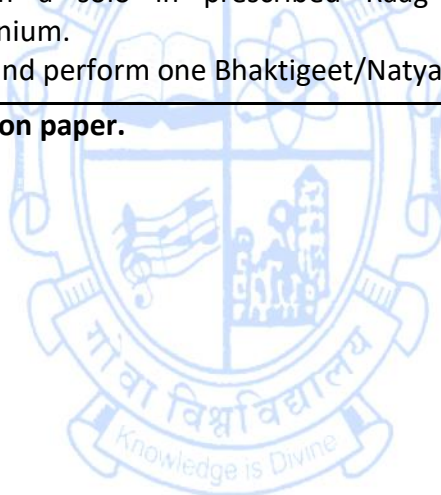
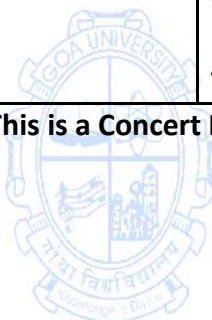
Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Understand and develop skills of performing in prescribed Raags.2. Learn and perform Vilambit Khayal/Vilambit Gat/ Masitkhani Gat inclusive of alaps and taan in the prescribed Raags.3. Learn and perform Drut khayal/Drut Gat/Razakhani Gat inclusive of alaps and taan in prescribed Raags .4. Learn and develop Jhala form of Harmonium in prescribed Raags.5. Learn and perform one Thumri/ Bhaktigeet in semi classical forms of music.	
Content:	Unit - I. Understand and Perform Vilambit Khyal/Vilambit Gat <ol style="list-style-type: none">a) Perform a concert constituting one Vilambit khayal/Vilambit Gat/Masitkhani Gat for 20 minutes.<ol style="list-style-type: none">i.Miya Malharii.Rageshriiii.Shudh Sarangiv.Puriya Kalyanb) Construct and Perform alap, badhat and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag .c) Construct and Perform laykari and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag .	30 Hours
	Unit - II. Understand and Perform Drut Khyal /Drut Gat <ol style="list-style-type: none">a) Perform a concert of Drut Khayal/Drut Gat/Razakhani Gat for 10 minutes along with alaps and taan in above chosen Raagb) Construct and perform Jhala form of Harmonium in chosen Raag with associated Gat/Bandish.	15 Hours
	Unit – III. Perform semi classical form of Music <ol style="list-style-type: none">a) Perform a concert constituting any one semi classical music form from the following for 10 minutes.<ol style="list-style-type: none">i.Bhaktigeetii.Thumrib) Apply Gayaki/Instrumental style and recreate a concert.	10 Hours
	Unit IV – Performing Techniques and Skills <ol style="list-style-type: none">a) Discuss and Learn performing skills of Vilambit khyal/Vilambit Gat in prescribed Raag and evaluate its alaps and laykari in Unit I, Unit II and Unit III.	5 Hours

	<p>b) Discuss and Learn performing skills of Drut khyal/Drut Gat in prescribed Raag and evaluate its alaps and taans in Unit I, Unit II and Unit III.</p> <p>c) Discuss and Learn performing skills of prescribed semi classical music forms with aspects of Harmonium and apply in Unit I, Unit II and Unit III.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<p>1. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan.</p> <p>2. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate.</p>	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and perform Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags . 2. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat. 3. Perform a solo in prescribed Raag concluding Jhala form in Harmonium. 4. Learn and perform one Bhaktigeet/Natyageet . 	

***This is a Concert Presentation paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAR- 403

Title of the Course: Research Methodology

Number of Credits: 4

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Study and explore concepts of research. 2. Understand process of data collection and literature review. 3. Enhance research skills through study of research methods and terminologies. 4. Analyse the contribution of musicologists and study the research prerequisites	
Content:	Unit I – Concepts of Research a) Define Research and Illustrate its various types b) Define and Explain Objectives of Research c) Study and Identify various types of Research d) Evaluate the collection of data through prescribed sources of research.	15 Hours
	Unit II – Literature review and data collection a) Review of literature b) Analysis of Data Collection and its sources c) Analyse the steps in preparing research proposal	15 Hours
	Unit III – Research terminologies and Methods of Research a) Define the terminologies: i.Hypothesis ii.Index iii.Bibliography iv.Footnotes b) Discuss and Explain Methods of Research: i.Historical Method ii.Survey Method iii.Comparative Method c) Study and Restate views about Inter-Disciplinary Research.	15 Hours
	Unit IV – Research Prerequisites and Contribution of Musicologists a) Prerequisites for Ph.D , its scope and limitations. b) Contribution of Musicologists: i.Ashok D Ranade ii.Pt. S.N. Ratanjankar iii.Pt. V.D. Paluskar iv.Pt. Suresh Talwalkar	15 Hours

	v.Dr. Keshavchaitanya Kunte	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkahande, V. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 3. Jain, Mahesh K: Research Methodology & Statistical Techniques: Shree Publishers & Distributors, New Delhi. 4. Sharma, C.K: Research Methodology: Shree Publishers & Distributors, New Delhi. 5. Ramkrishna, Lalita: Research Methodology in Karnataka Music: B.R Rhythms, Delhi. 6. Thatte.A, Sangeetatil Sanshodhan Paddhati, Sanskar Prakashan Mumbai 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. know and explore various concepts of research. 2. Understand process of data collection and its application in literature review. 3. Enhance research skills through study of research methods and learn research terminologies. 4. Understand the contribution of musicologists and study the research prerequisites 	

SEMESTER VIII

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-404 (Practical)

Title of the Course: Improvisation in Hindustani Raagsangeet

Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none"> 1. Know and understand prescribed Raags with regard to Raag chalan. 2. Learn and understand Vilambit Khayal/Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 3. Learn and distinguish prescribed Raags in Gayaki/Instrumental style. 4. Learn and illustrate prescribed taals with in-hand recitation. 5. Learn and perform one Dadra/ Dhun in semi classical forms of music. 	
Content:	Unit I - Study of Raags in Detail <ol style="list-style-type: none"> a) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Ahir Bhairav with alap, badhat and taan b) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Shyam Kalyan with alap, badhat and taan c) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Lalat with alap, badhat and taan. d) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Jogkauns with alap, badhat and taan 	30 Hours
	Unit II - Study of Raags in brief <ol style="list-style-type: none"> a) Learn the Raag Jog in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. b) Learn the Raag Poorvi in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. c) Learn the Raag Jhinjhoti in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. 	15 Hours
	Unit III – Study and Interpret Other Music Form <ol style="list-style-type: none"> a) To learn and perform Raagmala as semi classical music form. b) To learn and perform Tarana as semi classical music form. 	10 Hours
	Unit IV – Study of Taals and its application <ol style="list-style-type: none"> a) Study and recite Taal Teentaal showing Theka, Bol, Sum, Khali, Tali with dugun, tigon, chaugun and aad, kuaad laykari. b) Study and recite Taal Ektaal showing Theka, Bol, Sum, Khali, Tali with dugun, tigon, chaugun and aad, kuaad laykari. 	05 Hours

	<p>Unit V – Writing compositions in Journal Format</p> <p>a) Maintain a Journal Documenting all aspects of prescribed Raags including theory.</p> <p>b) Write down the structure of the Vilambit Khayal/Vilambit Gat/Masitkhani Gat in prescribed Raags.</p> <p>c) Write down the structure of the Drut Khayal/Drut Gat/Masitkhani Gat in prescribed Raags.</p> <p>d) Notate alaps and tanas including variations in Pt. V.N Bhatkhande or in Pt. V.D. Paluskaar Notation System.</p> <p>e) Document Compossitions of Prescribed Taals with Prescribed laykari.</p>	<p>60 Hours</p>
<p>Pedagogy:</p>	<p>Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.</p>	
<p>Readings / References</p>	<ol style="list-style-type: none"> 1. Pt. V. N. Bhatkahande, V. KramikiPustak Malika (Vol.2- 3). Hatras: SangeetKaryala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. VinayakraoPatwardhan. P. RaagVigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya. 	
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and Play Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 2. Analyse Raag structure and will be able to critically evaluate different playing styles. 3. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat 4. Learn and perform one Bhatigeet/ Natyageet . 5. Compose precribed taals with dugun, Tigun and chaugun and laykari of aad , kuaad and create in-hand Taali/Khali recitation. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-405

Title of the Course: Study of Hindustani Raag Sangeet

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> Understand and write the notations of Raags with systematic Aalap & Taanas in DrutBandish/ ChhotaKhayal (knowledge in detail of all 7 Raags). Learn to interpret & write the Taals with Taali/ Khali with Single and Double. (Ekgun / Dugun) Learn to analyze and compare the Raags according to their theoretical information. Illustrate upon the contributions of musicians in semi classical forms. 	
Content:	<p>Unit I – Study the theoretical knowledge and notations of the following Raags in Vilambit/Drut khayal/Gat.</p> <ol style="list-style-type: none"> Ahir Bhairav Shyam Kalyan Lalat Jogkauns Jog Purvi Jhinjhoti 	15 Hours
	<p>Unit – II – Concept of Hindustani Classical Music</p> <ol style="list-style-type: none"> Study of History of Music from Vedic period to Medeival period Theory of Classification of Raagas Study of four steps of Sarana Chatushtayee according to Bharat and Sharangdev Development of Swarsaptak in Music -Phythogorian Scale,Dyatonic scale & Indian scale 	20 Hours
	<p>Unit – III - Cotribution of Following Musicians/ Musicologist</p> <ol style="list-style-type: none"> Pt. Tulshidas Borkar Bandubhayya Chowghule Bhayya Ganpatrao Prof.B.R.Devdhar 	15 Hours
	<p>Unit IV – Understand and Interpret the following Taals and writing them with bol, khali, taali, dugun,tigun chougun and Laykari of aad, kuaa and biaad.</p> <ol style="list-style-type: none"> Teentaal Ektaal 	10 Hours

Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkande, V. KramikiPustakMalika(Vol.2- 3). Hatras: 2. SangeetKaryala. Dandage, A. Complete Tabla. 3. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti 4. Nyas. 5. Vinayakrao.Patwardhan. P. Raag Vigyan 6. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadhan 7. Prakashan. 8. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini 9. Gogate. 10. Dandage, A. SarvanginTabla. Bhairav Prakashan. 11. Deshpande, V. Gharandaaj Gayaki 12. Kunte, Keshavchaitanya.2012 Sangeet Masik, Hathras.Harmonium-Tradition and present in Maharashtra.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Write the notations of the bandishes of prescribed Raags. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the taals with Taali/ Khali with prescribed advance laykari.

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-406

Title of the Course: Stage Performance*

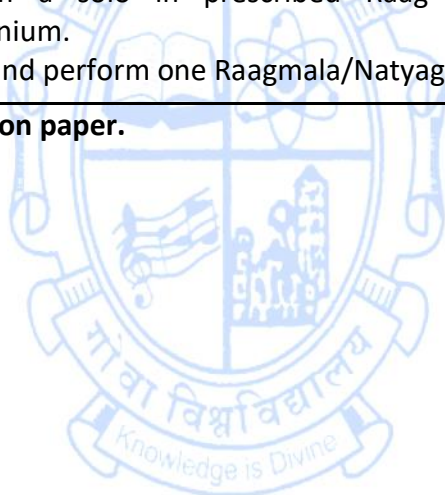
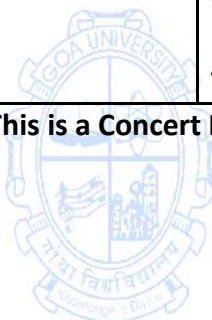
Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: 1. Understand and develop skills of performing in prescribed Raags. 2. Learn and perform Vilambit Khayal/Vilambit Gat/ Masitkhani Gat inclusive of alaps and taan in the prescribed Raags. 3. Learn and perform Drut khayal/Drut Gat/Razakhani Gat inclusive of alaps and taan in prescribed Raags . 4. Learn and develop Jhala form of Harmonium in prescribed Raags. 5. Learn and perform one Thumri/ Bhaktigeet in semi classical/Other forms of music.	
Content:	Unit - I. Understand and Perform Vilambit Khyal/Vilambit Gat a) Perform a concert constituting one Vilambit khayal/Vilambit Gat/Masitkhani Gat for 20 minutes. i.Ahir Bhairav ii.Shyam Kalyan iii.Lalat iv.Jogkauns b) Construct and Perform alap, badhat and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag . c) Construct and Perform laykari and taan in Vilambit khayal/Vilambit Gat/Masitkhani in above chosen Raag .	30 Hours
	Unit - II. Understand and Perform Drut Khyal /Drut Gat a) Perform a concert of Drut Khayal/Drut Gat/Razakhani Gat for 10 minutes along with alaps and taan in above chosen Raag b) Construct and perform Jhala form of Harmonium in chosen Raag with associated Gat/Bandish.	15 Hours
	Unit – III. Perform Other Music Forms a) Perform a concert constituting any one semi classical music form from the following for 10 minutes. i.Raagmala ii.Tarana b) Apply Gayaki/Instrumental style and recreate a concert.	10 Hours
	Unit IV – Performing Techniques and Skills a) Discuss and Learn performing skills of Vilambit khyal/Vilambit Gat in prescribed Raag and evaluate its alaps and laykari in Unit I, Unit II and Unit III.	5 Hours

	<p>b) Discuss and Learn performing skills of Drut khyal/Drut Gat in prescribed Raag and evaluate its alaps and taans in Unit I, Unit II and Unit III.</p> <p>c) Discuss and Learn performing skills of prescribed semi classical music forms with aspects of Harmonium and apply in Unit I, Unit II and Unit III.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<p>1. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan.</p> <p>2. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate.</p>	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and perform Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags . 2. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat. 3. Perform a solo in prescribed Raag concluding Jhala form in Harmonium. 4. Learn and perform one Raagmala/Natyageet . 	

***This is a Concert Presentation paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-407

Title of the Course: Seminar based presentation/Discussion*

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will :</p> <ol style="list-style-type: none"> 1. Explore the diverse styles and forms of Indian Classical Vocal Music. 2. Understand the historical and cultural contexts of these musical forms. 3. Develop critical listening and analytical skills specific to Hindustani vocal music. 4. Engage in thoughtful discussion and presentation on relevant topics. 5. Engage in deep study of the topic selected by the learner. 	
Content:	<p>Unit I - Historical Overview</p> <ol style="list-style-type: none"> a) Origin and evolution of Hindustani Classical Vocal Music and development of Harmonium. b) Influential personalities and historical milestones in Hindustani Classical Music. c) Understanding different Gharanas (schools) and their stylistic nuances in Hindustani Classical Vocal. d) Comparative study of prominent Gharanas in Hindustani Classical Vocal. 	20 Hours
	<p>Unit II - Vocal Techniques , Styles and its interpretation in Harmonium</p> <ol style="list-style-type: none"> a) Exploration of vocal techniques, voice training, and stylistic variations and its application in Harmonium b) Detailed study of Ragas and their vocal interpretations. c) Study of compositions in vocal music (Khyal , Thumri, etc.). d) The role and art of improvisation in harmonium Solo performances. e) Analysis of fusion with other music forms and contemporary adaptations. f) The influence of technology and global trends on Hindustani Classical music. 	20 Hours
	<p>Unit III - Music, Culture and Society</p> <ol style="list-style-type: none"> a) The relationship between music, cultural identity, social practices & entertainment industries. b) The role of Music in spiritual practices, personality development and its therapeutic aspects. 	10 Hours
	<p>Unit IV - Presentation</p>	10 Hours

	<p>a) Presentation on seminar papers or projects on the relevant topics.</p> <p>b) Group discussions and feedback sessions.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkhande, V. KramikiPustak Malika(Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 3. Pt.V.N. Bhatkhande, V. KramikiPustak Malika(Vol.2- 3). Hathras: Sangeet Karyala. 4. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 5. Devdhar,B.R, Thor Sangeetkar . 6. Marulkar,N.R .Gomantakiya Sangeetkaar. 7. Gawas,R.Shadaj. 8. Garg, Balkrishna. SANGEET Vadya-Vadan. Ank Jan-Feb 1975 Hathras: Sangeet Karyala. 9. Satyaki karig.B. The Harmonium Handbook. New delhi:New Age Books 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Restate in own words the diverse styles and forms of Indian Classical Vocal Music. 2. Understand and describe the historical and cultural contexts of various musical forms. 3. Analyse and develop the listening skills specific to Indian vocal music. 4. Demonstrate presentations on relevant topics pertaining to Music. 5. Analyse and integrate the relationship of Music with Culture,Society and Spiritualism. 	

***This is a presentation/discussion paper.**



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-408

Title of the Course: Seminar based presentation/Discussion*

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will :</p> <ol style="list-style-type: none"> 1. Explore the diverse styles and forms of Indian Classical Vocal Music. 2. Understand the historical and cultural contexts of these musical forms. 3. Develop critical listening and analytical skills specific to Hindustani vocal music. 4. Engage in thoughtful discussion and presentation on relevant topics. 5. Engage in deep study of the topic selected by the learner. 	
Content:	<p>Unit I - Historical Overview</p> <ol style="list-style-type: none"> a) Origin and evolution of Hindustani Classical Vocal Music and development of Harmonium. b) Influential personalities and historical milestones in Hindustani Classical Music. c) Understanding different Gharanas (schools) and their stylistic nuances in Hindustani Classical Vocal. d) Comparative study of prominent Gharanas in Hindustani Classical Vocal. 	20 Hours
	<p>Unit II - Vocal Techniques , Styles and its interpretation in Harmonium</p> <ol style="list-style-type: none"> a) Exploration of vocal techniques, voice training, and stylistic variations and its application in Harmonium b) Detailed study of Ragas and their vocal interpretations. c) Study of compositions in vocal music (Khyal , Thumri, etc.). d) The role and art of improvisation in harmonium Solo performances. e) Analysis of fusion with other music forms and contemporary adaptations. f) The influence of technology and global trends on Hindustani Classical music. 	20 Hours
	<p>Unit III - Music, Culture and Society</p> <ol style="list-style-type: none"> a) The relationship between music, cultural identity, social practices & entertainment industries. b) The role of Music in spiritual practices, personality development and its therapeutic aspects. 	10 Hours
	<p>Unit IV - Presentation</p>	10 Hours

	<p>a) Presentation on seminar papers or projects on the relevant topics.</p> <p>b) Group discussions and feedback sessions.</p>	
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkhande, V. KramikiPustak Malika(Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 3. Pt.V.N. Bhatkhande, V. KramikiPustak Malika(Vol.2- 3). Hathras: Sangeet Karyala. 4. Jha, Ramashray. Abhinav Geetanjali. Illahbad::Sangeet Sadan Prakashan. 5. Devdhar,B.R, Thor Sangeetkar . 6. Marulkar,N.R .Gomantakiya Sangeetkaar. 7. Gawas,R.Shadaj. 8. Garg, Balkrishna. SANGEET Vadya-Vadan. Ank Jan-Feb 1975 Hathras: Sangeet Karyala. 9. Satyaki karig.B. The Harmonium Handbook. New delhi:New Age Books 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Restate in own words the diverse styles and forms of Indian Classical Vocal Music. 2. Understand and describe the historical and cultural contexts of various musical forms. 3. Analyse and develop the listening skills specific to Indian vocal music. 4. Demonstrate presentations on relevant topics pertaining to Music. 5. Analyse and integrate the relationship of Music with Culture,Society and Spiritualism. 	

***This is a presentation/discussion paper.**

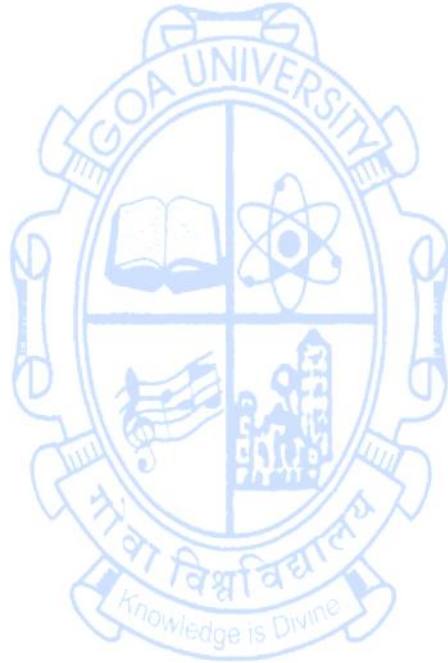


MAJOR COURSES (TABLA)**SEMESTER I****Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAT-100****Title: Fundamentals of Tabla and Rhythm*****Number of Credits: 4****Effective from: AY 2023-24**

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 inTeentaal.	
Content	Unit 1. Nikas a. Producing syllables (Varna's) on Tabla& Dagga with respect to the characteristics of Delhi Gharana. b. Play akaydaof Delhi Gharana with 8 paltas&Tihai. c. Play aTishraJaatikaydaof Delhi Gharana with 8 paltas&Tihai. d. Play a Rela with 3Tihais&3 tukras in TaalTeentaal. e. Oral rendering of all the learnt compositions with Tali&Khali Kriya. f. Knowledge of all the practical aspects of Tablaas mentioned in the foundation course.	20 hours
	Unit 2. Padhant Learn the following thekas with oral renderings in the following Talas with simple &double layas. a. Teental b. Jhaptaal c. Rupak	20 hours
	Unit 3. Performance Presentation of Tabla Solo in Teental for 15 minutes consisting of the compositions learnt in unit 1 with Nagma.	20 hours
Pedagogy	Lectures shall be in Practical &interactive in nature to learning.	
References/ Readings	1. Courtney, D. Solo Tabla Drumming. 2. D&age, A. Complete Tabla. 3. D&age, A. SarvanginTabla. BhairavPrakashan. 4. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers & distributors. 5. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan; 6. Lele, A. (2012). <i>Mala UmagalelaTabla</i> .Mumbai: Sanskar Prakashan. 7. Pt. Mulgaonkar, A. Tabla . 8. Wegner, F. Vintage TablaReporteiry.	
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
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* This is a viva paper.



SEMESTER II

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT-101

Title of the Course: Study of Tabla and Technical Terms *

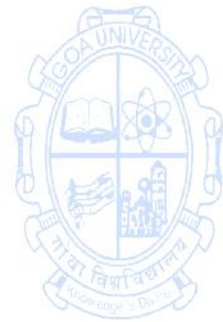
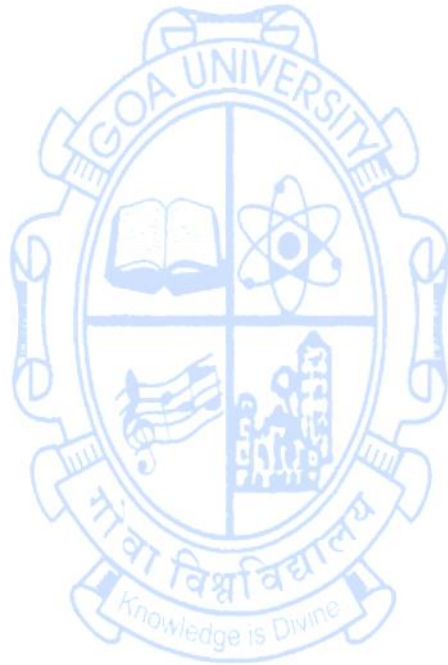
Number of Credits: 4

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 Ektaal 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 Hours
	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 Hours
	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 Ektaal for 15 minutes with Nagma.	20 Hours
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.	

	<p>5. play tabla solo in ektal for 15 minutes with a kayada,rela,tukda and chakradhar</p> <p>6. Know the evolution of ancient percussion instruments.,Know History & contribution of maestros in the field of Tabla.</p>
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***This is viva paper**



SEMESTER III

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 200

Title of the Course: Study of Delhi Gharana practical

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will <ol style="list-style-type: none"> 1. Know and understand about the Delhi Gharana characteristics. 2. Know understand and perform Peshkar, Kayada and Rela of Delhi Gharana. 3. Know, understand and perform Tabl Solo in Taal Jhaptaal. 4. Write the Delhi Gharana compositions in appropriate notation system. 5. Analyse and elaborate rhythmic structures of Delhi Gharana compositions. 	
Content	Unit 1: Introduction to Delhi Gharana <ol style="list-style-type: none"> A. Overview of Delhi Gharana: History, lineage, and key characteristics. B. Terminologies: Kayda, Rela, Tukda, Mukhda, Tihai, Peshkar C. Basic characteristics and stylistic elements of Delhi Gharana. D. Contributors of Delhi Gharana 	15 Hours
	Unit 2: Compositions showcasing the characteristics of Delhi Gharana <ol style="list-style-type: none"> A. Understanding Peshkar: Structure, variations, and significance. B. Learn and practice one traditional Peshkar composition in Teental with 8 palta's and a Tihai. C. Kayda 1: Composition in Teental displaying Delhi Gharana's rhythmic intricacies. D. Kayda 2: Another composition in Teental emphasizing different rhythmic patterns. E. Kayda 3: Tishra Jaati Kaayda in Teentaal F. Rela and fix compositions in Teentaal: Rela with 8 paltas and Tihai. Introduction to Damdar and Bedam Tihai, Tukda, Mukhda, Mohara and Chakradhaar. 	15 Hours
	Unit 3: Creative Phrases and Laykari <ol style="list-style-type: none"> A. Patterns and Phrases: Analysis of rhythmic patterns and melodic phrases within Teental and Jhaptal. B. Creative Phrases: Different combinations of Delhi Phrases. C. Rhythmic exploration: Tishra and Chatushra jaati phrases. 	15 Hours
	Unit 4: Solo performance in Taal Jhaptaal <ol style="list-style-type: none"> A. Peshkar with 8 paltas with tihai in Jhaptaal B. 2 Kaydas with 8 paltas and Tihai in Jhaptaal C. 1 Rela with 8 paltas and Tihai in Jhaptaal D. Fixed compositions such as Tukda, Chakradhar etc 	15 Hours

	<p>E. Padhant of all the compositions learnt in Taal Jhaptaal with appropriate kriya.</p> <p>Unit 5: Writing compositions in a Journal Format</p> <p>A. Maintain a journal documenting all aspects learnt:</p> <p>B. Write down the structure and variations of the Peshkar learnt.</p> <p>C. Notate each Kayda composition including variations and tihai's.</p> <p>D. Record observations on the Chalans and creative phrases studied.</p> <p>E. Document rhythmic compositions, techniques, and interpretations practiced.</p>	60 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	<ol style="list-style-type: none"> 1. "Lele, Anant" Mala Umaglela Tabla CD 2. "Mulgaonkar, Arwind" Tabla 3. "Garg, Dr Laxminarayan" Tabla: Prayogatatmak Pustika 4. "Garg, Dr Laxminarayan" Sangeet Tabla Ankh 5. "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein 6. "Murgaonkar, Arvind" Tabla 7. "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra 8. "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 9. "Vanita, Venu" Tabla Granth Manjusha 10. "Gajendragadkar, Arvind" Tabla Guide 11. "Dandage, Amod" Sarvangin Tabla 12. "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras 13. "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm 14. "Dr Thakar, Sulabha" Tabla vadan mei nihit saundarya 15. "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 16. "Kippen, James" The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition 	
Course Outcomes	<p>At the end of the Course student will be able to</p> <ol style="list-style-type: none"> 1. Write proficiency in foundational Tabla terminology of Delhi 2. Gharana. Play Delhi ghrana Peshkar Kayda, Rela, Tukda, Tihai Chakradar in Taal Teentaal 3. Play Peshkar Kayda, Rela, Tukda, and Tihai Chakradar in Taal Jhaptaal. 4. Apply advanced playing techniques in rhythmic Compositions in Tishra Jati and Chatushra Jati. 5. Write the aesthetics in Kayda and Chalan of Delhi Gharana. 6. Analyse rhythmic structure in compositions of Delhi Gharana and critically elaborate. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 201

Title of the Course: Stage Performance

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives.	Learners will	
Content	Unit 1 Perform a Tabla solo for 30 minutes displaying all the compositions learnt in PAT-200 highlighting the qualities of Delhi Gharana Note: The following criteria's to be met during the performance 1. Selection of apt instrument (Dayan - Bayan) 2. Awareness of Co-Artists 3. Appropriate tuning of the instruments 4. Effective appearance, presentation and interactive skills 5. Following ideal order of the compositions in Tabla solo performance.	60 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors 3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2) 4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan e. Pt. Mulgaonkar Arvind. Tabla.	
Course Outcomes	At the end of the Course student will be able to 1. Attain an advanced level of proficiency in playing Tabla, showcasing technical mastery and precision. 2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire. 3. Demonstrate the emotions effectively through Tabla playing, incorporating expressive techniques. 4. Gain a thorough understanding of the cultural and historical context of Delhi Gharana in Tabla, enriching their musical interpretations. 5. Exhibit competence in solo Tabla performances in metioned Taals, synthesizing knowledge and Create and Perform skills with creativity and flair.	

SEMESTER IV

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 202

Title of the Course: Study of Ajrada Gharana practical

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will <ol style="list-style-type: none"> 1. Know and understand about the Ajrada Gharana characteristics. 2. Know understand and perform kayada and Chalan of ajrada Gharana. 3. Know, understand and perform Tabla solo in Taal Rupak 4. Write the Ajrada Gharana compositions in appropriate notation system. 5. Analyse and elaborate complex rhythmic structures of Ajrada Gharana compositions. 	
Content	Unit 1: Introduction to Ajrada Gharana <ol style="list-style-type: none"> A. Overview of Ajrada Gharana: History, lineage, and key characteristics. B. Terminologies: Tishra, Chatushra, Meend, Ghissa, Ghumaar. C. Basic characteristics and stylistic elements of Ajrada Gharana. D. Contributors of Ajrada Gharana 	15 Hours
	Unit 2: Compositions showcasing the characteristics of Ajrada Gharana <ol style="list-style-type: none"> A. Understanding Kayda: Structure, variations, and significance of Ajrada Gharana. B. Learn and practice 2 traditional Tishra Jati Kaydas of Ajrada Gharana in Teental with 8 paltas and a Tihai. C. Learn and practice 2 traditional Chatushra Jati Complex Kaydas of Ajrada Gharana in Teental with 8 paltas and a Tihai. D. Chalan: Ajrada Gharana Chalan in Taal Teentaal.. 	15 Hours
	Unit 3: Solo Performance in Taal Rupak <ol style="list-style-type: none"> A. Peshkar with 8 paltas with tihai in Taal Rupak. B. 2 Kaydas with 8 paltas and Tihai in Taal Rupak. C. 1 Rela with 8 paltas and Tihai in Taal Rupak. D. Fixed compositions such as Tukda, Chakradhar etc in Taal Rupak. E. Padhant of all the compositions learnt in Taal Rupak with appropriate kriya. 	15 Hours
	Unit 4: Creative Phrases and Laykari <ol style="list-style-type: none"> A. Patterns and Phrases: Analysis of rhythmic patterns and melodic phrases within Teental and Rupak. B. Creative Phrases: Different combinations of Ajrada gharana Phrases. C. Rhythmic exploration: Reciting Mushra Jati with appropriate phrases. 	15 Hours

	D. Padhant of all the compositions learnt.	
	<p>Unit 5: Writing compositions in a Journal Format</p> <p>A. Maintain a journal documenting all aspects learnt:</p> <p>B. Write down the structure and variations of the Peshkar learnt.</p> <p>C. Notate each Kayda composition including variations and tihai's.</p> <p>D. Record observations on the Chalans and creative phrases studied.</p> <p>E. Document rhythmic compositions, techniques, and interpretations practiced.</p>	60 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	<ol style="list-style-type: none"> "Lele, Anant" Mala Umaglela Tabla CD "Mulgaonkar, Arwind" Tabla "Garg, Dr Laxminarayan" Tabla: Prayogatatmak Pustika "Garg, Dr Laxminarayan" Sangeet Tabla Ankh "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein "Murgaonkar, Arvind" Tabla "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 "Vanita, Venu" Tabla Granth Manjusha "Gajendragadkar, Arvind" Tabla Guide "Dandage, Amod" Sarvangin Tabla "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm "Dr Thakar, Sulabha" Tabla vadan mei nihit saundarya "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 "Kippen, James" The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition 	
Course Outcomes	<p>At the end of the Course student will be able to</p> <ol style="list-style-type: none"> Recite foundational Tabla terminology of Ajrada Gharana. Understand the terminologies like Tishra, Chatushra, Meend, Ghissa, Ghumaar. Apply advanced playing techniques in rhythmic Compositions of Ajrada Gharana's. Play Tabla solo in Taal Rupak. Write the aesthetics in Kayda and Chalan of Ajrada Gharana. Analyse rhythmic structure in compositions of Ajrada Gharana and critically elaborate. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 203

Title of the Course: Stage Performance

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives.	Learners will	
Content	Unit 1 Perform a Tabla solo for 30 minutes displaying all the compositions learnt in PAT-202 highlighting the qualities of Ajrada Gharana Note: The following criteria's to be met during the performance 1. Selection of apt instrument (Dayan - Bayan) 2. Awareness of Co-Artists 3. Appropriate tuning of the instruments 4. Effective appearance and interactive skills 5. Following ideal order of the compositions in Tabla solo performance.	60 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors 3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2) 4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan e. Pt. Mulgaonkar Arvind. Tabla.	
Course Outcomes	At the end of the Course student will be able to 1. Attain an advanced level of proficiency in playing Tabla, showcasing technical mastery and precision. 2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire. 3. Demonstrate the emotions effectively through Tabla playing, incorporating expressive techniques. 4. Gain a thorough understanding of the cultural and historical context of Ajrada Gharana in Tabla, enriching their musical interpretations. 5. Exhibit competence in solo Tabla performances in metioned Taals, synthesizing knowledge and Create and Perform skills with creativity and flair.	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 204

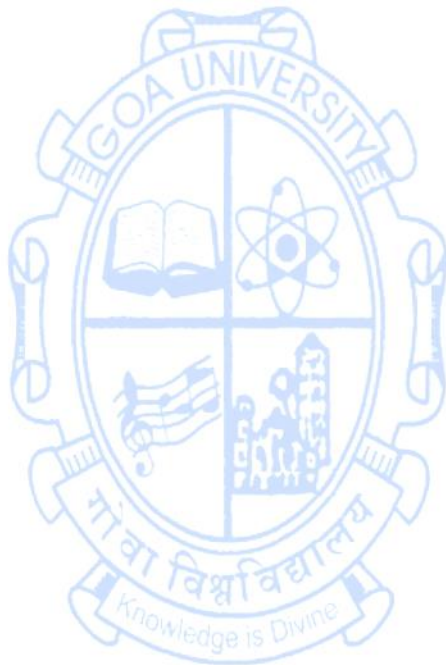
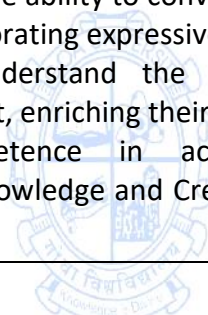
Title of the Course: Accompaniment to Drut Khayal

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will 1. Understand to execute ideal Theka 2. Develop Theka with applying appropriate vouvels. 3. Creat and compose appropriate phrases to be applied with Drut Khayal accompaniment 4. Critically analyse the accompaniment style for Drut Khayal, Tarana, Trivat, Chatrang and Bandish ki Thumri.	
Content	Unit 1: Introduction to Accompaniment in detail A. Fundamentals of Accompaniment: Developing the understanding towards the authentic style and playing appropriate Theka in order to execute the effective accompaniment. B. Remembering the different Taals to be played with various types of Drut compositions, such as Drut Khayal, Tarana, Trivat, Chatrang and Bandish ki Thumri. C. Create and Perform Application: Hands-on Practice of selective appropriate phrases to be applied with Drut Khayal accompaniment.	20 Hours
	Unit 2: Interpretation of rhythmic formations and Recitation A. Rhythmic Structures and Patterns: Analysing the suitable rhythmic taals for Drut Khayal through various types of phrases and compositions. B. Create and Perform analysis of the styles of accompaniment with the various types of Drut compositions such as Drut Khayal, Tarana, Trivat, Chatrang and Bandish ki Thumri.	20 Hours
	Unit 3: Improvisation of accompanying A. Student has to perform a tabla accompaniment in teental, ektal and adachautal considering all the aspects mentioned in Unit 1 and 2 along with the styles of accompaniment. The student has to display the ability to arrive on Sam as well as the starting point of Sthayi-Antara.	20 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors 3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2) 4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan e. Pt. Mulgaonkar Arvind. Tabla.	

<p>Course Outcomes</p>	<p>At the end of the Course student will be able to</p> <ol style="list-style-type: none"> 1. Attain an advanced level of proficiency in accompanying, showcasing technical mastery and precision. 2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire. 3. Demonstrate the ability to convey emotions effectively through Tabla playing, incorporating expressive techniques. 4. Thoroughly understand the cultural and historical context of accompaniment, enriching their musical interpretations. 5. Exhibit competence in accompanying Tabla performances, synthesizing knowledge and Create and Perform skills with creativity and flair.
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Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT-205

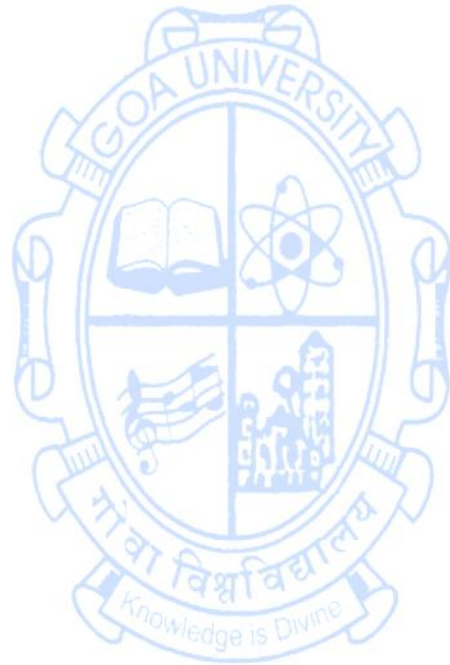
Title of the Course: Contributors of Ajrada Gharana

Number of Credits: 2

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will 1. Know and understand the history of Ajrada Gharana. 2. Know the contribution and Life sketch of veteran artists of Ajrada Gharana. 3. Analyse and elaborate complex rhythmic structures of Ajrada Gharana compositions.	
Content	Unit 1: Introduction to Ajrada Gharana a. History of Ajrada Gharana (Remembering) b. Significance of contribution of Chatushra Jati and Tishra jati Kayada of Ajrada Gharana by veteran artist such as Kallu Khan and Miru Khan in Tabla solo.	10 Hours
	Unit 2: Gharana and Styles a. Characteristics of sound production on Tabla (Dayan – Bayan) such as Meend, Ghumar, Ghissa etc. in Ajrada Gharana. b. Knowledge of phrases used in Kayda and Chalan of Ajrada Gharana.	5 hours
	Unit 3: Techniques and Compositions a. Knowledge of elaborating any kayda by its Characteristics in Taal Teental. b. Knowledge of elaborating Chalan by its Characteristics in Taal Teental.	10 hours
	Unit 4: Compose and Notate a. Learn to write complex Kaydas of Ajrada Gharana style with Mukh, Dohara and 4 paltas and Tihai in Taal Rupak. b. Learn to write chalan of Ajrada Gharana in Teental	5 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors 3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2) 4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan 5. Pt. Mulgaonkar Arvind. Tabla. 6. Wegner, F. Vintage TablaReporteiry.	
Course Outcomes	At the end of the Course student will be able to 1. Demonstrate proficiency in foundational Tabla terminology of Ajrada Gharana. 2. Know the history of Ajrada Gharana. 3. Demonstrate the contribution and Life sketch of veteran artists of Ajrada Gharana.	

4. Analyse and elaborate complex rhythmic structures of Ajrada Gharana compositions.



SEMESTER VI**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAT- 300****Title of the Course: Study of Lucknow Gharana practical****Number of Credits: 4****Effective from: AY 2023-24**

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will <ol style="list-style-type: none"> 1. Know and understand about the Lucknow Gharana characteristics. 2. Know understand and perform kayada, rela and fix compositions of Lucknow Gharana. 3. Know, understand and perform Tabla solo in Matta Taal. 4. Write the Lucknow Gharana compositions in appropriate notation system. 5. Analyse and elaborate rhythmic structures of Lucknow Gharana compositions. 	
Content	Unit 1: Introduction to Lucknow Gharana <ol style="list-style-type: none"> A. Overview of Lucknow Gharana: History, lineage, and key characteristics. B. Terminologies: Chakradar, Gat Kaydas, Gat, Paran C. Basic characteristics and stylistic elements of Lucknow Gharana. D. Contributors of Lucknow Gharana 	15 Hours
	Unit 2: Compositions showcasing the characteristics of Lucknow Gharana <ol style="list-style-type: none"> A. Understanding: Structure, variations, and significance of compositions of Lucknow. B. Learn 2 Gat Kaydas in Teental with 8 paltas and Tihai. C. Learn 2 Gatang rela in Teental with 8 paltas and Tihai. D. Paran, Gat: Introduction to Damdar, Bedam and ChakradarTihai within Kaydas. 	15 Hours
	Unit 3: Creative Phrases and Laykari <ol style="list-style-type: none"> A. Chalans and rela: Analysis of rhythmic patterns and melodic phrases within Teental related to Lucknow gharana. B. Creative Phrases: Khula Baj and Angushtana Phrases in compositions of Lucknow gharana. C. Rhythmic exploration: Khand Jati phrases with appropriate examples. 	15 Hours
	Unit 4: Solo performance in Matta Taal <ol style="list-style-type: none"> A. Peshkar with 8 paltas with tihai in Matta taal B. 2 Kaydas with 8 paltas and Tihai in Matta taal C. 1 Rela with 8 paltas and Tihai in Matta taal D. Fixed compositions such as Tukda, Chakradhar etc in Matta taal E. Padhant of all the compositions learnt in MattaTaal with appropriate kriya. 	15 Hours

	<p>Unit 5: Writing compositions in a Journal Format</p> <p>A. Maintain a journal documenting all aspects learnt:</p> <p>B. Write down the structure and variations of the Peshkar learnt.</p> <p>C. Notate each Kayda composition including variations and tihai's.</p> <p>D. Record observations on the Chalans and creative phrases studied.</p> <p>E. Document rhythmic compositions, techniques, and interpretations practiced.</p>	<p>60 hours</p>
<p>Pedagogy</p>	<p>Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.</p>	
<p>Reading /References</p>	<ol style="list-style-type: none"> 1. "Lele, Anant" Mala Umaglela Tabla CD 2. "Mulgaonkar, Arwind" Tabla 3. "Garg, Dr Laxminarayan" Tabla: Prayogatatmak Pustika 4. "Garg, Dr Laxminarayan" Sangeet Tabla Ankh 5. "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein 6. "Murgaonkar, Arvind" Tabla 7. "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra 8. "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 9. "Vanita, Venu" Tabla Granth Manjusha 10. "Gajendragadkar, Arvind" Tabla Guide 11. "Dandage, Amod" Sarvangan Tabla 12. "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras 13. "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm 14. "Dr Thakar, Sulabha" Tabla vadan mei nihit saundarya 15. "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 16. "Kippen, James" The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition 	
<p>Course Outcomes</p>	<p>At the end of the Course student will be able to</p> <ol style="list-style-type: none"> 1. Recite foundational Tabla terminology of Lucknow Gharana. 2. Understand the terminologies like Gat Kayda, Gatang Rela, Gat, Paran. 3. Apply advanced playing techniques in rhythmic Compositions of Lucknow Gharana 4. Play Tabla solo in Taal Matta. 5. Analyse rhythmic structure in compositions of Lucknow Gharana and critically elaborate. Write proficiency in foundational Tabla terminology of Lucknow Gharana. 6. Write Chakradar, Gat Kaydas, Gat, Paran in different Taalas. 7. Apply advanced playing techniques in rhythmic Compositions of Lucknow Gharana. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 301

Title of the Course: Stage Performance

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives.	Learners will	
Content	Unit 1 Perform a Tabla solo for 30 minutes displaying all the compositions learnt in PAT-300 highlighting the qualities of Lucknow Gharana Note: The following criteria's to be met during the performance 1. Selection of apt instrument (Dayan - Bayan) 2. Awareness of Co-Artists 3. Appropriate tuning of the instruments 4. Effective appearance, presentation and interactive skills 5. Following ideal order of the compositions in Tabla solo performance.	60 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors 3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2) 4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan e. Pt. Mulgaonkar Arvind. Tabla.	
Course Outcomes	At the end of the Course student will be able to 1. Attain an advanced level of proficiency in playing Tabla, showcasing technical mastery and precision. 2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire. 3. Demonstrate the emotions effectively through Tabla playing, incorporating expressive techniques. 4. Gain a thorough understanding of the cultural and historical context of Lucknow Gharana in Tabla, enriching their musical interpretations. 5. Exhibit competence in solo Tabla performances in metioned Taals, synthesizing knowledge and Create and Perform skills with creativity and flair.	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 302

Title of the Course: Accompaniment to Vilambit khayal (Vocal/instrumental)

Number of Credits: 4

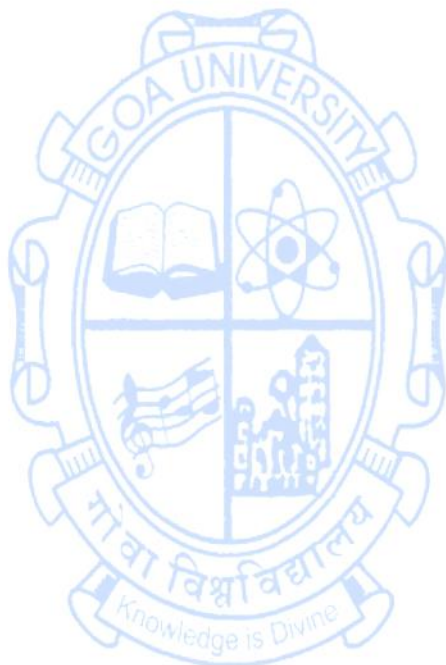
Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses	
Objectives	<p>Learners will</p> <ol style="list-style-type: none"> 1. Develop a comprehensive understanding of various compositions of Vilambit Khayal, with the proper accompaniment techniques. 2. Authentically execute the appropriate style of Theka while accompanying the Vilambit khayal 3. Analyse and compare the compositions of Vilambit Khayal and Gats in Instrumental Music, anticipating the proper Laya, Badhat for the effective accompaniment. 4. Incorporate and develop expressive techniques for the effective execution of various phrases in 9 beats, 9. ½ beats. 	
Content	<p>Unit 1: Introduction to Accompaniment in detail</p> <ol style="list-style-type: none"> a. Fundamentals of Accompaniment: Developing the understanding towards the authentic style and playing appropriate Theka in order to execute the effective accompaniment b. Remembering the different Taals such as Teental, Jhumra and Adachautal to be played with Vilambit Khayal. c. Create and Perform Application: Hands-on Practice of selective appropriate phrases in 9 beats and 9.1/2 to be applied for the accompaniment of Instrumental Music. 	15 hours
	<p>Unit 2: Interpretation of rhythmic formations and Recitation</p> <ol style="list-style-type: none"> a. Rhythmic Structures and Patterns: Analysing the suitable rhythmic structures for Instrumental Music through various types of phrases and compositions. b. Create and Perform analysis of styles of accompaniment with various Vilambit Khayal according to Gharanas in Vocal. <p>Create and Perform: (60 marks)</p>	20 hours
	<p>Unit 3: Improvisation of accompanying</p> <p>Student has to accompany vilambit khayal through effective execution of Theka for the accompaniment of Vocal and various phrases and compositions in Teental, 9 beats and 9.1/2 beats for the accompaniment of Instrumental Music (Razakhani, Masitkhani).</p>	25 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	<ol style="list-style-type: none"> 1. Dandage Amod Sarvangin Tabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, Kanishka Publishers & distributors 	

**Course
Outcomes**

At the end of the Course student will be able to

1. Attain an advanced level of proficiency in accompanying on Tabla, showcasing technical mastery and precision.
2. Skillfully incorporate a variety of phrases and compositions, enriching their musical repertoire.
3. Demonstrate the emotions effectively through accompaniment, incorporating expressive techniques.
4. Gain a thorough understanding of various accompanying methods enriching their musical interpretations.
5. Exhibit competence in accompanying, synthesizing knowledge and Create and Perform skills with creativity and flair.



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAA – 303 (Theory)

Title of the Course: Acoustics*

Number of Credits: 02

Effective from AY: 2023-24

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: 5. Define & explain the term Acoustics. 6. Learn the use of Acoustics in designing Auditoriums. 7. Understand the working of microphones and sound system. 8. Understand the Graphical Representation of Waves and the relation between Velocity, Frequency and Wavelength.	
Content:	Unit - I Definition of Acoustics, Its scope & importance in Music.	05 Hours
	Unit – II Use of Acoustics in designing Auditoriums.	10 Hours
	Unit – III a. Types and Uses of various kinds of Microphones b. Structure and Functioning of Sound System	10 Hours
	Unit – IV Graphical Representation of Waves and the relation between Velocity, Frequency and Wavelength.	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning. This is a theory paper.	
Readings / References	1. Dr. Bahulikar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Dr. Gurjar, S. Sangeetache Dhwanishastra. Pune: Madhavi Prakashan. 3. Dr. Sharma, M. Music India. A. B. H. Publishing House. 4. Malik (Ed.). (1999). Dhvani: Nature and Culture of Sound. New Delhi: Indira Gandhi National Centre for Arts.	
Course Outcomes	Students will be able to: 1. Understand the Scope and Importance of Acoustics. 2. Understand the requirements of Ideal Auditorium. 3. Understand the types, uses and functioning of various kinds of Microphones and Sound Systems. 4. Understand various kinds of waves, their Graphical Representation and the relation between Velocity, Frequency and Wavelength.	

SEMESTER VI**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAT- 303****Title of the Course: Study of Farrukhabad Gharana practical****Number of Credits: 4****Effective from: AY 2023-24**

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will <ol style="list-style-type: none"> 1. Know and understand about the Farrukhabad Gharana charecterstics. 2. Know understand and perform kayada, Rela, Rau, chalan and Fixed compositions of Farrukhabad Gharana. 3. Know, understand and perform Tabla solo in Taal Deepchandi. 4. Write the Farrukhabad Gharana compositions in appropriate notation system. 5. Analyse and elaborate rhythmic structures of Farrukhabad Gharana compositions. 	
Content	Unit 1: Introduction to Farrukhabad Gharana <ol style="list-style-type: none"> A. Overview of Farrukhabad Gharana: History, lineage, and key characteristics. B. Terminologies: Farmaishi, Kamaali, Kayda Rela, Rau, Gat Paran C. Basic characteristics and stylistic elements of Farrukhabad Gharana. D. Contributors of Farrukhabad Gharana 	15 Hours
	Unit 2: Compositions showcasing the characteristics of Farukhabad Gharana <ol style="list-style-type: none"> A. Understanding Peshkar: Structure, variations, and significance. B. Learn and practice traditional compositions in Teental C. Kayda 1: Composition in Teental showcasing Farrukhabad Gharana's rhythmic intricacies. D. Kayda 2: Another composition in emphasizing different rhythmic patterns. E. Rela and Rau: Further exploration of Rela and Rau. 	
	Unit 3: Creative Phrases and Laykari <ol style="list-style-type: none"> A. Patterns and Phrases: Analysis of rhythmic patterns and melodic phrases within Teental and Jhaptal. B. Creative Phrases: Different combinations of Farrukhabad Phrases. C. Rhythmic exploration: Tishra, Mishra and Khand jaati phrases with appropriate examples.. 	15 Hours
	Unit 4: Solo performance in Taal Deepchandi <ol style="list-style-type: none"> A. Peshkar with 8 paltas with tihai in Deepchandi B. 2 Kaydas with 8 paltas and Tihai in Deepchandi C. 1 Rela with 8 paltas and Tihai in Deepchandi D. Fixed compositions such as Tukda, Chakradhar etc in Deepchandi 	15 Hours

	E. Padhant of all the compositions learnt in Taal Deepchandi with appropriate kriya.	
	Unit 5: Writing compositions in a Journal Format A. Maintain a journal documenting all aspects learnt: B. Write down the structure and variations of the Peshkar learnt. C. Notate each Kayda composition including variations and tihai's. D. Record observations on the fixed compositions and creative phrases studied. E. Document rhythmic compositions, techniques, and interpretations practiced.	60 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. "Lele, Anant" Mala Umaglela Tabla CD 2. "Mulgaonkar, Arwind" Tabla 3. "Garg, Dr Laxminarayan" Tabla: Prayogatatmak Pustika 4. "Garg, Dr Laxminarayan" Sangeet Tabla Ankh 5. "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein 6. "Murgaonkar, Arvind" Tabla 7. "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra 8. "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 9. "Vanita, Venu" Tabla Granth Manjusha 10. "Gajendragadkar, Arvind" Tabla Guide 11. "Dandage, Amod" Sarvangin Tabla 12. "Dandage, Amod" Pariksharthi Tabla 13. "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras 14. "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm 15. "Dr Thakar, Sulabha" Tabla vadan mei nihit saundarya 16. "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 17. "Kippen, James" The Tabla of Farrukhabad: A Cultural Analysis of a Musical Tradition	
Course Outcomes	At the end of the Course student will be able to 1. Write proficiency in foundational Tabla terminology of Farrukhabad Gharana. 2. Write Farmaishi, Kamaali, Kayda Rela, Rau, Gat Paran in different Taalas. 3. Apply advanced playing techniques in rhythmic Compositions in Mishra and Khand Jati 4. Write the aesthetics in Kayda and Chalan of Farrukhabad Gharana. 5. Analyse rhythmic structure in compositions of Farrukhabad Gharana and critically elaborate. 6. Play Tabla solo in Taal Deepchandi	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 304

Title of the Course: Stage Performance

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives.	Learners will	
Content	Unit 1 Perform a Tabla solo for 30 minutes displaying all the compositions learnt in PAT-304 highlighting the qualities of Farrukhabad Gharana Note: The following criteria's to be met during the performance 1. Selection of apt instrument (Dayan - Bayan) 2. Awareness of Co-Artists 3. Appropriate tuning of the instruments 4. Effective appearance, presentation and interactive skills 5. Following ideal order of the compositions in Tabla solo performance.	60 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors 3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2) 4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan e. Pt. Mulgaonkar Arvind. Tabla.	
Course Outcomes	At the end of the Course student will be able to 1. Attain an advanced level of proficiency in playing Tabla, showcasing technical mastery and precision. 2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire. 3. Demonstrate the emotions effectively through Tabla playing, incorporating expressive techniques. 4. Gain a thorough understanding of the cultural and historical context of Farrukhabad Gharana in Tabla, enriching their musical interpretations. 5. Exhibit competence in solo Tabla performances in metioned Taals, synthesizing knowledge and Create and Perform skills with creativity and flair.	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 305

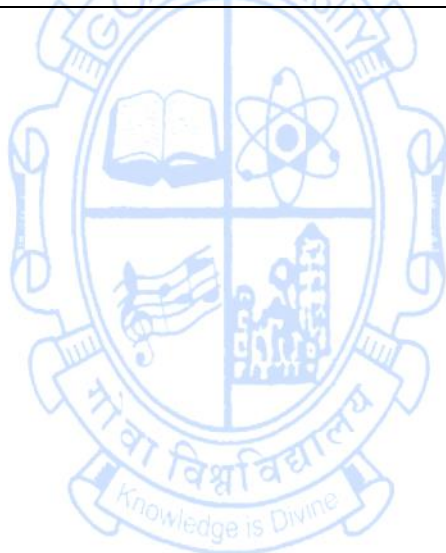
Title of the Course: Accompaniment to Vilambit & Drut Khayal

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will <ol style="list-style-type: none">1. Understand Accompaniment with Vilambit Khayal in Vilambit Adachautal on Tabla: Develop a comprehensive understanding of various compositions of Vilambit Khayal, with the proper accompaniment techniques.2. Master the Fundamentals of accompaniment: Authentically execute the appropriate style of Theka while accompanying the Vilambit khayal, composed in Adachautal, Tilwada and Jhumra..3. Analyse and compare the compositions of Drut khayal: Analyse and compare the compositions of Drut Khayal, anticipating the proper Laya, Taal and starting matra of the Sthayi-Antara for the effective accompaniment.4. Develop expressive Techniques: Incorporate and develop expressive techniques for the effective execution of various phrases and compositions in Vilambit khayal and Drut khayal compositions used in Kathak accompaniment.	
Content	Unit 1: Introduction to Accompaniment in detail <ol style="list-style-type: none">a. Fundamentals of Accompaniment: Developing the understanding towards the authentic style and playing appropriate Theka and Theka Bhari in order to execute the effective accompaniment.b. Remembering the different Taals such as Teental, Jhumra and Adachautal to be played with Vilambit Khayal.c. Create and Perform Application: Developing the understanding towards the authentic style and providing appropriate accompaniment for Drut khayal in Kathak in order to execute the effective accompaniment.d. Hands-on Practice of various appropriate phrases to be applied with Vilambit khayal and Drut Khayal accompaniment in Teental, Ektal, Jhumra and Adachautal. Unit 2: Interpretation of rhythmic formations and Recitation <ol style="list-style-type: none">a. Rhythmic Structures and Patterns: Analysing the suitable rhythmic structures through various types of phrases and compositions.b. Create and Perform analysis of styles of accompaniment with various Vilambit Khayal according to Gharanas in Vocal. Unit 3: Improvisation of accompanying <ol style="list-style-type: none">a. Student has to accompany vilambit and drut khayal considering all the aspects of Unit 1 and 2 through effective execution of various phrases and compositions with the	60 Hours

	ability to arrive on Sam as well as the starting point of Sthayi - Antara.
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors
Course Outcomes	<p>At the end of the Course student will be able to</p> <ol style="list-style-type: none"> 1. Attain an advanced level of proficiency in accompanying on Tabla, showcasing technical mastery and precision. 2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire. 3. Demonstrate the emotions effectively through accompaniment, incorporating expressive techniques. 4. Gain a thorough understanding of various accompanying methods enriching their musical interpretations. 5. Exhibit competence in accompanying knowledge and Create and Perform skills with creativity and flair.



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT-306

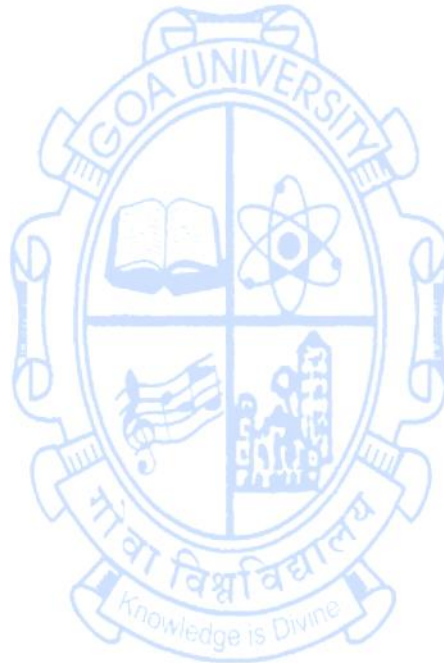
Title of Course: Minor Project

Number of Credits: 4

Effective from AY: 2023-2024

Pre-requisites for the Course:	Students should have completed previous level courses	
Objectives	Student will 1. Learn the gharana's of tabla in detail 2. Learn about the goan folk instruments 3. Classify the goa folk instruments	
Content	Unit 1: Introduction to Tabla and Goan Folk Instruments A. Define Tabla and Goan Folk Instruments, list their types and applications. B. Explore the historical significance of the these instruments. C. Gather data on the history of Tabla and Goan folk instruments.	20 Hours
	Unit 2: Basic Tabla Techniques and Goan Folk Instruments Basics A. Demonstrate basic playing techniques for Tabla through practical sessions. B. Identify fundamental Goan folk instruments and their applications.	15 Hours
	Unit 3: Gharana's of Tabla A. Compare and contrast the playing style of different Gharana's. B. Explore the historical development of each Gharana through practical sessions and research.	
	Unit 4: Goan Folk Instruments - Identification and Classification A. List and identify traditional Goan folk instruments. B. Grasp the role of these instruments in enhancing the rhythmic structure in tabla .	10 Hours
	Unit 5: Goan Folk Music Traditions A. Perform basic tunes on Goan folk instruments in practical sessions. B. Discuss the significance of Goan folk music in contemporary times through group discussions.	15 Hours
	Unit 6: Final Project and Showcase A. Develop a comprehensive project that integrates Tabla Gharanas and Goan Folk Instruments. B. Assess the projects and performances in a final showcase.	
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	

Reading References	<ol style="list-style-type: none"> 1. Dandage Amod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors
Course Outcome	<p>Upon completion of Course, the student will be able to</p> <ol style="list-style-type: none"> 1. Learn the gharana's of tabla in detail 2. Learn about the goan folk instruments 3. Classify the goa folk instruments



SEMESTER VII

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT-400

Title of the Course: Study of Banaras Gharana practical

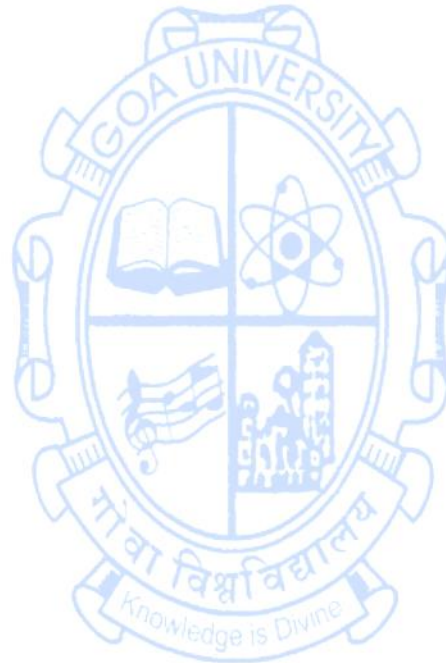
Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives	Learners will <ol style="list-style-type: none"> 1. Know and understand about the Banaras Gharana charecterstics. 2. Know understand and perform Uthan, kayada, Baant, rela of Banaras Gharana. 3. Know, understand and perform Tabla solo in Taal Ashthamangal/ Jaitaal/ Pancham Sawari. 4. Write the Banaras Gharana compositions in appropriate notation system. 5. Analyse and elaborate rhythmic structures of Banaras Gharana compositions. 	
Content	Unit 1: Introduction to Banaras Gharana <ol style="list-style-type: none"> A. Overview of Banaras Gharana: History, lineage, and key characteristics. B. Terminologies: Stotra Paran, Baant, Padaar, Fard Gat, Uthaan, Baaj C. Basic characteristics and stylistic elements of Banaras Gharana. D. Contributors of Banaras Gharana 	15 Hours
	Unit 2: Uthan, Kayda, Rela and Fixed compositions <ol style="list-style-type: none"> A. Understanding Baant: Structure, variations, and significance. B. Learn and practice one traditional Baant in Teental with 8 palta's and a Tihai. C. Kayda 1: Composition in Teental displaying Banaras Gharana's rhythmic intricacies. D. Kayda 2: Another composition in Teental emphasizing different rhythmic patterns. E. Kayda 3: Further exploration of Teental with a different melodic emphasis. F. Kayda 4: Advanced composition in Teental integrating complex rhythmic structures. G. Exploration of 8 Palta's and a Tihai within the context of the Kaydas. H. Tihai: Introduction to Damdar, Bedam and ChakradarTihai within Kaydas. 	15 Hours
	Unit 3: Creative Phrases and Laykari <ol style="list-style-type: none"> A. Creative Phrases: Application of different melodic patterns in compositions. B. Rhythmic exploration: Tabla solo of Tishra Jaati Teentaal for 15 Minutes. 	15 Hours

	<p>C. Uthaan: Composition in Teental displaying Banaras Gharana's rhythmic intricacies.</p> <p>D. Baant: composition in Teental displaying Banaras Gharana's rhythmic intricacies</p>	
	<p>Unit 4: Solo performance in Taal Ashtamangal/ Jai Taal/ Pancham Sawari</p> <p>A. Peshkar with 8 paltas with tihai</p> <p>B. 2 Kaydas with 8 paltas and Tihai</p> <p>C. 1 Rela with 8 paltas and Tihai</p> <p>D. Fixed compositions such as Tukda, Chakradhar etc</p> <p>E. Padhant of all the compositions learnt in Taal given above with appropriate kriya.</p>	15 Hours
	<p>Unit 5: Writing compositions in a Journal Format</p> <p>A. Maintain a journal documenting all aspects learnt:</p> <p>B. Write down the structure and variations of Uthan and Bant learnt.</p> <p>C. Notate each Kayda composition including variations and tihai's.</p> <p>D. Record observations on the Chalans and creative phrases studied.</p> <p>E. Document rhythmic compositions, techniques, and interpretations practiced.</p>	60 hrs
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	<ol style="list-style-type: none"> 1. "Mulgaonkar, Arvind" Tabla 2. "Garg, Dr Laxminarayan" Tabla: Prayogatatmak Pustika 3. "Garg, Dr Laxminarayan" Sangeet Tabla Ankh 4. "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein 5. "Murgaonkar, Arvind" Tabla 6. "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra 7. "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 8. "Vanita, Venu" Tabla Granth Manjusha 9. "Gajendragadkar, Arvind" Tabla Guide 10. "Dandage, Amod" Sarvangin Tabla 11. "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras 12. "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm 13. "Dr Thakar, Sulabha" Tabla vadan mei nihit saundarya 14. "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 15. "Kippen, James" The Tabla of Banaras: A Cultural Analysis of a Musical Tradition 	
Course Outcomes	<p>At the end of the Course student will be able to</p> <ol style="list-style-type: none"> 1. Write proficiency in foundational Tabla terminology of Banaras Gharana. 2. Write Stotra Paran, Baant, Padaar, Fard Gat, and Uthaan in different Taals. 	

3. Apply advanced playing techniques in rhythmic Compositions of Banaras Gharana's.
4. Write the aesthetics in Kayda and Chalan of Banaras Gharana.
5. Analyse rhythmic structure in compositions of Banaras Gharana and critically elaborate.
6. Play Tabla solo in Tishrajaati Teental for 15 minutes.
7. Play Tabla solo in Taal Ashtamangal/ Jai Taal/ Pancham Sawari



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT- 401

Title of the Course: Stage Performance

Number of Credits: 4

Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives.	Learners will	
Content	Unit 1 Perform a Tabla solo for 30 minutes displaying all the compositions learnt in PAT- 400 highlighting the qualities of Banaras Gharana Note: The following criteria's to be met during the performance 1. Selection of apt instrument (Dayan - Bayan) 2. Awareness of Co-Artists 3. Appropriate tuning of the instruments 4. Effective appearance, presentation and interactive skills 5. Following ideal order of the compositions in Tabla solo performance.	60 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors 3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2) 4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan e. Pt. Mulgaonkar Arvind. Tabla.	
Course Outcomes	At the end of the Course student will be able to 1. Attain an advanced level of proficiency in playing Tabla, showcasing technical mastery and precision. 2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire. 3. Demonstrate the emotions effectively through Tabla playing, incorporating expressive techniques. 4. Gain a thorough understanding of the cultural and historical context of Banaras Gharana in Tabla, enriching their musical interpretations. 5. Exhibit competence in solo Tabla performances in metioned Taals, synthesizing knowledge and Create and Perform skills with creativity and flair.	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code – PAT 402 (Tutorials)

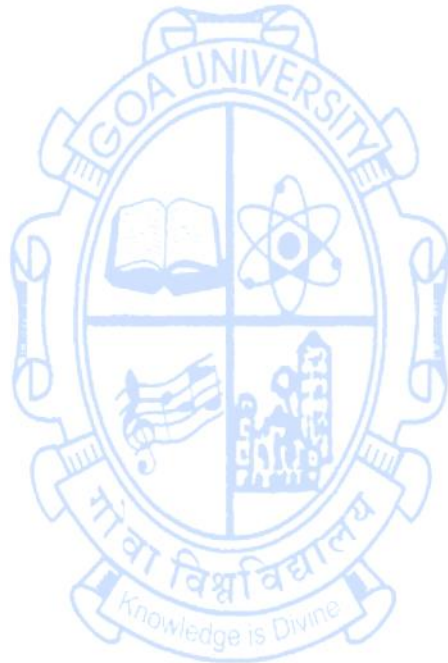
Title of the Course: Accompaniment to classical and semiclassical music

Number of Credits: 4

Effective from AY: 2023-2024

Pre-requisites for the Course:	Students should have completed previous level courses	
Objectives	<p>Student will:</p> <ol style="list-style-type: none"> 1. Understand GATS in Tabla: 2. Master Tabla Fundamentals: 3. Apply and Analyze GATS 4. Enhance Expressive Techniques: 5. Promote Dynamic Control master dynamic nuances in GATS, controlling volume and intensity to create impactful musical expressions. 6. Synchronise theoretical and practical knowledge to demonstrate a comprehensive understanding of GATS in Tabla through proficient solo performances. 	
Content	<p>Unit 1: Foundations of Tabla in Classical and Semi-Classical Music Remembering and Understanding</p> <ol style="list-style-type: none"> A. Introduction to Tabla in Classical Music Context B. Overview of Tabla in Semi-Classical Music C. Basic Tabla Strokes and Rhythms Relevant to Both Genres 	10 Hours
	<p>Unit 2: Rhythmic Structures and Patterns Understanding and Applying</p> <ol style="list-style-type: none"> A. Analysis of Common Taals in Classical and Semi-Classical Music B. Application of Basic Tabla Rhythms in Various Compositions C. Hands-on Practice: Adapting Tabla Rhythms to Compositions 	15 Hours
	<p>Unit 3: Advanced Techniques and Expressiveness Applying and Analyzing</p> <ol style="list-style-type: none"> A. Complex Tabla Rhythms and Their Role in Musical Pieces B. Expressive Techniques for Enhancing Musicality C. Analysis of Live Performances and Recordings 	10 Hours
	<p>Unit 4: Fusion and Innovation in Tabla Playing (Analyzing and Evaluating)</p> <ol style="list-style-type: none"> A. Fusion of Tabla in Modern Classical and Semi-Classical Music B. Evaluating the Role of Tabla in Fusion Music C. Case Studies of Notable Tabla Performances in Fusion Genres. 	10 Hours
	<p>Unit 5: Creative Applications and Performance (Evaluating and Creating)</p> <ol style="list-style-type: none"> A. Creating Tabla Accompaniments for Classical and Semi-Classical Pieces B. Solo and Ensemble Performance Techniques C. Final Project: Composing and Performing a Tabla Piece 	15 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning. This is a concert presentation paper	

Reading References	<ol style="list-style-type: none"> 1. Recordings of performances of vocal and instrumental YouTube and other musical streaming services. 2. Listening sessions. 3. Attending live concerts.
Course Outcome	<p>At the end of the course student will be able to</p> <ol style="list-style-type: none"> 1. Develop foundational knowledge of Tabla's role in classical and semi-classical music. 2. Apply Tabla rhythms and strokes effectively in both genres. 3. Analyse and evaluate the impact of Tabla in various musical compositions. 4. Create and perform original Tabla compositions that complement classical and semi-classical music.



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course code PAT- 403 (Theory)

Title of the Course: Research Methodology

Number of Credits: 4

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Define fundamental terms in Hindustani Classical Music.2. Recall the historical development and key contributors of Hindustani Classical Music.3. Memorize the intricate details of various ragas and talas.4. Comprehend the unique structures of ragas and talas.5. Understand the historical and cultural context of different classical music styles.6. Grasp the significance of improvisation and ornamentation in performances.7. Apply the principles of different gharanas (musical traditions) in practical contexts.8. Demonstrate the application of ragas and talas in specific musical compositions.	
Content:	Unit 1: Introduction to Hindustani Classical Music <ol style="list-style-type: none">A. Historical overview and evolution of Hindustani Classical Music.B. Key concepts, ragas, and talas in classical music.C. Introduction to prominent gharanas.	10 Hours
	Unit 2: Understanding Talas (Unit 2) <ol style="list-style-type: none">A. In-depth study of selected talas.B. Analysis of improvisational techniques and ornamentation.C. Practical application through musical exercises.	10 Hours
	Unit 3: Exploring Gharanas (Unit 3) <ol style="list-style-type: none">A. Overview of major gharanas and their distinctive features.B. Comparative analysis of gharana styles.C. Practical sessions on adopting gharana-specific elements.	10 Hours
	Unit 4: Performance Analysis (Unit 4) <ol style="list-style-type: none">A. Critical analysis of classical music performances.B. Evaluation of musicians' interpretations and expressions.C. Group discussions and presentations.	10 Hours
	Unit 5: Research Proposal Development (Unit 5) <ol style="list-style-type: none">A. Formulating a research question in Hindustani Classical Music.B. Developing hypotheses and objectives.	10 Hours

	C. Designing a research proposal.	
	Unit 6: Final Project and Presentation Conducting individual research projects. A. Presenting and defending research findings. B. Display of original musical compositions.	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning. this is a theory paper	
Readings / References	1. RESEARCH METHODOLOGY IN INDIAN MUSIC, Amit Kumar Verma. 2. Art & Science of Playing Tabla by Vijay Shanker Mishra	
Course Outcomes	Students will be able to: 1. Comprehensive Knowledge Base: 2. Practical Application Skills: 3. Gharana Expertise: 4. Critical Analysis and Presentation Skills: 5. Research and Creativity: 6. Students will gain the ability to formulate research questions, develop hypotheses, and design research proposals specific to Hindustani Classical Music. They will conduct individual research projects, present and defend findings, and display original musical compositions, highlighting a blend of research and creative expression.	

SEMESTER VIII**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAT 404 (Theory)****Title of the Course: Musical Contribution by the great musicians (Seminar Based)****Number of Credits: 4****Effective from AY: 2023-2024**

Prerequisites for the Course:	Students should have completed previous level courses	
Objectives	<p>Student will be able to</p> <ol style="list-style-type: none"> 1. Provide participants with a comprehensive understanding of the historical evolution of prominent gharanas, shaping tabla traditions. 2. Equip participants with an in-depth understanding of unique theoretical nuances in taals, laya, and other fundamental aspects across gharanas. 3. Facilitate hands-on workshops and live demonstrations for participants to apply gharana-specific techniques and enhance tabla-playing skills. 4. Encourage participants to critically analyse compositions and innovations by maestros, fostering a nuanced appreciation of gharana nuances. 5. Inspire participants to create original compositions, synthesising knowledge from various gharanas and contributing to tabla artistry. 	
Content	<p>Abstract:</p> <p>This seminar-themed paper delves into the impactful contributions made by esteemed tabla maestros associated with diverse Gharana's (schools) within the tabla tradition. The seminar seeks to engage tabla students in a comprehensive exploration, encompassing historical, theoretical, and practical facets of tabla artistry while navigating the unique characteristics of different Gharana's. Through research, analysis, and live demonstrations, this seminar aspires to deepen participants' understanding and skills.</p>	
	<ol style="list-style-type: none"> 1. Introduction: <ol style="list-style-type: none"> a. Overview of the vital role played by Gharana's in shaping the tabla tradition. b. studying gharana-specific nuances. c. Articulation of the seminar's purpose and objectives. 2. Remembering: Tracing the Historical Evolution of Gharana's and Maestros' Influence <ol style="list-style-type: none"> a. Unravelling the historical origins and evolution of noteworthy Gharana's. b. Illuminating key maestros and their transformative influence on shaping distinct gharana styles. c. Engaging in exercises focused on recalling important compositions and contributions of maestros associated with various Gharana's. 	10 Hours

<p>3. Understanding: study of the Theoretical Foundations Unique to Each Gharana</p> <p>a. Exploring the distinctive theoretical nuances inherent in each gharana, encompassing taals and laya.</p> <p>b. Analysing the individualistic playing styles and techniques introduced by maestros from diverse Gharana's.</p> <p>c. Facilitating group discussions centered on comprehending the theoretical underpinnings of selected compositions from multiple Gharana's.</p>	<p>10 Hours</p>
<p>4. Applying: Practical Showcases of Gharana-specific Techniques</p> <p>a. Presenting live demonstrations by accomplished tabla players, showcasing the unique styles associated with different Gharana's.</p> <p>b. Facilitating hands-on workshops, enabling participants to practice and apply techniques learned from specific Gharana's.</p> <p>c. Encouraging individual and group performances that accentuate gharana-specific elements.</p>	<p>10 Hours</p>
<p>5. Analyzing: In-depth Examination of Gharana-specific Artistic Innovations</p> <p>a. Conducting critical analyses of particular compositions and innovations introduced by maestros across various Gharana's.</p> <p>b. Facilitating panel discussions that delve into the broader impact of gharana-specific innovations on the evolution of tabla playing.</p> <p>c. Undertaking a comparative analysis of different Gharana's, highlighting their unique styles and approaches.</p>	<p>10 Hours</p>
<p>6. Evaluating: Assessing the Artistic Significance and Legacy of Gharana Contributions</p> <p>a. Evaluating the artistic significance of maestros' contributions within the context of diverse Gharana's.</p> <p>b. Assessing the broader impact of gharana-specific innovations on the tableau of tabla playing.</p> <p>c. Engaging participant's in-group debates that explore the enduring legacy of selected maestros within their respective Gharana's.</p>	<p>05 Hours</p>
<p>7. Creating: Synthesis of Knowledge to Master Gharana-specific Styles</p> <p>a. Encouraging participants to construct their compositions inspired by the distinctive styles of maestros from various Gharana's.</p> <p>b. Facilitating collaborative composition sessions that blend elements from diverse Gharana's.</p> <p>c. Showcasing and celebrating participants' creative outputs, reflecting the rich tapestry of Gharana-specific influences.</p>	<p>05 Hours</p>

	<p>8. Conclusion: Nurturing a Gharana-Enriched Legacy of Tabla Excellence</p> <ol style="list-style-type: none"> Summarizing key insights derived from the application of Gharana into the style of Tabla playing. Emphasizing the significance of safeguarding and perpetuating the diverse traditions that characterize Tabla playing. Concluding with gratitude towards participants and contributors, acknowledging their role in enriching the understanding of tabla traditions. 	10 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning. (This is a theory paper)	
Reading References	<ol style="list-style-type: none"> "Mulgaonkar, Arvind" Tabla "Garg, Dr Laxminarayan" Tabla: Prayogatatmak Pustika "Garg, Dr Laxminarayan" Sangeet Tabla Ankh "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein "Murgaonkar, Arvind" Tabla "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 "Vanita, Venu" Tabla Granth Manjusha "Gajendragadkar, Arvind" Tabla Guide "Dandage, Amod" Sarvangin Tabla "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm "Dr Thakar, Sulabha" Tabla vadan mei nihit saundarya "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 "Kippen, James" The Tabla of Banaras: A Cultural Analysis of a Musical Tradition 	
Course Outcome	<p>Student will be able to :</p> <ol style="list-style-type: none"> Comprehensive Historical Understanding: Participants will possess a nuanced understanding of how historical, cultural, and regional influences shaped the development of different gharanas in tabla. Theoretical Proficiency: Participants will demonstrate enhanced theoretical proficiency, showcasing mastery in gharana-specific concepts like taals, laya, and structural elements. Practical Mastery: Participants will exhibit improved practical skills through live demonstrations and hands-on workshops, applying gharana-specific techniques in tabla performances. Critical Appreciation: Participants will develop heightened critical appreciation for the artistic contributions of maestros, discerning unique qualities defining each gharana's style. Creative Expression: Participants will showcase creativity by crafting original compositions reflecting a synthesis of knowledge from various gharanas, contributing to tabla artistry's evolution. Play Solo Performance Competence. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT 405 (practical)

Title of the Course: Study of Gats

Number of Credits: 4

Effective from AY: 2023-2024

Prerequisites for the Course:	Students should have completed previous level courses	
Objectives	<p>Student will be able to</p> <ol style="list-style-type: none"> 1. Understand GATS in Tabla 2. Master Tabla Fundamentals 3. Apply and Analyze GATS: Apply theoretical insights to create and perform Tabla compositions featuring GATS, while analyzing diverse GATS types. 4. Enhance Expressive Techniques: 5. Promote Dynamic Control master dynamic nuances in GATS, controlling volume and intensity to create impactful musical expressions. 6. Culminate Comprehensive Understanding. 	
Content	<p>Unit 1: Introduction to GATS and Tabla</p> <ol style="list-style-type: none"> A. Overview of GATS in Hindustani Classical Music B. Introduction to GATS C. Historical context of GATS in Tabla playing <p>Fundamentals of Tabla</p> <ol style="list-style-type: none"> A. Study of Basic strokes and hand positions in order to play Gats. B. Introduction to Taals (rhythmic cycles) in Tabla in which the Gats are used. C. Types of GATS in Tabla D. Notation and terminology used in order to understand the concept of Gats in Tabla 	10 Hours
	<p>Unit 2: Theoretical Foundations</p> <ol style="list-style-type: none"> A. Rhythmic Structures and Patterns B. Understanding the rhythmic structures in GATS & Analysis of common patterns C. Historical Evolution of GATS in Tabla D. Tracing the development of GATS in different Tabla traditions E. Relationship between GATS and Tukda F. Exploring the melodic and rhythmic connections 	10 Hours
	<p>Unit 3: Practical Application</p> <ol style="list-style-type: none"> A. Handson Practice with GATS and its applications on tabla. B. Application and playing of GATS in different Taals C. Building speed and precision while playing gats in tabla and study of the subsequent effect. D. Composition and Improvisation E. Creating compositions incorporating GATS. F. Techniques for improvisation and Collaborative Sessions. 	15 Hours

	G. Interacting with other instrumentalists and vocalists. &Live performance practice	
	Unit 4: Expressive Techniques A. Emotional Expressiveness in GATS B. Interpretation and expression in Tabla playing C. Developing a personal style D. Understanding the nuances of dynamics in GATS E. Controlling volume and intensity F. Innovative Approaches G. Experimentation with modern and innovative techniques in GATS	10 Hours
	Unit 5: Cultural Context and Considerations A. Cultural Significance of GATS B. Role of GATS in the cultural heritage of Tabla playing C. Regional variations and influences on the compositions of gats D. Considerations in Innovation E. Balancing tradition and innovation F. Respect for cultural authenticity	5 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning. This is a theory paper	
Reading References	1. Dandage Amod Sarvangin Tabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, Kanishka Publishers & distributors. 3. Chisti, S.R. Unique Tabla Gats. New Delhi: Kanishka Publishers Distributors, 2021. 4. Gottlieb, Robert S. Solo Tabla Drumming of North India. Delhi: Motilal Banarsidass.	
Course Outcome	At the end of the Course student will be able to 1. Learn Advanced Tabla Proficiency. 2. Understand Diverse GATS Application. 3. Apply Emotional Expression Through Tabla. 4. Develop Comprehensive Cultural Understanding of Gat's. 5. Play Solo Performance Competence.	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT 406 (Tutorials)

Title of the Course: STAGE PERFORMANCE

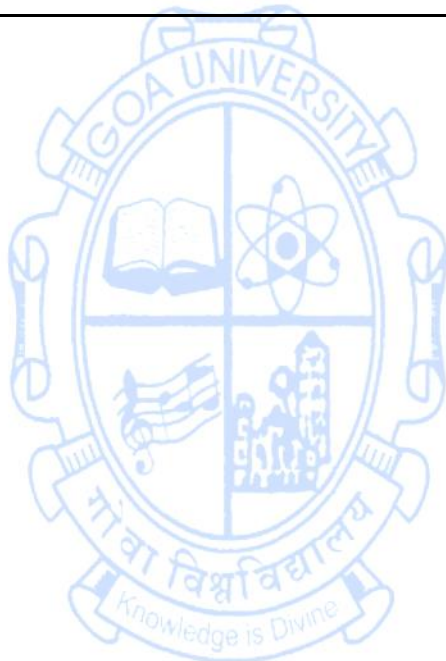
Number of Credits: 4

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none">1. Define and recall intricate rhythmic concepts like Chakradhars, Tihai, and Gats.2. Comprehend the theoretical and historical underpinnings of these rhythmic elements.3. Apply acquired knowledge in stage performances, demonstrating proficiency in Teental, Jhaptal, and Roopak Taal.4. Analyze structural components and critically assess precision in performances.5. Evaluate the impact of cultural influences, synthesizing traditional and contemporary elements, leading to the creation of a 45-minute tabla solo.
Content:	<p>Part A (20 Marks): Remember, Understand, Apply</p> <ol style="list-style-type: none">1. Introduction to Chakradhars, Tihai, Gats<ol style="list-style-type: none">A. Define and recall the basic concepts (Chakradhars, Tihai, Gats) - 5 marks (Remember).B. Comprehend the theoretical underpinnings - 5 marks (Understand).C. Apply Chakradhars, Tihai, and Gats in basic contexts - 10 marks (Apply).2. Teental Mastery<ol style="list-style-type: none">A. Memorize the structure and variations of Teental - 5 marks (Remember).B. Understand the mathematical aspects and patterns - 5 marks (Understand).C. Demonstrate proficiency in playing and understanding Teental - 10 marks (Apply).3. Jhaptal Exploration<ol style="list-style-type: none">A. Identify different types of compositions within Jhaptal - 5 marks (Remember).B. Grasp the historical and cultural significance - 5 marks (Understand).C. Apply Chakradhars, Tihai, and Gats in Jhaptal compositions - 10 marks (Apply).4. Roopak Taal Unveiled<ol style="list-style-type: none">A. Recall the intricacies of Roopak Taal - 5 marks (Remember).B. Comprehend the integration of Chakradhars, Tihai, and Gats in Roopak Taal compositions - 5 marks (Understand). <p style="text-align: right;">20 Hours</p>

	<p>C. Apply the knowledge in practical scenarios - 10 marks (Apply).</p> <p>5. Performance Techniques and Styles</p> <p>A. Define techniques for effective stage performance - 5 marks (Remember).</p> <p>B. Understand different regional and stylistic variations - 5 marks (Understand).</p> <p>C. Apply these techniques in a practical context - 10 marks (Apply).</p>	
	<p>Part B (20 Marks): Analyze, Evaluate, Synthesize</p> <p>1. Analyzing Chakradhars, Tihai, Gats</p> <p>A. Analyze the structural components of Chakradhars, Tihai, and Gats - 10 marks (Analyze).</p> <p>B. Critically assess the precision and nuances in performances - 10 marks (Analyze).</p> <p>2. Evaluating Rhythmic Expressions</p> <p>A. Evaluate the impact of cultural and regional influences - 10 marks (Evaluate).</p> <p>B. Synthesize traditional and contemporary elements in stage performances - 10 marks (Synthesize).</p>	<p>20 Hours</p>
	<p>Part C (60 Marks): Create</p> <p>1. Tabla Solo Performance (45 Minutes)</p> <p>A. Develop and perform complex rhythmic compositions incorporating Chakradhars, Tihai, and Gats - 20 marks (Create).</p> <p>B. Create innovative variations within Teental, Jhaptal, and Roopak Taal - 20 marks (Create).</p> <p>C. Present and defend creative choices in performances through oral and written communication - 20 marks (Create).</p> <p>Assessment Distribution:</p> <p>1. Part A (20 Marks): Remember, Understand, Apply.</p> <p>2. Part B (20 Marks): Analyze, Evaluate, Synthesize.</p> <p>3. Part C (60 Marks): Create (Tabla Solo Performance).</p>	<p>20 Hours</p>
<p>Pedagogy:</p>	<p>Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning. This is a stage performance paper</p>	
<p>Readings / References</p>	<p>1. DandageAmod SarvanginTabla, Bhairav Prakashan</p> <p>2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors</p> <p>3. DandageAmod, PariksharthTabla (Kriyatmak Bhaag 1&2)</p> <p>4. Jagdhale S. (2015). Taalsparsh (Vol.1 - 2). Mumbai, sanskarprakashan e. Pt. Mulgaonkar Arvind. Tabla.</p> <p>5. Wegner, F. Vintage TablaReporteiry.</p>	

	<ol style="list-style-type: none"> 6. KipperJames, The Tabla of Lucknow, Manohar Publishers 7. Listen to the recordings of the maestros who have performed the content of the syllabus to enhance proficiency. 8. Analyse the recordings that have been recorded during the one-to-one class sessions.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Recall fundamental rhythmic concepts and structures. 2. Understand theoretical foundations and historical significance of the rhythmic elements. 3. Apply acquired knowledge effectively in live stage performances. 4. Analyze performances with a critical eye, assessing precision and structural components. 5. Evaluate the cultural impact and synthesize elements in the creation of a 45-minute tabla solo.



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT 407 (Theory)

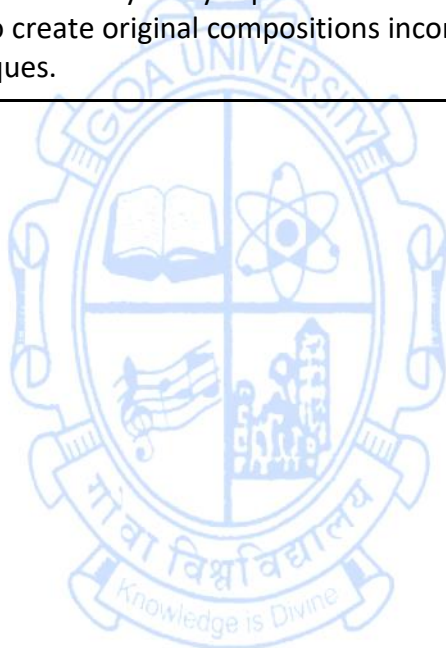
Title of Course: Study of Chakradhars & Tihai.

Number of Credits: 4

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> To provide a deep understanding of Teen Taal, Jhap Taal, and Roopak Taal in Tabla. To teach the formation and application of Chakradhar and Tihai within these taals. To develop the ability to analyze and create complex rhythmic patterns in Tabla. 	
Content:	<p>Unit 1: Foundations of Teen Taal, Jhap Taal, and Roopak Taal</p> <p>A. Basic structure and bols of each taal. B. Common phrases and patterns in TeenTaal, JhapTaal, and Roopak Taal.</p>	10 Hours
	<p>Unit 2: Introduction to Chakradhar and Tihai</p> <p>A. Definition and context of Chakradhar and Tihai in Tabla. B. Basic formations in Teen Taal, Jhap Taal, and Roopak Taal. C. Study of Types of Chakradhar</p>	10 Hours
	<p>Unit 3: Advanced Techniques in Chakradhar</p> <p>A. Constructing complex Chakradhar patterns. B. Advanced Chakradhar compositions in Different taals like teental, jhaptal, roopak, 11 matra and 13 matra taals respectively.</p>	10 Hours
	<p>Unit 4: Exploring Tihai</p> <p>A. Formulating Tihai patterns. B. Integrating Tihai with other rhythmic elements. C. Study of Types of Tihai</p>	10 Hours
	<p>Unit 5: Analyzing Performances</p> <p>A. Study and analysis of recorded performances. B. Nuances and stylistic variations in Chakradhar and Tihai.</p>	10 Hours
	<p>Unit 6: Composition and Creativity</p> <p>Content:</p> <p>A. Creating unique compositions using Chakradhar and Tihai. B. Study and apply of chakradhars and Tihai in 11 and 13 matra taals . C. Play a tabla solo consisting of all the types of tihai's and chakradhars in Teental/jhaptal/roopak/11 matra/13 matra.</p>	5 Hours

	Unit 7: Evaluation and Performance Content: A. Peer and instructor-led review sessions. B. Preparation and presentation of a final performance.	5 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning. This is a theory paper	
Readings / References	1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors	
Course Outcomes	Students will be able to: 1. Proficiency in playing and composing Chakradhar and Tihai patterns in Teen Taal, Jhap Taal, and Roopak Taal. 2. Ability to critically analyze professional Tabla performances. 3. Skills to create original compositions incorporating advanced rhythmic techniques.	



Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT 408 (Tutorials)

Title of Course: Musical contribution by the great musicians (Seminar & Presentation Based)

Number of Credits: 4

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. To explore and understand the significant contributions of renowned musicians to the development and evolution of Tabla. 2. To analyze the impact of these contributions on Tabla playing techniques, compositions, and the broader world of Hindustani Classical Music. 3. To develop effective seminar and presentation skills for communicating insights about the contributions. 	
Content:	<p>Unit 1: Introduction to Great Musicians in Tabla</p> <p>A. Overview of prominent tabla players in history.</p> <p>B. Biographical details and historical context of their contributions.</p>	5 Hours
	<p>Unit 2: Evolution of Playing Techniques</p> <p>A. Study of innovations in tabla playing techniques introduced by great musicians.</p> <p>B. Comparative analysis of playing styles across different eras.</p>	5 Hours
	<p>Unit 3: Compositional Contributions</p> <p>A. Exploration of unique compositions and patterns introduced by influential tabla players.</p> <p>B. Understanding the historical context and evolution of tabla compositions.</p>	5 Hours
	<p>Unit 4: Impact on Hindustani Classical Music</p> <p>A. Analysis of how the contributions of tabla maestros influenced the broader landscape of Hindustani Classical Music.</p> <p>B. Examination of collaborations and interactions with other musicians.</p>	5 Hours
	<p>Unit 5: Seminar Preparation and Research</p> <p>A. Research methodologies for gathering information about specific musicians.</p> <p>B. Guidelines for structuring and organizing seminar content.</p>	10 Hours
	<p>Unit 6: Presentation Skills</p> <p>A. Techniques for effective presentation delivery.</p>	10 Hours

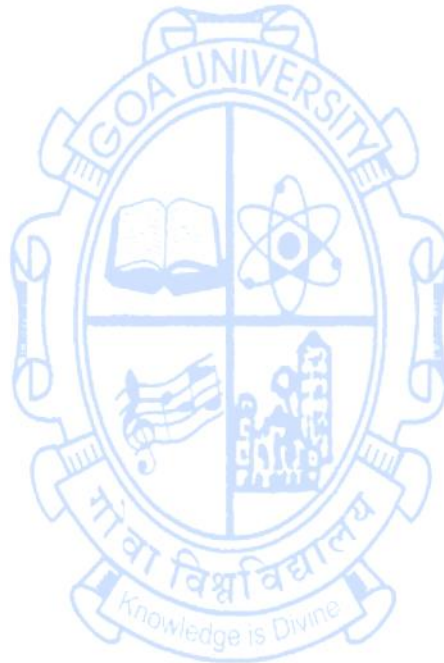
	B. Incorporating multimedia and audio-visual elements in presentations.	
	Unit 7: Seminar Sessions A. Students present seminars on assigned topics related to the contributions of great musicians in tabla. B. Peer and instructor-led evaluations and discussions.	10 Hours
	Unit 8: Reflection and Feedback Content: A. Reflection on seminar presentations. B. Feedback sessions to enhance presentation skills.	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning. This is seminar-based presentation paper	
Readings / References	1. "Mulgaonkar, Arwind" Tabla 2. "Garg, Dr Laxminarayan" Tabla: Prayogatmak Pustika 3. "Garg, Dr Laxminarayan" Sangeet Tabla Ankh 4. "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein 5. "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra 6. "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 7. "Vanita, Venu" Tabla Granth Manjusha 8. "Gajendragadkar, Arvind" Tabla Guide 9. "Dandage, Amod" Sarvangin Tabla 10. "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras 11. "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm 12. "Dr Thakar, Sulabha" Tabla vadan mei nihit saundarya 13. "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 14. "Kippen, James" The Tabla of Banaras: A Cultural Analysis of a Musical Tradition	
Course Outcomes	Students will be able to: 1. In-depth knowledge of the major musical contributions made by eminent tabla players. 2. Ability to critically analyze and evaluate the evolution of tabla playing styles. 3. Proficiency in delivering well-researched and articulate seminars and presentations.	

MINOR COURSES**SEMESTER I****Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAT-111****Title of the Course: Elements of Tabla*****Number of Credits: 4****Effective from: AY 2023-24**

Pre-requisites for the Course	Nil	
Objectives:	<ol style="list-style-type: none"> To be able to describe the different parts of Tabla. Knowledge of producing basic syllables on Tabla. To be able to play the Thekas of Basic Taalas. 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	15 Hours
	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.	15 Hours
	Unit III – a. Ability to recite on clap and play the following Thekas: i. Keharva ii. Dadra iii. Teental	15 Hours
	UNIT IV a. Definitions of the following technical terms: i. Sangeet ii. Taal iii. Matra iv. Laya v. Avartan.	15 Hours
Pedagogy:	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	<ol style="list-style-type: none"> Courtney, D. Solo Tabla Drumming. Dandage, A. Complete Tabla. Dandage, A. SarvanginTabla. BhairavPrakashan. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers and distributors. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan; Lele, A. (2012). <i>Mala UmagalelaTabla</i>. Mumbai: SanskarPrakashan. Pt. Mulgaonkar, A. Tabla. 	

	8. Wegner, F. Vintage TablaReporteiry.
Course Outcome:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 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 Hindustani Classical Music

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.	20 Hours
	Unit II – Study of Yaman, Bhoop & Bhimpalas with its Aroh – Avroh, Vistar, Sargamgeet.	30 Hours
	Unit III – Study of TaalTeentaal with its Matra, Khand, Taali, Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	1. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. 2. 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.

SEMESTER II**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****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: <ol style="list-style-type: none"> 1. Get the knowledge of basic Swaras. 2. Learn ShuddhaSwaras. 3. Learn the TaalTeentaal. 4. Learn basics of Raag Yaman, Raag Bhoop & Raag Bhimpalas. 5. Learn SargamGeet in the Prescribed Raagas. 	
Content:	Unit I – Introduction to ShuddhSwaras and SwarSaptak, study of four Alankars in ShuddhSwaras.	20 Hours
	Unit II – Study of Yaman, Bhoop&Bhimpalas with its Aroh – Avroh, Vistar, Sargamgeet.	30 Hours
	Unit III – Study of TaalTeentaal with its Matra, Khand, Taali, Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none"> 1. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. 2. Srivastav, RaagParichay. 	
Course Outcomes	Students will be able to: <ol style="list-style-type: none"> 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 Hindustani Classical Music

Course Code: 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.	20 Hours
	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.	20 Hours
	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.	20 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	1. 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 Hindustani Classical Music

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: <ol style="list-style-type: none">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.	20 Hours
	Unit II – Study of Yaman, Bhoop & Bhimpalas with its Aroh – Avroh, Vistar, Sargamgeet.	30 Hours
	Unit III – Study of TaalTeentaal with its Matra, Khand, Taali, Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	1. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. 2. Srivastav, Raag Parichay.	
Course Outcomes	Students will be able to: <ol style="list-style-type: none">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.

SEMESTER III**Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music****Course Code: PAT-211****Title of the Course: Subsidiary in Tabla Level 1****Number of Credits: 04****Effective from AY:**

Pre-requisites for the Course:	Students should have completed previous level courses.	
Objectives	<ol style="list-style-type: none"> Learn to play prescribed talas. Learn to recite the prescribed talas. Study the gharanas of tabla. Study of basic syllables of tabla. 	
Content	Unit I: Basic elements of tabla a. Ability to play various letters on Tabla individually like (Na, na tita , tita). b. Ability to play various letters on Dagga individually like (ghe ghe keke) c. Combined syllables of tabla and dagga to construct rhythmic phrases on the instrument	20 Hours
	Unit II: Study of Tekha's of Tabla a. Ability to play Thekas : a) Dadra b) Tevra c) Ektaal	20 Hours
	Unit III: Study of recitation of taals a. Recital on clap Taal Ektaal, Dadra, And Tevra with Thai,dugun ,tigun ,chougun b. Reciting a Tukda and Tihai in Teentaal and Ektaal	10 Hours
	Unit IV: Study of Technical terms of music A. Definitions of the following technical terms a) Sangeet b) Vibhag c) Matra d) Dhvani e) Laya	10 Hours
Pedagogy	Lectures /tutorials Sessions shall be interactive in nature to enable group learning	
Reading References	<ol style="list-style-type: none"> Dandage A. Sarvangin tabla . Pt. Arvind mulgaonkar Tabla Bhalchandra ,D.M. Taal vadya Shastra Gwalior sharma pustak sadan 	
Course Outcome	<ol style="list-style-type: none"> Students will able to learn the basic syllables of tabla and dagga individually. Students will able to learn taal dadra ,tevra and ektaal Students will able to reciate taal ektaal , dadra and tevra. Students will able to learn the prescribed technical terms. 	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-211

Title of the Course: Subsidiary in Harmonium Level 1

Number of Credits: 04

Effective from AY: 2024-25

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none">1. Know and understand prescribed Thaats and its Swaras.2. Learn alankars in prescribed Thaats and illustrate upon associated finger techniques.3. Learn and distinguish basics of prescribed Raags.4. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag.5. Learn and recite prescribed Taals.	
Content:	Unit I – Basic Concept of Thaat <ol style="list-style-type: none">a. Introduction of Thaat Kalyan in Hindustani Classical Musicb. Introduction of Thaat Khamaj in Hindustani Classical Musicc. Study and Learn 5 alankars of 2,3,4,5 swaras in Thaat Kalyan and Khamaj with associated finger techniques and bellow techniques.	20 Hours
	Unit II – Study and Understand the concept of Raags <ol style="list-style-type: none">a. Study a Bandish/Gat of Raag Bhoop with its Aroh – Avroh and Pakad.b. Study a Bandish/Gat of Raag Khamaj with its Aroh – Avroh and Pakadc. Learn one Sargamgeet in anyone of above mentioned Raag.	30 hours
	Unit III – Study and application of Taal <ol style="list-style-type: none">a. Study of TeenTaal with its Matra, Khand, Taali, Khali.b. Study of Dadra with its Matra, Khand, Taali, Khali.c. Learn theoretical information of above mentioned Taals and recite.	10 hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group Learning.	
Readings / References	<ol style="list-style-type: none">1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.2. Srivastav, RaagParichay.3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate.	
Course Outcomes	Students will be able to: <ol style="list-style-type: none">1. Learn and play alankars in prescribed Thaats and illustrate upon associated finger techniques.2. Learn and play alankars in precribed Taal.3. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag.4. Learn and perform prescribed Taals with in-hand recitation.	

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAF-211

Title of the Course: Subsidiary in Flute Level 1

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives	<p>Learners will</p> <ol style="list-style-type: none"> 1. Learn how to grip the Flute and finger Placement to play Komal Swaras. 2. Learn to play Alankars in Thaata Marwa and Khamaj. 3. Learn to play Gat Bandish in Raga Yaman. 4. Learn the History of the Flute in Hindustani Classical Music and the contributions made by various notable flutists. 	
Content	<p>Unit 1. Gripping Technique</p> <ol style="list-style-type: none"> a. To study the correct technique of holding the flute according to the physique of the learner. b. Ensuring correct finger placement on the Flute. c. Doing the necessary exercises to play Komal Swaras. 	15 Hours
	<p>Unit 2. Playing of Alankars</p> <ol style="list-style-type: none"> a. To Play two, three, four, and five Swara alankars in Thaata Marwa. b. To Play two, three, four, and five Swara alankars in Thaata Khamaj. c. Playing the Alankars in Double Speed. 	15 Hours
	<p>Unit 3. Playing of Gat Bandish</p> <ol style="list-style-type: none"> a. To Play Gat Bandish in Raga Yaman along with Swar Vistar. b. Playing the swar vistar, and tanas in the respective Raga. 	15 Hours
	<p>Unit 4. History of Flute in Hindustani Classical Music & Biographies of Notable Flautists</p> <ol style="list-style-type: none"> a. Understanding of the History of Flute in Hindustani Classical Music through the Vedic age to the modern period. b. Understanding the contributions made by notable flutists like Pt. Pannalal Ghosh, Pt. Hariprasad Chaurasia, Pt. Raghunath Seth. 	15 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading References	<ol style="list-style-type: none"> 1. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Harishchandra Shrivastav, Raga Parichay (Vol. 1 – 4) 	
Course Outcome	<p>At the end of the course, learners will be able to :</p> <ol style="list-style-type: none"> 1. Play the Flute with the correct technique. 2. Play alankars in Thaata Marwa and Khamaj. 3. Play Gat Bandish in Raga Yaman. 4. Understanding of contributions made by notable flutists. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-211

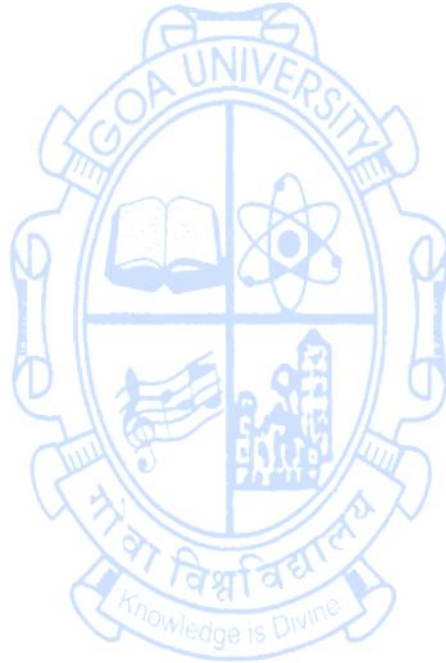
Title of the Course: Subsidiary in Vocal Level 1

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none">1. Get the knowledge of Different thaat & Swaras.2. Learn Shuddha & Vikrut Swaras.3. Learn the Taal Ektaal.4. Learn basics of Raag Bhairav, Raag Khamaj & Raag Kafi.5. Learn SargamGeet in the Prescribed Ragas.	
Content:	Unit I – Study & understand the basic concept of Thaata. <ol style="list-style-type: none">a) Introduction of Thaat Kalyan in Hindustani Classical Musicb) Introduction of Thaat Bhairav in Hindustani Classical Musicc) Introduction of Thaat Khamaj in Hindustani Classical Musicd) Introduction of Thaat Kafi in Hindustani Classical Musice) Learn 4 Alankars in different patterns 3, 4, 5, 6 swaras respectively. (Vikrut Swaras- Komal and Tivra Swaras)	20 Hours
	Unit II – Study of Drut Khayal & Sargamgeet <ol style="list-style-type: none">a) Study of Drut khayal of following Ragas with its Aroh,Avroh & Pakad.<ol style="list-style-type: none">a) Bhairavb) Khamajc) Kafi.b) Study of Sargamgeet in any one of the above Ragas.	30 Hours
	Unit III - Study and application of Taal. <ol style="list-style-type: none">a) Study of Taal Ektaal in Detail.b) Information of Taal in Detail with Theka, Matra, Khand, Taali & Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
Reference/ Reading	<ol style="list-style-type: none">1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidyalaya.2. Srivastav, Raag Parichay.3. V.N. Bhatkhande Kramik Pustak Malika.4. Dr. Shilpa Bahulikar Kalashastra Visharad	
Course Outcomes	Students will be able to: <ol style="list-style-type: none">1. Sing the Shuddha - Vikrut Swaras and identify the Thaata.2. Sing Shuddha & Vikrut swaras with Alankar.	

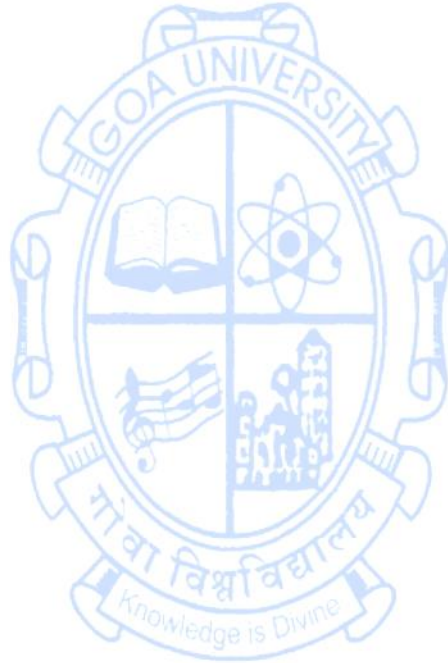
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| | <ol style="list-style-type: none">3. Identify and Recite the Taal Ektaal.4. Sing basics of Raag Bhairav, Raag Khamaj & Raag Kafi.5. Sing a SargamGeet in the Prescribed ragas. |
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SEMESTER IV**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAT-221****Title of the Course: Subsidiary in Tabla Level 2****Number of Credits: 04****Effective from AY: 2024-2025**

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Learn to play prescribed talas. 2. Learn to recite the prescribed talas. 3. Study the gharanas of tabla. 4. Recital of Thai , dugun , tigon , and chougun in prescribed talas 	
Content:	Unit I. Study of basic elements of tabla. A. To play the tabla syllables Bol on tabla and dagga as well. Like (ghe ghe tit ,dha dha tit , keke tita etc)	10 Hours
	Unit II. Study of Thekas of tabla A. Ability to play Thekas : <ol style="list-style-type: none"> a) Rupak b) Matta taal c) Teentaal B. Ability to play Taal Ektaal And Taal Teental in viliambit laya	30 Hours
	Unit III. Study of recitation of talas. A. Recital on clap Taal Ada Choutal and ,Zhoomra with Thai,dugun ,tigon ,chougun B. Reciting a Tukda and Tihai in Teetotal and Zhaptaal	10 Hours
	Unit IV. Study of technical terms of tabla and gharana study A. Definitions of the following technical terms <ol style="list-style-type: none"> a) Sangeet b) Vibhag c) Matra B. Details About Delhi Gharana .	10 Hours
Pedagogy:	Lectures / tutorials Sessions shal be interactive in nature to enable group learning	
Readings / References	<ol style="list-style-type: none"> 1. Dandage A. Sarvangin tabla . 2. Pt. Arvind mulgaonkar Tabla 3. Bhalchandra ,D.M. Taal vadya Shastra Gwalior sharma pustak sadan 	
Course Outcomes	<ol style="list-style-type: none"> 1. Students will able to learn the basic syllables of tabla and dagga individually. 2. Students will able to learn taal rupak , matta taal ,and tentaal 	

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| | <ol style="list-style-type: none">3. Students will be able to recite taal ada choutaal and zhoomra4. Students will be able to learn the prescribed technical terms. |
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Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-221

Title of the Course: Subsidiary Practical in Harmonium

Level 2 Number of Credits: 04

Effective from AY:

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Know and understand prescribed Thaats and its Swaras. 2. Learn alankars in prescribed Thaats and illustrate upon associated finger techniques. 3. Learn and distinguish basics of prescribed Raags. 4. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 5. Learn and recite prescribed Taals. 	
Content:	<p>Unit I – Basic Concept of Thaat</p> <ol style="list-style-type: none"> a. Introduction of Thaat Kafi in Hindustani Classical Music b. Introduction of Thaat Bhairav in Hindustani Classical Music c. Study and Learn 5 alankars of 2,3,4,5 swaras in Thaat Kafi and Bhairav with associated finger techniques and bellow techniques. 	20 Hours
	<p>Unit II – Study and Understand the concept of Raags</p> <ol style="list-style-type: none"> a. Study a Bandish/Gat of Raag Kafi with its Aroh – Avroh and Pakad. b. Study a Bandish/Gat of Raag Bhairav with its Aroh – Avroh and Pakad c. Learn one Sargamgeet in anyone of above mentioned Raag. 	30 hours
	<p>Unit III – Study and application of Taal</p> <ol style="list-style-type: none"> a. Study of EkTaal with its Matra, Khand, Taali, Khali. b. Study of Kehrava with its Matra, Khand, Taali, Khali. c. Learn theoretical information of above mentioned Taals and recite. 	10 hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group Learning.	
Readings / References	<ol style="list-style-type: none"> 1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya. 2. Srivastav, RaagParichay. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Learn and play alankars in prescribed Thaats and illustrate upon associated finger techniques. 2. Learn and play alankars in prescribed Taal. 3. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 4. Learn and perform prescribed Taals with in-hand recitation. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAF-221

Title of the Course: Subsidiary in Flute Level 2

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives	Learners will: <ol style="list-style-type: none"> 1. Learn the technique of Alap and Jod-Alap 2. Learn to play Gat Bandish in Raga Bhoop and Raga Vrindavani Sarang, along with Swar Vistar. 3. Learn the technique of playing Jhala. 4. Play alankars in Thata Kafi, Purvi, and Bhairav. 	
Content	Unit 1. Alap and Jod Alap <ol style="list-style-type: none"> a. To study the correct technique of Alap with step-by-step Swar Badhat and Vistar. b. Learning the concept of Jod Alap and inculcating the ability to play the same. c. Learning the Alaps of Ragas in Syllabus. 	15 Hours
	Unit 2. Playing of Gat Bandish <ol style="list-style-type: none"> a. To Play Gat Bandish in Raga Bhoop. b. To Play Gat Bandish in Raga Vrindavani Sarang. c. Playing the Swar-Vistar, Tanas, and Jhala in respective Ragas. d. Playing Layakari, and Tihais while developing swar-vistar. 	15 Hours
	Unit 3. Technique of Playing Jhala <ol style="list-style-type: none"> a. Learning the different techniques of playing Jhala. b. Learning different exercises to increase the speed of Jhala. 	15 Hours
	Unit 4. Playing of Alankars <ol style="list-style-type: none"> a. To Play two, three, four, and five Swara alankars in Thaat Kafi. b. To Play two, three, four, and five Swara alankars in Thaat Purvi. c. To Play two, three, four, and five Swara alankars in Thaat Bhairav. d. Playing the complex Alankars in Double Speed. 	15 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading References	<ol style="list-style-type: none"> 1. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:Sanskar Prakashan. 2. Harishchandra Shrivastav, Raga Parichay (Vol. 1 - 4). 	
Course Outcome	At the end of the course, learners will be able to : <ol style="list-style-type: none"> 1. Play alap and jod-alap. 2. Play Gat Bandish in Raga Bhoop and Raga Vrindavani Sarang, along with Swar Vistar, tanas. 3. Play Jhala in Ragas in Syllabus. 4. Play alankars in Thata Kafi, Purvi, and Bhairav. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-221

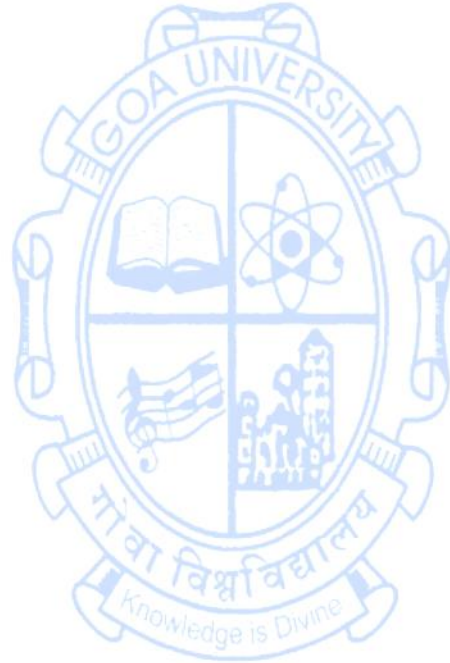
Title of the Course: Subsidiary in Vocal Level 2

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives:	Students will : 1. Get the knowledge of Different thaat & Swaras. 2. Learn Shuddha & Vikrut Swaras. 3. Learn the Taal Jhaptaal. 4. Learn basics of Raag Bhairavi, Raag Bageshri & Raag Des. 5. Learn Lakshan Geet in the Prescribed ragas.	
Content:	Unit I - Study & understand the basic concept of Thaats. a) Introduction of Thaat Purvi in Hindustani Classical Music b) Introduction of Thaat Asavari in Hindustani Classical Music c) Introduction of Thaat Marwa in Hindustani Classical Music Introduction of Thaat Bhairavi in Hindustani Classical Music d) Introduction of Thaat Todi in Hindustani Classical Music	20 Hours
	Unit II – Study of Drut Khayal & Lakshangeet. a) Study of Drut khayal of following Ragas with its Aroh, Avroh & Pakad. i) Bhairavi ii) Bageshri iii) Des b) Study of Lakshangeet in any one of the above Ragas.	30 Hours
	Unit III - Study and application of Taal. 1. Study of Taal Jhaptal in Detail. 2. Information of Taal in Detail with Theka, Matra, Khand, Taali & Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
Reference/ Reading	1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidyalaya. 2. Srivastav, Raag Parichay. 3. V.N. Bhatkhande Kramik Pustak Malika. 4. Dr. Shilpa Bahulikar Kalashastra Visharad.	
Course Outcomes	Students will be able to: 1. Sing the Shuddha - Vikrut Swaras and identify the Thaats. 2. Sing Shuddha & Vikrut swaras with Alankar. 3. Identify and Recite the Taal Jhaptaal. 4. Sing basics of Raag Bhairavi, Raag Bageshri & Raag Desi.	

5. Sing a Lakshan Geet in the Prescribed ragas.



SEMESTER V**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAT-321****Title of the Course: Subsidiary in Tabla Level 3****Number of Credits: 04****Effective from AY: 2024-2025**

Pre-requisites for the Course:	Students have to complete previous level course.	
Objectives	1. Learn to play prescribed talas. 2. Learn to recite the prescribed talas. 3. Study the gharanas of tabla. 4. Learn about different baaj of tabla 5. Study the goan folk instrument.	
Content	Unit I. Study of thekas of tabla. a) Ability to play Vilambit laya Thekas: i. Zhoomra ii. Tilwada	30 Hours
	Unit II. Study of recitation of talas. a) Recital on clap Taal Pncham sawari and Sultaal with Thai,dugun ,tigun ,chougun b) Reciting a Laykari like (2 on 3, 4 on 5, etc)	20 Hours
	Unit III. Study of baaj in tabla goan folk instrument. a) Details about band baaj and khula baaj b) Details about Goan folk instruments.	10 Hours
Pedagogy	Lectures / tutorials Sessions shall be interactive in nature to enable group learning.	
Reading References	1. Dandage A. Sarvangan tabla. 2. Pt. Arvind mulgaonkar Tabla 3. Bhalchandra ,D.M. Taal vadya Shastra Gwalior sharma pustak sadan	
Course Outcome	1. Students will able to learn the vilambit thekas like taal zhoomra and tilwada. 2. Students will able to reciate taal pancham sawari and sultaal. 3. Students will able to learn the brief knowledge about band and khula baaj of tabla. 4. Knowledge about the goan folk instrument.	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAF-321

Title of the Course: Subsidiary in Flute Level 3

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites of the course	Students have to complete previous level course.	
Objectives	Learners will: 1. Learn the technique of playing meend. 2. Learn to play Gat Bandish in Raga Bhimpalasi and Raga Des, along with Swar Vistar. 3. Learn the Paluskar Notation System. 4. Play Alankars in Thata Asawari, Todi, and Bhairavi.	
Content	Unit 1. Playing Meend a) To understand the Concept of Meend and understanding its importance to Raga Sangeet.. b) Doing the exercises to play Meend effectively.	15 Hours
	Unit 2. Playing of Gat Bandish a) To Play Gat Bandish in Raga Bhimpalasi. b) To Play Gat Bandish in Raga Des. c) Playing the swar vistar, tanas and Jhala in respective ragas. d) Playing of Layakari, Tihais while doing swar-vistar.	15 Hours
	Unit 3. Paluskar Notation System a) Learning the Symbols of the Paluskar Notation System. b) Learning the differences between Bhatkhande and Paluskar Notation System.	15 Hours
	Unit 4. Playing of Alankars a) To play two, three, four, and five Swara alankars in Thaat Asawari, Todi and Bhairavi. b) To play two, three, four, and five Swara alankars in Thaat Todi. c) To play two, three, four, and five Swara alankars in Thaat Bhairavi. d) Playing the complex Alankars in Double Speed.	15 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading References	1. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Harishchandra Shrivastav, Raga Parichay (Vol. 1 - 4).	
Course Outcome	At the end of the course, the Learner will be able to 1. Play meend effectively and use it in Raga Vistar. 2. Play Gat Bandish in Raga Bhimpalasi and Raga Des, along with Swar Vistar. 3. Understand the Symbols of Paluskar Notation System and differentiate between Bhatkhande and Paluskar Notation System. 4. Play alankars in Thata Asawari, Todi, and Bhairavi.	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-321

Title of the Course: Subsidiary Practical in Harmonium

Level 3 Number of Credits: 04

Effective from AY:

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Know and understand prescribed Thaats and its Swaras. 2. Learn alankars in prescribed Thaats and illustrate upon associated finger techniques. 3. Learn and distinguish basics of prescribed Raags. 4. Study and perform Sargangeet/Drut Gat/Bandish in prescribed Raag. 5. Learn and recite prescribed Taals. 	
Content:	<p>Unit I – Basic Concept of Thaats</p> <ol style="list-style-type: none"> a. Introduction of Thaat Purvi in Hindustani Classical Music b. Introduction of Thaat Marwa in Hindustani Classical Music. c. Study and Learn 5 alankars of 2,3,4,5 swaras in Thaat Purvi and Marwa with associated finger techniques and bellow techniques. 	20 Hours
	<p>Unit II – Study and Understand the concept of Raags</p> <ol style="list-style-type: none"> a. Study a Bandish/Gat of Raag Durga with its Aroh – Avroh and Pakad. b. Study a Bandish/Gat of Raag Bhipalās with its Aroh – Avroh and Pakad c. Learn one Sargangeet in anyone of above mentioned Raag. 	30 hours
	<p>Unit III – Study and application of Taal</p> <ol style="list-style-type: none"> a. Study of Jhaptal with its Matra, Khand, Taali, Khali. b. Study of Khemta with its Matra, Khand, Taali, Khali. c. Learn theoretical information of above mentioned Taals and recite. 	10 hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group Learning.	
Readings / References	<ol style="list-style-type: none"> 1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya. 2. Srivastav, RaagParichay. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Learn and play alankars in prescribed Thaats and illustrate upon associated finger techniques. 2. Learn and play alankars in prescribed Taal. 3. Study and perform Sargangeet/Drut Gat/Bandish in prescribed Raag. 4. Learn and perform prescribed Taals with in-hand recitation. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-321

Title of the Course: Subsidiary in Vocal Level 3

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Get the knowledge of other forms. 2. Learn the Taal Rupak. 3. Learn in Detail of Raag Bhairav & Raag Yaman.	
Content:	Unit I – Define Bhaktigeet and Its Concept a) Introduction of Bhaktigeet. b) Different types of Bhaktigeet.	20 Hours
	Unit II – Understand the Ragas in Detail. a) Study of Drut Khayal of following Ragas with its Alap, Vistar and taan. i) Bhairav ii) Yaman	30 Hours
	Unit III - Study and application of Taal. a) Study of Taal Rupak in Detail b) Information of Taal in Detail with Theka, Matra, Khand, Taali & Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
Reference/ Reading	1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidyalaya. 2. Srivastav, Raag Parichay. 3. V.N. Bhatkhande Kramik Pustak Malika. 4. Dr. Shilpa Bahulikar Kalashastra Visharad	
Course Outcomes	Students will be able to: 1. Sing the different forms of Music. 2. Identify and Recite the Taal Rupak. 3. Sing details of Raag Bhairav & Raag Yaman.	

SEMESTER VI**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAT-322****Title of the Course: Subsidiary Practical in Tabla Level 4****Number of Credits: 04****Effective from AY: 2024-2025**

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<ol style="list-style-type: none"> 1. Learn to play prescribed talas. 2. Learn to recite the prescribed talas. 3. Study the gharanas of tabla. 4. Learn about different baaj of tabla 5. Knowledge about the history of tabla. 	
Content:	Unit I. Study of vilambit laya thekas in tabla. a. Ability to play Vilambit laya Thekas : a) Ada Chautaal b) Teentaal	30 Hours
	Unit II. Study of recitation of tabla a. Recital on clap Taal Sutaal and taal Tevra with Thai, dugun, tigung .chougun b. Reciting a various Laykaris like (3 on 4 and 4 on 7)	20 Hours
	Unit III. Study of history of tabla and gharana study. a. Brief knowledge about history of tabla b. Details about Banars gharana and its contribution	10 Hours
Pedagogy:	Lectures / tutorials Sessions shall be interactive in nature to enable group learning	
Readings / References	<ol style="list-style-type: none"> 1. Dandage A. Sarvangin tabla . 2. Pt. Arvind mulgaonkar Tabla 3. Bhalchandra ,D.M. Taal vadya Shastra Gwalior sharma pustak sadan 	
Course Outcomes	<ol style="list-style-type: none"> 1. Students will able to learn the vilambit thekas of taal ada choutaal and teental 2. Students will able to reciate taal tevra and sultaal. 3. Students will able to learn the brief knowledge about the history of table 4. Knowledge about the banaras gharana and its contribution. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-322

Title of the Course: Subsidiary Practical in Harmonium Level 4* Number of Credits: 04

Effective from AY:

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Know and understand prescribed Thaats and its Swaras. 2. Learn alankars in prescribed Thaats and illustrate upon associated finger techniques. 3. Learn and distinguish basics of prescribed Raags. 4. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 5. Learn and recite prescribed Taals. 	
Content:	<p>Unit I – Basic Concept of Thaat</p> <ol style="list-style-type: none"> a. Introduction of Thaat Todi in Hindustani Classical Music b. Introduction of Thaat Asawari in Hindustani Classical Music c. Study and Learn 5 alankars of 2,3,4,5 swaras in Thaat Todi and Asawari with associated finger techniques and bellow techniques. 	20 Hours
	<p>Unit II – Study and Understand the concept of Raags</p> <ol style="list-style-type: none"> a. Study a Bandish/Gat of Raag Bhairavi with its Aroh – Avroh and Pakad. b. Study a Bandish/Gat of Raag Gujri Todi with its Aroh – Avroh and Pakad c. Learn one Sargamgeet in anyone of above mentioned Raag. 	30 Hours
	<p>Unit III – Study and application of Taal</p> <ol style="list-style-type: none"> a. Study of Rupak with its Matra, Khand, Taali, Khali. b. Study of ChauTaal with its Matra, Khand, Taali, Khali. c. Learn theoretical information of above mentioned Taals and recite. 	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group Learning.	
Readings / References	<ol style="list-style-type: none"> 1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya. 2. Srivastav, RaagParichay. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Learn and play alankars in prescribed Thaats and illustrate upon associated finger techniques. 2. Learn and play alankars in prescribed Taal. 3. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 4. Learn and perform prescribed Taals with in-hand recitation. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAF-322

Title of the Course: Subsidiary Practical in Flute Level 4

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives	Learners will 1. Learn the ability to identify Swaras. 2. Learn to write Alankars in the prescribed Ragas. 3. Learn Ragas Bageshri and Durga. 4. Learn the biography of Pt. V. N. Bhatkhande and Pt. Hariprasad Chaurasia.	
Content	Unit 1. Identifying Swaras a. Ability to identify a single Swara. b. Doing the exercises to identify Simple Phrases in a Raga. c. Ability to reproduce those phrases in Flute.	15 hours
	Unit 2. Writing of Alankars a. Writing of Alankars in Raga Bageshri. b. Writing of Alankars in Raga Durga. c. Identifying Raga Niyams of Aroha and Avaroha while writing the Alankars.	15 hours
	Unit 3. Ragas Bageshri and Durga a. Learning Raga Bageshri with a Madhyalaya bandish in Tala Rupak/ Jhaptala. b. Learning Raga Durga with a Madhyalaya bandish in Tala Rupak/ Jhaptala. c. Detailed Study of the above Ragas with Jati, Thata, Arohavaroha, Pakad, Vadi-Samwadi, Varjit swaras etc	15 hours
	Unit 4. Biographies a. Learning the contribution made by Pt. Vishnu Narayan Bhatkhande by studying his biography. b. Learning the contribution made by Pt. Hariprasad Chaurasia by studying his biography.	15 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading References	1. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Harishchandra Shrivastav, Raga Parichay (Vol. 1 - 4).	
Course Outcome	At the end of the course, learners will be able to 1. Identify the Swaras. 2. Write Alankars in the prescribed Ragas. 3. Play Ragas Bageshri and Durga. 4. Demonstrate the Contributions made by Pt. V. N. Bhatkhande and Pt. Hariprasad Chaurasia.	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-322

Title of the Course: Subsidiary Practical in Vocal Level 4

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Get the knowledge of other forms. 2. Learn the Taal Tilwada. 3. Learn in Detail of Raag Des & Raag Bageshri.	
Content:	Unit I – Define Bhavgeet and Its Concept a. Introduction of Bhavgeet. b. Application of various Raga and Taal in Bhavgeet.	20 Hours
	Unit II – Understand the Ragas in Detail. a. Study of Drut Khayal of following Ragas with its Alap, Vistar and taan. i. Des ii. Bageshri	30 Hours
	Unit III - Study and application of Taal. a. Study of Taal Tilwada in Detail. b. Information of Taal in Detail with Theka, Matra, Khand, Taali & Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
Reference/ Reading	1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidyalaya. 2. Srivastav, Raag Parichay. 3. V.N. Bhatkhande Kramik Pustak Malika. 4. Dr. Shilpa Bahulikar Kalashastra Visharad	
Course Outcomes	Students will be able to: 1. Sing the different forms of Music. 2. Identify and Recite the Taal Tilwada. 3. Sing details of Raag Des & Raag Bageshri.	

SEMESTER VII**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAT-411****Title of the Course: Subsidiary in Tabla Level 5****Number of Credits: 04****Effective from AY: 2024-2025**

Prerequisites for the course	Students should have completed previous level courses.	
Course Objectives	1. Learn to play prescribed talas. 2. Learn to recite the prescribed talas. 3. Study the gharanas of tabla. 4. Learn about different baaj of table 5. Learn to recite chakradhar and tukda in taal zhaptaal	
Content	Unit I. Study of vilambit thekas of tabla. A. Ability to play Vilambit laya Thekas: a. Dhamar b. Tilwada	30 Hours
	Unit II. Study of recitation of talas A. Recital on clap taal Dhamar and taal Zhoomra with Thai, Did Pat,Dugan ,tigun ,chougun	20 Hours
	Unit III. Study of tukara, chakradhar and gharana study A. Reciting a tukda and simple chakradhar in taal zhaptaal B. Details about Lucknow gharana and its contribution	10 Hours
Pedagogy	Lectures / tutorials Sessions shall be interactive in nature to enable group learning.	
References	1. Dandage A. Sarvangin tabla 2. Pt. Arvind mulgaonkar Tabla 3. Bhalchandra , D.M. Taal vadya Shastra Gwalior sharma pustak sadan	
Course outcome.	1. Students will able to learn the vilambit thekas of taal dhamar and tilwada. 2. Students will able to reciate taal dhamar and zhoomra. 3. Students will able to reciate a tukda and chakradhar in taal zhaptaal. 4. Knowledge about the Lucknow gharana and its contribution.	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-411

Title of the Course: Subsidiary Practical in Harmonium Level 5

Number of Credits: 04

Effective from AY:

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Know and understand prescribed Thaats and its Swaras. 2. Learn alankars in prescribed Thaats and illustrate upon associated finger techniques. 3. Learn and distinguish basics of prescribed Raags. 4. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 5. Learn and recite prescribed Taals. 	
Content:	<p>Unit I – Basic Concept of Thaat</p> <ol style="list-style-type: none"> a. Introduction of Thaat Bhiaravi in Hindustani Classical Music b. Study and Learn 5 alankars of 2,3,4,5 swaras in Thaat Bhairavi with associated finger techniques and bellow techniques. c. Study and Learn advance alankars in above Thaat. 	20 Hours
	<p>Unit II – Study and Understand the concept of Raags</p> <ol style="list-style-type: none"> a. Study a Bandish/Gat of Raag Tilang with its Aroh – Avroh and Pakad. b. Study a Bandish/Gat of Raag Vrindavani Sarang with its Aroh – Avroh and Pakad c. Learn one Sargamgeet in anyone of above mentioned Raag. 	30 hours
	<p>Unit III – Study and application of Taal</p> <ol style="list-style-type: none"> a. Study of Deepchandi with its Matra, Khand, Taali, Khali. b. Study of Addha with its Matra, Khand, Taali, Khali. c. Learn theoretical information of above mentioned Taals and recite. 	10 hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group Learning.	
Readings / References	<ol style="list-style-type: none"> 1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya. 2. Srivastav, Raag Parichay. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Learn and play alankars in prescribed Thaats and illustrate upon associated finger techniques. 2. Learn and play alankars in precribed Taal. 3. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 4. Learn and perform prescribed Taals with in-hand recitation. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAF-411

Title of the Course: Subsidiary in Flute Level 5

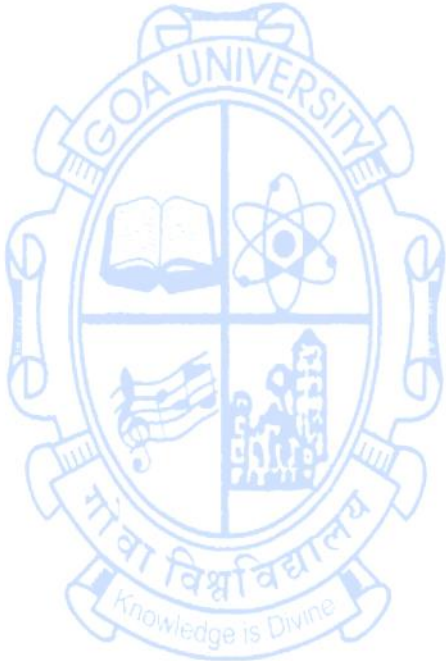
Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives	Learners will: 1. Define Musical Terms. 2. Learn to play Raga Bhairav, Bihag, and Hamsadhwani, along with Swar Vistar and Tanas. 3. Learn Dhun in Raga Khamaj/ Piloo/ Kafi. 4. Learn the Concepts of Raga Niyam, Alpatva-Bahutva, Avirbhav-Tirobhav.	
Content	Unit 1. Define Musical Terms. a. Define Khyal, Dhrupad, Thumri, Sthayi, Antara. b. Define Laya, Matra, Tala, Vibhag, Khali, Dugun c. Learning the above Concepts with Practical application.	10 Hours
	Unit 2. Ragas Bhairav, Bihag and Hamsadhwani a. Learning Raga Bhairav with a Vilambit bandish. b. Learning Raga Bihag with a Madhyalaya bandish in Tala Rupak/ Jhaptala. c. Learning Raga Hamsadhwani. d. Detailed Study of the above Ragas with Jati, Thata, Arohavaroha, Pakad, Vadi-Samwadi, Varjit swaras etc	25 Hours
	Unit 3. Dhun in Raga Khamaj/ Piloo/ Kafi a. Learning the Dhun with aesthetic approach. b. Ability to play the Dhun in Tala Dadra or Keherwa.	10 Hours
	Unit 4. Musical Concepts a. Learn the musical concept of Raga Niyam with Practical application. b. Learn the musical concept of Alpatva-Bahutva, with practical application. c. Learn the musical concept of Avirbhav-Tirobhav with practical examples.	15 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading References	1. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Pro. B. R. Deodhar, Raga Bodh (Vol. 1 - 6)	
Course Outcome	At the end of the course, the learner will be able to 1. Define the prescribed Musical Terms. 2. Play Raga Bhairav, Raga Bihag, and Raga Hamsadhwani, along with Swar Vistar. 3. Play a Dhun in Raga Khamaj/ Piloo/ Kafi. 4. Explain the Concepts of Raga Niyam, Alpatva-Bahutva, Avirbhav-Tirobhav.	

	5. Analyse and integrate the relationship of Music with Culture, Society and Spiritualism.
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***This is a presentation/discussion paper.**



Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-411

Title of the Course: Subsidiary in Vocal Level 5

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Get the knowledge of other forms. 2. Learn the Taal Chautal. 3. Learn in Detail of Raag Malkauns & Raag Bhimpalasi.	
Content:	Unit I – Define Folk Music and Its Concept a) Introduction of Folk Music. b) Various types of Folk Music	20 Hours
	Unit II – Understand the Ragas in Detail. a) Study of Drut Khayal of following Ragas with its Alap, Vistar and taan. i. Malkauns ii. Bhimpalasi	30 Hours
	Unit III - Study and application of Taal. a) Study of Taal Chautal in Detail. b) Information of Taal in Detail with Theka, Matra, Khand, Taali & Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
Reference/ Reading	1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidyalaya. 2. Srivastav, Raag Parichay.V.N. Bhatkhande Kramik Pustak Malika. 3. Dr. Shilpa Bahulikar Kalashastra Visharad	
Course Outcomes	Students will be able to: 1. Sing the different forms of Music. 2. Identify and Recite the Taal Chautal. 3. Sing details of Raag Malkauns & Raag Bhimpalasi.	

SEMESTER VIII**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAT-412****Title of the Course: Subsidiary in Tabla Level 6****Number of Credits: 04****Effective from AY: 2024-2025**

Prerequisites for the course	Students should have completed previous level courses.	
Course Objectives	<ol style="list-style-type: none"> 1. Learn to play prescribed talas. 2. Learn to recite the prescribed talas. 3. Study the gharanas of tabla. 4. Learn about different baaj of tabla 5. Learn to recite chakradhar and tukda in taal Rupak. 	
Content	Unit I. Study of vilambit laya of thekas A. Ability to play Vilambit laya Thekas : a) Ektaal b) Rupak	30 Hours
	Unit II. Study of recitation of talas A. Recital on clap Deepchandi and Matta with Thai, Did Pat, Dugan, tigung ,chougun	20 Hours
	Unit III. Study of tukara, chakradhar and gharana study A. Reciting a tukda and simple chakradhar in taal Rupak B. Details about Punjab gharana and its contribution	10 Hours
Pedagogy	Lectures / tutorials Sessions shall be interactive in nature to enable group learning	
References	<ol style="list-style-type: none"> 1. Dandage A. Sarvangin tabla. 2. Pt. Arvind mulgaonkar Tabla 3. Bhalchandra ,D.M. Taal vadya Shastra Gwalior sharma pustak sadan 	
Course outcome.	<ol style="list-style-type: none"> 1. Students will able to learn the vilambit thekas of taal ektaal and rupak 2. Students will able to reciate taal deepchandi and matta taal. 3. Students will able to reciate a tukda and chakradhar in taal rupak. 4. Knowledge about the punjab gharana and its contribution. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-412

Title of the Course: Subsidiary Practical in Harmonium

Level 6 Number of Credits: 04

Effective from AY:

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Know and understand prescribed Thaats and its Swaras. 2. Learn alankars in prescribed Thaats and illustrate upon associated finger techniques. 3. Learn and distinguish basics of prescribed Raags. 4. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 5. Learn and recite prescribed Taals. 	
Content:	<p>Unit I – Basic Concept of Thaat</p> <ol style="list-style-type: none"> a. Advance alankars in Thaat Marwa, Todi, Asawari in Hindustani Classical Music b. Distinguish and study of Raagang and Thaat Paddhati in Hindustani Classical Music 	20 Hours
	<p>Unit II – Study and Understand the concept of Raags</p> <ol style="list-style-type: none"> a. Study a Bandish/Gat of Raag Malkauns with its Aroh – Avroh and Pakad. b. Study a Bandish/Gat of Raag Asawari with its Aroh – Avroh and Pakad c. Learn one Sargamgeet in anyone of above mentioned Raag. 	30 hours
	<p>Unit III – Study and application of Taal</p> <ol style="list-style-type: none"> a. Study of Matt Taal with its Matra, Khand, Taali, Khali. b. Study of Taal Tevra with its Matra, Khand, Taali, Khali. c. Learn theoretical information of above mentioned Taals and recite. 	10 hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group Learning.	
Readings / References	<ol style="list-style-type: none"> 1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya. 2. Srivastav, RaagParichay. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 	
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Learn and play alankars in prescribed Thaats and illustrate upon associated finger techniques. 2. Learn and play alankars in precribed Taal. 3. Study and perform Sargamgeet/Drut Gat/Bandish in prescribed Raag. 4. Learn and perform prescribed Taals with in-hand recitation. 	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAF-412

Title of the Course: Subsidiary in Flute Level 6

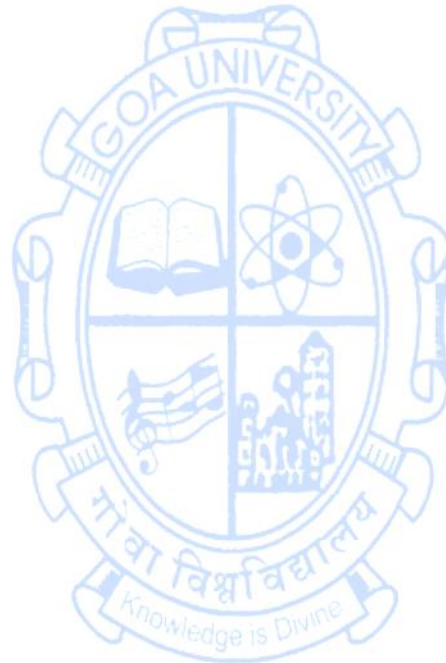
Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives	<p>Learners will:</p> <ol style="list-style-type: none"> 1. Understand musical concepts of 22 shruti vibhajan, musical instruments classification 2. Learn to play Raga Kedar, Madhuvanti, and Marubihag, along with Swar Vistar and Tanas. 3. Learn the biography of Pt. Vishnu Digambar Paluskar. 4. Learn the Concepts of Pracheen and Adhunik Raga Lakshanas. 	
Content	<p>Unit 1. Twenty-two Shruti Vibhajan</p> <ol style="list-style-type: none"> a. Pracheen Shruti Vyavastha. b. Adhunik Shruti Vyavastha c. Learning the above Concepts with contributions made by various scholars. 	10 Hours
	<p>Unit 2. Ragas Kedar, Madhuvanti and Marubihag</p> <ol style="list-style-type: none"> a. Learning Raga Kedar with a Vilambit bandish. b. Learning Raga Madhuvanti with a Madhyalaya bandish in Tala Rupak/ Jhaptaal. c. Learning Raga Marubihag. d. Detailed Study of the above Ragas with Jati, Thata, Arohavaroha, Pakad, Vadi-Samwadi, Varjit swaras etc. 	30 Hours
	<p>Unit 3. Biography of Pt. Vishnu Digambar Paluskar</p> <ol style="list-style-type: none"> a. Learning the early life history of Pt. Vishnu Digambar Paluskar. b. Learning the musical journey of Pt. Vishnu Digambar Paluskar. c. Learning the contribution made by Pt. Vishnu Digambar Paluskar to the world of Hindustani Classical Music. 	05 Hours
	<p>Unit 4. Musical Concepts of Pracheen and Adhunik Raga Lakshanas.</p> <ol style="list-style-type: none"> a. Learn the musical concept of Pracheen Raga Lakshanas. b. Learn the musical concept of Adhunik Raga Lakshanas. 	15 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading References	<ol style="list-style-type: none"> 1. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 2. Acharya Brihaspati, Sangeet Visharad 	
Course Outcome	<p>At the end of the course, the Learner will be able to</p> <ol style="list-style-type: none"> 1. Understand musical concepts of 22 shruti vibhajan, musical instruments classification 2. Play Raga Kedar, Madhuvanti, and Marubihag, along with Swar Vistar and Tanas. 	

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|--|---|
| | <ol style="list-style-type: none">3. Understand the biography of Pt. Vishnu Digambar Paluskar.4. Demonstrate the Concepts of Pracheen and Adhunik Raga Lakshanas.5. Analyse and integrate the relationship of Music with Culture, Society and Spiritualism, |
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***This is a presentation/discussion paper.**



Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-412

Title of the Course: Subsidiary in Vocal Level 6

Number of Credits: 04

Effective from AY: 2024-2025

Pre-requisites of the course	Students should have completed previous level courses.	
Objectives:	Students will: 1. Get the knowledge of other forms. 2. Learn the Taal Deepchandi. 3. Learn in Detail of Raag Vrindavani-Sarang & Raag Durga.	
Content:	Unit I – Define Natyageet and Its Concept a) Introduction of Natyageet. b) Application of various Raga and Taal in Natyageet.	20 Hours
	Unit II – Understand the Ragas in Detail. a) Study of Drut Khayal of following Ragas with its Alap, Vistar and taan. i. Vrindavani Sarang ii. Durga	30 Hours
	Unit III - Study and application of Taal. a) Study of Taal Deepchandi in Detail. b) Information of Taal in Detail with Theka, Matra, Khand, Taali & Khali.	10 Hours
Pedagogy:	Lectures/ tutorials. Sessions shall be interactive in nature to enable group learning.	
Reference/ Reading	1. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidyalaya. 2. Srivastav, Raag Parichay. 3. V.N. Bhatkhande Kramik Pustak Malika. 4. Dr. Shilpa Bahulikar Kalashastra Visharad	
Course Outcomes	Students will be able to: 1. Sing the different forms of Music. 2. Identify and Recite the Taal Deepchandi. 3. Sing details of Raag Vrindavani-Sarang & Raag Durga.	

MULTIDISCIPLINARY COURSES**SEMESTER I****Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAV-131****Title of the Course: Basics in Vocal Sural Geete****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 Hours
	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 Hours
	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 Hours
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 Hindustani Classical Music

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 one Sargam Geet and Chhota Khayal in Raag Yaman ,RaagKafi3.Learn the Taalas :Ektaal and Dadra.	
Content:	Unit I – a. Introduction of fingering techniques and bellowing techniques along with basic shudh swar alankars.	20 Hours
	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	15 Hours
	Unit III – Study of Taal Dadra and Taal Ektaal with its Matra, Khand, Taali, Khali.	10 Hours
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 Hindustani Classical Music

Course Code: PAT-131

Title of the Course: Elements of Traditional 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 – a. Introduction to the Tabla & its characteristics b. Knowing the parts of Tabla	15 Hours
	Unit II – a. Knowledge of the basic syllables of Tabla & producing them on Tabla & Dagma. b. Knowledge of the phrases of Tabla & producing them on the instrument.	15 Hours
	Unit III – a. Playing the rhythmic phrases of Tabla in Teental b. Creating different rhythmic patterns & learning to apply them in the Music.	15 Hours
Pedagogy:	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	<ol style="list-style-type: none">1. Courtney, D. Solo Tabla Drumming.2. D&age, A. Complete Tabla.3. D&age, A. SarvanginTabla. BhairavPrakashan.4. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers & distributors.5. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;.6. Lele, A. (2012). <i>Mala UmagalelaTabla</i>. Mumbai: SanskarPrakashan.7. Pt. Mulgaonkar, A. Tabla .8. Wegner, F. Vintage TablaReporteiry.	
Course Outcome:	<ol style="list-style-type: none">1. Students will be able to know the Tabla & its characteristics,2. Name the parts of Tabla ,3. play the syllables of Tabla4. play phrases of Tabla & Joining them to make the rhythmic phrases & rhythmic patterns.	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAF-131

Title of Course: The Flute Avenue

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.	20 Hours
	Unit 2. Playing of Alankars a. To Play two, three, four swaraalankars in ThaataBilawal and Kalyan. b. Playing the Alankars in Double Speed.	15 Hours
	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.	10 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	1. 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 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.	

SEMESTER II**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAV-132****Title of the Course: Introduction to 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. Hrudaynath Mangeshkar/ Shridhar Phadke 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 Hours
	Unit 2. Singing 3Marathi film songs/ Bhavgeet a. Introduction of Swaras (Notes) used in composition. b. Knowledge of songs composed by Pt. Hrudaynath Mangeshkar/ Shridhar Phadke	15 Hours
	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 Hours
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 Hindustani Classical Music

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 Sargam Geet and Chhota Khayal in Raag Bhoop and raag Khamaj 3. Learn the Taalas :Teentaal and Kehrwa.	
Content:	Unit I – a. Introduction of fingering techniques and bellowing techniques along with basic shudhswaralankars.	20 Hours
	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 Hours
	Unit III – Study of TaalTeentaal and Taalkehrwa with its Matra, Khand, Taali, Khali.	10 Hours
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 Hindustani Classical Music

Course Code: PAT-132

Title of the Course: 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 – a. Introduction to the Tabla & its characteristics b. Knowing the parts of Tabla	15 Hours
	Unit II – a. Knowledge of the basic syllables of Tabla & producing them on Tabla & Dagma. b. Knowledge of the phrases of Tabla & producing them on the instrument.	15 Hours
	Unit III – a. Playing the rhythmic phrases of Tabla b. Creating different rhythmic patterns & learn to apply them in the Music.	15 Hours
Pedagogy:	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	<ol style="list-style-type: none">1. Courtney, D. Solo Tabla Drumming.2. D&age, A. Complete Tabla.3. D&age, A. SarvanginTabla. BhairavPrakashan.4. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers & distributors.5. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;.6. Lele, A. (2012). <i>Mala UmagalelaTabla</i>. Mumbai: SanskarPrakashan.7. Pt. Mulgaonkar, A. Tabla .8. 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 Hindustani Classical Music

Course Code: PAF-132

Title of the Course: Intonation of Flute

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.	20 Hours
	Unit 2. Playing of Gat Bandish a. To Play Gat Bandish in Raga Yaman along with swarvistar. b. Playing the swarvistar in Raga Yaman.	15 Hours
	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.	10 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	1. 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..	

SEMESTER III**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAF-231****Title of Course: Intonation of Flute****Number of Credits: 3****Effective from AY 2023-24**

Pre-requisites for the Course:	Ability to play alankars in Thaata Kalyan and Bilawal and Gat Bandish in Teentaal.	
Objectives	1. Learners will 2. Learn the technique of alap. 3. Learn to play Gat Bandish in Raga Des and Raga Vrindavani Sarang on Flute, along with Swar Vistar. 4. Learn the technique of playing Jhala.	
Content	Unit 1. Alap A. To study the correct technique of Alap with step-by-step Swar Badhat and Vistar. B. Learning the concept of Jod Alap and inculcating the ability to play the same. C. Learning the Alaps of Ragas in Syllabus.	15 Hours
	Unit 2. Playing of Gat Bandish A. To Play Gat Bandish in Raga Des and Raga Vrindavani Sarang. B. Playing the swar vistar, tanas and Jhala in respective ragas. C. Playing of Layakari while doing swar-vistar.	15 Hours
	Unit 3. Technique of Playing Jhala A. Learning the different techniques of playing Jhala. B. Learning different exercises to increase the speed of Jhala.	15 Hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading References	1. 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. Play alap. 2. Play Gat Bandish in Raga Des and Raga Vrindavani Sarang on Flute, along with Swar Vistar. 3. Play Jhala in Ragas in Syllabus.	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-231

Title of the Course: Raag Anuraag*

Number of Credits: 3

Effective from:

Pre-requisites for the Course:	Nil	
Objectives	Students will: - 1. Understand the Pitch and study Shudha Swaras. 2. Learn and prepare the compositions of Ashok Patki/ Salil Chaudhary. 3. Study and perform Hindi Film songs composed by Madan Mohan/Khayyam.	
Content	Unit 1. Singing 3 Duet Songs 1. Identifying proper Pitch of song to be sung in. 2. Analyze the Shuddha Swars. 3. Prepare and sing Marathi/ Hindi Duet songs.	15 Hours
	Unit 2. Singing 3 songs 1. Identify the Swaras (Notes) used in compositions. 2. Study and perform songs of the period from 1960-70	15 Hours
	Unit 3. Singing 3 Hindi Film songs 1. Introduction of Swaras (Notes) used in composition. 2. Prepare and perform Hindi Film songs composed by Madan Mohan/Khayyam.	15 Hours
Pedagogy	Lectures shall be in Practical and interactive in nature to learning.	
Audio references	Relevant audio / videos on YouTube	
Course Outcome	Students will be able to: - 1. Know their Pitch and sing Shudha Swaras. 2. Learn the compositions of Ashok Patki/ Shrinivas Khale, Hindi Film songs composed by Madan Mohan/Khayyam. 3. Study the swaras used in compositions. 4. Learn and prepare compositions of Madan Mohan/Khayyam.	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course code: PAT-231

Title of the Course: Introduction to Tabla

Number of Credits: 3

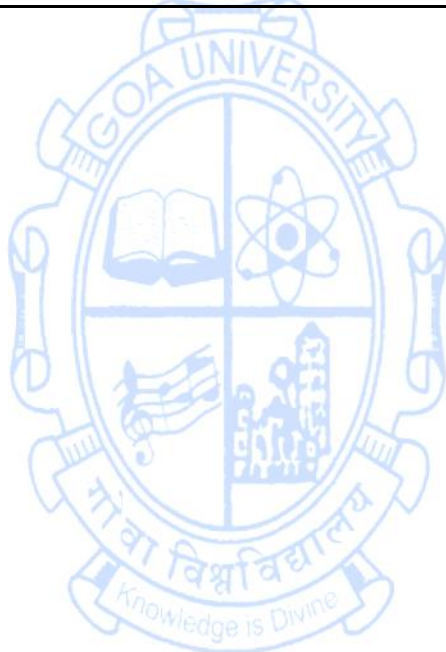
Effective from AY: 2023-2024

Prerequisites for the course	Nil	
Objectives	1. Learn the basic elements of tabla 2. Study taal teental 3. Study of dadra and keherwa taals	
Content:	Unit 1 Basic elements of Tabla A. History and study of structure of tabla. B. Learning to play single basic strokes of tabla like Na Ghe Ke, Tita, Ta ,Kat etc C. Combine syllables of tabla and dagga to construct rhythmic phrases on the instrument. D. Play simple phrases in single and dugun lay	15 Hours
	Unit 2. Study of Teental kayda A. Playing first basic kayda :Ghe Ghe Tita Ghe GheNaNa With 5 paltas and tihai B. Playing small Mukhdas and 2 Tukdas and 2 Tihai. C. Learn to play simple chakradhar tihai	15 Hours
	Unit .3 Study of Talas A. Learn Teental,jhaptal with 5 variations . B. Recitation of Taal with thai, dugun,tigun ,chougun C. Learn Keherwa and dadra taal D. Learn 4 laggis of dadra and tihais of dadra taal .	15 Hours
Pedagogy	Lectures/tutorials sessions shall be interactive in nature to enable group learning	
References	1. Dandage A. Sarvangin tabla . 2. Pt. Arvind mulgaonkar Tabla 3. Bhalchandra ,D.M. Taal vadya Shastra Gwalior sharma Pustak sadan	
Course outcome	1. Students will be able to learn the basic syllables of tabla and dagga individually. 2. Students will able to learn taal Tenntal Keherwa and dadra 3. Students will able to reciate taal teental 4. Students will able to learn Tihai's ,laggis in taal dadra.	

SKILL ENHANCEMENT COURSES**SEMESTER I****Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAV-141****Title of the Course: Applied & General Study of Music****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. Bhatkhande Notation system c. Writing of notations of the composition (Bandish) with Alaap and Taanas. 	25 Hours
	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 Hours
	Unit III – Contribution of the following musicians: <ol style="list-style-type: none"> a. Pt. V.N. Bhatkhande b. SurashreeKesarbaiKerker c. Pt. P. Madhukar d. Pt. Pannalal Ghosh 	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none"> 1. Pt. V. N. Bhatkahande, V. KramikiPustak Malika (Vol.2- 3). Hatras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. Vinayakrao. Patwardhan. P. Raag Vigyan 	

	<ol style="list-style-type: none"> 6. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai: Sanskar Prakashan. 7. Dr. Vasant. Sangeet Visharad. Hatras: SangeetKaryalaya. 8. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. 9. Devdhar, B. R. (2007). Thor sangitkaranchiParampara. Mumbai: Popular Prakashan; 10. Srivastav, H. (2006). Hamare Priya Samgitatagnya. Illahabad:Sangeet Sadan Prakashan. 11. Dandage, A. SarvanginTabla. BhairavPrakashan.
<p>Course Outcomes</p>	<p>Students will be able to:</p> <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.



Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-141

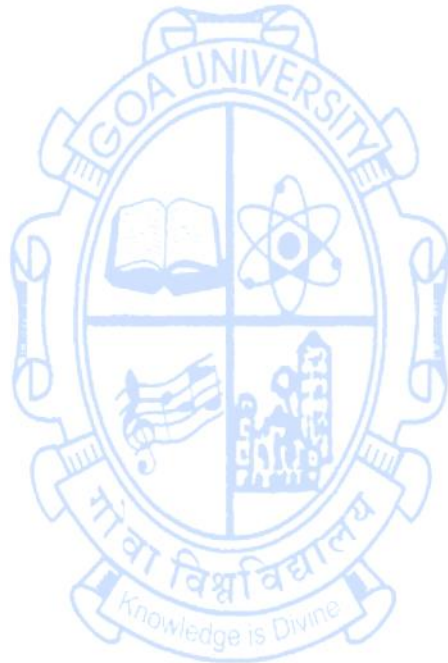
Title of the Course: Applied & General Study of Music I (Theory)

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. 25 Hours
	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 Hours
	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 10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
References/ Readings	<ol style="list-style-type: none">1. Pt.V.N. Bhatkahande, V. KramikiPustak Malika(Vol.2- 3). Hatras: SangeetKaryala.2. Jha, Ramashray. AbhinavGeetanjali. Illahbad: SangeetSadanPrakashan.3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohiniGogate.4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas.5. Vinayakrao. Patwardhan. P. RaagVigyan.6. Dr. Bahulkar, S. Kalashastra Visharad (Vol. 1 - 4). Mumbai:Sanskar Prakashan.7. Dr. Vasant. Sangeet Visharad. Hatras: SangeetKaryalaya.

	<p>8. Rajopadhyay, V. Sangeet Shastra. Akhil Bhartiya Gandharva Vidhyalaya.</p> <p>9. Devdhar, B. R. (2007). Thor sangitkaranchiParampara. Mumbai:Popular Prakashan;</p> <p>10. Srivastav, H. (2006). HamarePriyaSamgitatagnya. Illahabad: SangeetSadanPrakashan.</p> <p>11. Dandage, A. SarvanginTabla. BhairavPrakashan.</p>
<p>Courses Outcomes</p>	<p>Students will be able to:</p> <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.



Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

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 hours
	Unit 2. General Theory a. Definition of the following terms: Sangeet, Laya, Matra, Sam, Tali ,Khali,Vibhag.	15 hours
	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 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	1. Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai::Sanskar Prakashan. b. Kumar, A. (2010). 2. Pakhawajkiuppati, vikasevmshailiya. New delhi: Kanishka Publishers & Distribtors. c. Lele, A. (2012). 3. Mala UmagalelaTabla. Mumbai: SanskarPrakashan. d. Vashisth, S. (2002). 4. 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	

SEMESTER II

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-142

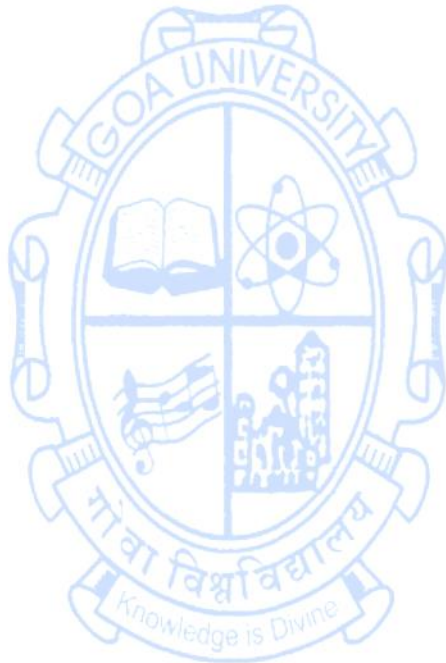
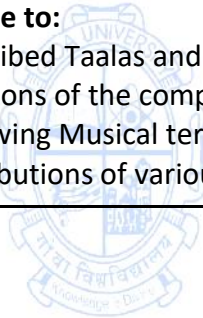
Title of the Course: Applied & General Study of Music (Theory)

Number of Credits: 03

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 withAlaap and Taan. 3. Define the following technical terms. 4. Study the contributions of various Musicians to the field of music. 	
Content:	Unit - I a. Comparative & Description study of prescribed Ragas. b. Writing Notations of Composition withAlap and taan, etc in the ragas prescribed for practical.	25 Hours
	Unit - II a. Writing of Taalas& there Layakari prescribed in practical (Dugun, Tigun, Chowgun). b. Definitions: Swar, Saptak, Purvanga, Uttaranga, Vadi, Samvadi, Anuvadi, Vivadi.	10 Hours
	Unit – III Contribution of Following Musicians: a. Gaantapasvini Mogubai Kurdikar b. Pt. Vitthalrao Korgaokar c. Pt. Hariprasad Chaurasiya d. Pt. Jitendra Abhisheki	10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
References/ Readings	<ol style="list-style-type: none"> 1. Pt. V. N. Bhatkahande, V. KramikPustak Malika (Vol.2- 3). Hatras: SangeetKaryala. 2. Jha, Ramashray. AbhinavGeetanjali. Illahbad: SangeetSadanPrakashan. 3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohiniGogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. Vinayakrao. Patwardhan. P. RaagVigyan. 6. Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai: SanskarPrakashan. 7. Dr. Vasant. SangeetVisharad. Hatras:SangeetKaryalaya. 8. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya. 	

	<p>9. Devdhar, B. R. (2007). ThorsangitkaranchiParampara. Mumbai: Popular Prakashan.</p> <p>10. Srivastav, H. (2006). HamarePriyaSamgitatagnya. Illahabad: SangeetSadanPrakashan.</p> <p>11. Dandage, A. SarvanginTabla. BhairavPrakashan.</p>
<p>Course Outcomes</p>	<p>Students will be able to:</p> <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 Hindustani Classical Music

Course Code: PAH-142

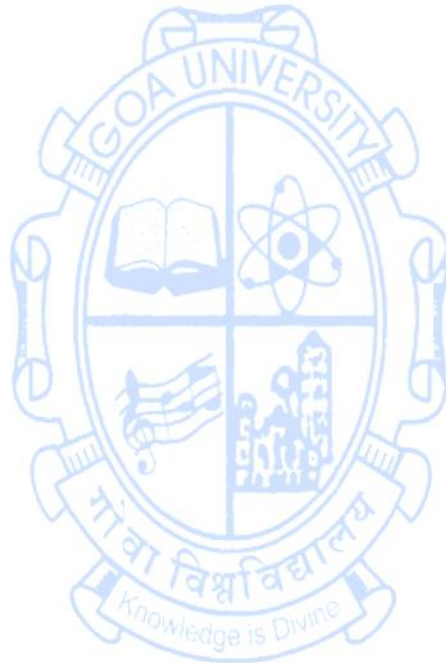
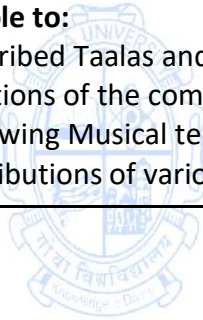
Title of the Course: Applied & General Study of Music II (Theory)

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. Study the prescribed Taalas and Ragas theoretically.2. Learn to write Notations of the compositions withAlaap and Taan.3. Define the following technical terms.4. Study the contributions of various Musicians to the field of music.
Content:	Unit - I <ol style="list-style-type: none">a. Comparative & Description study of prescribed Ragas.b. Writing Notations of Composition withAlap and taan, etc in the ragas prescribed for practical. 25 Hours
	Unit - II <ol style="list-style-type: none">a. Writing of Taalas & there Layakari prescribed in practical (Dugun, Tigun, Chowgun).b. Definitions: Swar, Saptak, Purvanga, Uttaranga, Vadi, Samvadi, Anuvadi, Vivadi. 10 Hours
	Unit – III <p>Contribution of Following Musicians:</p> <ol style="list-style-type: none">a. GaantapasviniMogubaiKurdikarb. Pt. VitthalraoKorgaokarc. Pt. HariprasadChaurasiyad. Pt. JitendraAbhisheki 10 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.
References/ Readings	<ol style="list-style-type: none">1. Pt.V.N. Bhatkhande, V. KramikPustak Malika (Vol.2- 3). Hatras: Sangeet Karyala.2. Jha, Ramashray. AbhinavGeetanjali. Illahbad: Sangeet Sadan Prakashan.3. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate.4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas.5. Vinayakrao. Patwardhan. P. RaagVigyan.6. Dr. Bahulkar, S. KalashastraVisharad (Vol. 1 - 4). Mumbai: SanskarPrakashan.7. Dr. Vasant. Sangeet Visharad. Hatras: SangeetKaryalaya.8. Rajopadhyay, V. Sangeet Shastra. AkhilBhartiyaGandharvaVidhyalaya.

	<p>9. Devdhar, B. R. (2007). Thor sangitkaranchiParampara. Mumbai: Popular Prakashan.</p> <p>10. Srivastav, H. (2006). Hamare Priya Samgitatagnya. Illahabad: Sangeet Sadan Prakashan.</p> <p>11. Dandage, A. SarvanginTabla. BhairavPrakashan</p>
<p>Course Outcomes</p>	<p>Students will be able to:</p> <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 Hindustani Classical Music

Course Code: PAT-142

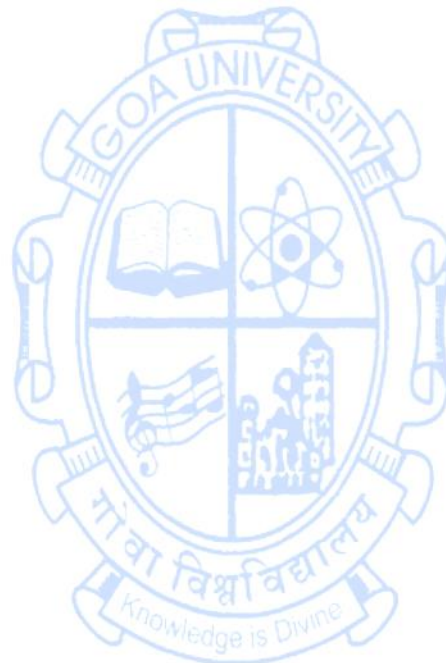
Title of the Course: Applied and General Study of Tabla

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 hours
	Unit 2. General Theory Definition of following Technical terms a. Avartan b. Atit c. Anagat d. Damdar Tihai e. BedamTihai	15 hours
	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 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
References/ Readings	1. Courtney, D. Solo TablaDrumming . 2. DandageAmodSarvanginTabla. BhairavPrakashan. 3. Jamuna., D. P. TaalVadhyaParichay. New Delhi::Kanishka Publishers & distributors. 4. Jagdhale, S. (2015). Taalsparsh (Vol.1 - 2). Mumbai::sanskarprakashan;. 5. Pt. Mulgaonkar Arvind. Tabla. 6. Wegner, F. Vintage TablaReporteiry.	
Course Outcomes	Students will be able to 1. Study the Development of tabla. 2. Study Lay & Laykari. 3. Write the bols in appropriate notations system	

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|--|---|
| | <ol style="list-style-type: none">4. Define technical terms5. Study the traditions of hindustani classical music.6. Contribution of the maestros to the field of tabla. |
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SEMESTER III**Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music****Course Code: PAV-241****Title of the Course: Applied and General study of music****Number of Credits: 03****Effective from AY: 2023-2024**

Pre-requisites for the Course	Students have to complete a previous level course.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Understand and explain the theoretical information of ragas. 2. Apply the notation system & notate the vilambit & drut khayal. 3. Learn to interpret the talas with Taali/Khali with Single and Double. 4. Learn to analyse and compare the ragas according to their theoretical information. 5. Illustrate upon the contributions of musicians in semi classical forms. 	
Content:	Unit I- Study of Theoretical knowledge, comparative study & notations of Ragas. <ol style="list-style-type: none"> a. Understand & explain the theoretical knowledge of following Raagas. <ol style="list-style-type: none"> 1. Bihag 2. Alhaiya Bilawal 3. Malkauns 4. Kamod 5. Hameer 6. Deshkar b. Apply Pt. Bhatkhande Notation System & notate the vlambit khayal in raga <ol style="list-style-type: none"> 1. Bihag 2. Alhaiya Bilawal 3. Malkauns c. Apply Pt. Bhatkhande Notation System & notate the drut khayal in raga <ol style="list-style-type: none"> 1. Kamod 2. Hameer 3. Deshkar 	15 Hours
	Unit – II- Remember and restate the following theoretical concepts: <ol style="list-style-type: none"> a. Define the following terms. <ol style="list-style-type: none"> 1. Gram 2. Murchhana 3. Shuddha 4. Chhayalag Sankirna 5. Definition & Varieties of Naad b. Define and describe the following terms: <ol style="list-style-type: none"> 1. Meend 2. Ghasit 3. Murki 	15 Hours

	<p>4. Gamak 5. Jhamjhama 6. Khatka 7. Detail information of the manual Tanpura along with diagram</p>	
	<p>Unit – III- Study and Analyse the Contribution of the following Musicians/ Musicologist: a. Vidushi Veena Sahasrabuddhe b. Pt. Bhimsen Joshi c. Pt. Govindrao Tembe d. Pt. Ravi Shankar</p>	10 Hours
	<p>Unit IV: Understand and interpret the following Taalas with Bol, Khali, Taali, Single & Double. a. Chautaal b. Zaptaal</p>	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<p>1. Pt. Bhatkhande, V. N. Kramik Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. Dandage, A. Complete Tabla. 2. Pt.Thakur O, Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 3. Patwardhan V. P. Raag Vigyan 4. Jha, R. Abhinav Geetanjali. Illahbad: Sangeet Sadan Prakashan. 5. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 6. Dandage, A. Sarvaging Tabla. Bhairav Prakashan. Deshpande, V. Gharandaaj Gayaki</p>	
Course Outcomes	<p>Students will be able to: 1. Write the theoretical information, comparison of prescribed ragas with notations of the Bandishes. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the Taalas with Tali/ Khali with Single and Double.</p>	



Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-241

Title of the Course: Applied and General study of music

Number of Credits: 03

Effective from AY: 2024-2025

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Understand and write the notations of Ragas with systematic Aalap & Taanas in Drut Bandish/ Drut Khayal (knowledge in detail of all 6 ragas). 2. Learn to interpret the talas with Taali/ Khali with Single and Double. (Ekgun / Dugun) 3. Learn to analyze and compare the ragas according to their theoretical information. 4. Illustrate upon the contributions of musicians in semi classical/other forms. 	
Content:	Unit I – Study the theoretical knowledge and notations of the following Raagas in Vilambit & drut khayal <ol style="list-style-type: none"> a) Bihag b) Bhimpalas c) Malkauns d) Hameer e) Alhaiya Bilawal f) Deshkar 	15 Hours
	Unit – II Study of the following theoretical concepts: <ol style="list-style-type: none"> a) Gram b) Murchhana c) Shuddha d) Chhayalag e) Sankirna f) Definition & Varieties of Naad g) Shruti h) Swar i) Saptak j) Alapi k) Jhamjhama 	15 Hours
	Unit III - Contribution of Following Musicians/ Musicologist <ol style="list-style-type: none"> a) Nirmalabai Kakode b) Pt. Jitendra Abhisheki c) Vidushi Shobha Gurtu d) Pt. Vamanrao Deshpande 	10 Hours

	Unit IV: Understanding and interpreting the following taalās and writing them with bol, khali, taali, dugun & chougun. a) Jhaptal b) Chautaal	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	1. Pt.V.N. Bhatkhande, V. KramikiPustakMalika (Vol.2- 3). Hatras: 2. SangeetKaryala. Dandage, A. Complete Tabla. 3. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti 4. Nyas. 5. Vinayakrao.Patwardhan. P. Raag Vigyan 6. Jha, Ramashray. Abhinav Geetanjali. Illahbad: SangeetSadān 7. Prakashan. 8. Pt. Devdhar, B. R. RaagBhodh (Vol.1 6). Mumbai: ShrimatiRohini 9. Gogate. 10. Dandage, A. SarvanginTabla. Bhairav Prakashan. 11. Deshpande, V. Gharandaaj Gayaki Gawas,R.Shadaj	
Course Outcomes	Students will be able to: 1. Write the notations of the bandishes of prescribed ragas. 2. Define the musical concepts. 3. Describe the contribution of musicians / musicologist. 4. Write the talas with Taali/ Khali with Single and Double. (Ekgun/ Dugun)	

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAT- 241

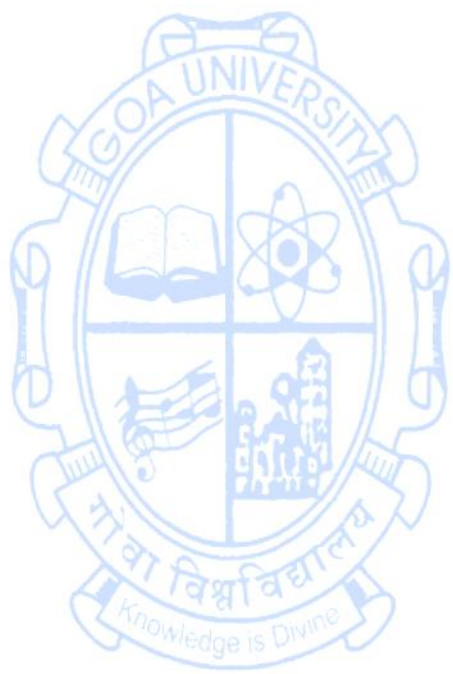
Title of the Course: Applied and General Study of Tabla

Number of Credits: 3

Effective from: AY 2023-24

Pre-requisites of the course:	Students should have completed previous level courses.	
Objectives	<p>Learners will</p> <ol style="list-style-type: none"> 1. Understand the Dashprana of Taal and its application. 2. Know the contribution and Life sketch of veteran artists of Hindustani Classical Music. 3. Know to elaborate topics in Music mentioned below. 4. Know to Define the technical terms of tabla. 	
Content	<p>Unit 1: Study of technical terminologies in tabla Definition and Comparative study of the following:</p> <ol style="list-style-type: none"> a. Taal - Thekha b. Kayada - Rela c. Chakradar – Tihai d. Gat - Gatparan e. Adachautal - Deepchandi f. Rela - Rau 	15 hours
	<p>Unit 2: Ten Pranas and application</p> <ol style="list-style-type: none"> a. Knowledge of Ten Pranas of Taal b. Application of Ten Pranas modern Tabla solo repertoire. 	15 hours
	<p>Unit 3: Notation of Layakari Knowledge of writing Aad, Kuaad and Biaad Laykaris in</p> <ol style="list-style-type: none"> a. Ektaal b. Teentaal and c. Dipchandi Taal 	10 hours
	<p>Unit 4: Essay writing</p> <ol style="list-style-type: none"> a. Influence of Tabla in Indian Music. b. Importance of 'Padhant' (oral rendering) in Tabla. c. Evolution of Music Festivals in Goa. d. Description of Tabla solo performance witnessed by a student. e. Essay on any relevant topic as selected by the student. 	15 hours
	<p>Unit 5: Contribution of various maestros to the field of music.</p> <ol style="list-style-type: none"> a. Khaprumama Parvatkar b. Kudau Singh Maharaj c. Pt. Taranath Rao d. Pt. Pandharinath Nageshkar e. Pt. Suresh Talwalkar f. Pt. Arvind Mulgaokar g. Any other contributor who has done a significant contribution to the field of tabla. 	05 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	

Reading /References	<ol style="list-style-type: none"> 1. DandageAmod SarvanginTabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, KanishkaPublishers & distributors
Course Outcomes	<p>At the end of the Course student will be able to</p> <ol style="list-style-type: none"> 1. Elaborate 'Dashprans' of Taal with apropiate examples. 2. Write on the contribution and Life sketch of veteran artists of Hindustani Classical Music. 3. Write Taals in above said Laykaris in appropriate Notation system. 4. Know to elaborate topics in Music mentioned in unit 3 5. Define the technical terms of tabla.



EXIT COURSE (VOCAL)

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAV-261

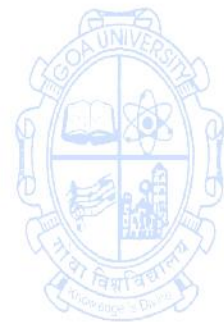
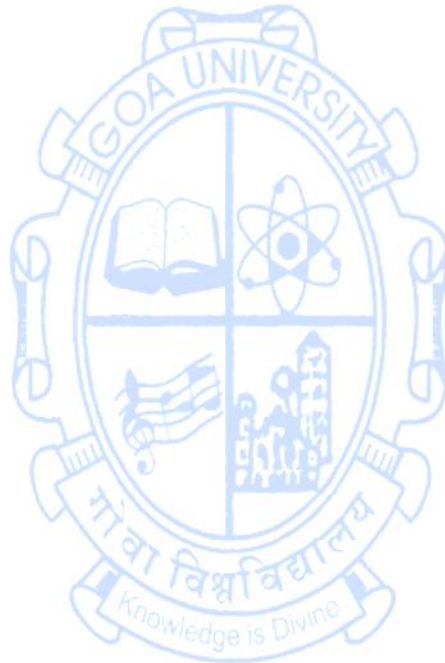
Title of the Course: Improvisation in Raag Sangeet

Number of Credits: 04

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Learn the Vilambit Khayal in detail in the prescribed Ragas in the syllabus. 2. Learn the non-detail Ragas with Gayaki in Drut Khayal. 3. Learn to recite the Talas with Tali/ Khali/Laykari. 4. Study and perform any one from the other forms prescribed in the syllabus. 	
Content:	Unit I - Study of Vilambit Khayal. To study Vilambit Khayal of following Ragas and Construct Aalap, Badhat and Taan. <ol style="list-style-type: none"> a. Kedar b. Puriya Dhanashree c. Miya ki Todi 	30 Hours
	Unit II - Study of Drut Khayal. To study the Drut Khayal of following Ragas and construct its Aalap and Taan. <ol style="list-style-type: none"> a. Basant b. Shankara c. Sohani 	15 Hours
	Unit III – Study of other Music forms: Study and prepare the following other music forms: <ol style="list-style-type: none"> a. Abhang b. Dadra c. Tarana d. Natyageet 	10 Hours
	Unit IV – Study of Taalas Demonstrate the prescribed Talas with recitation and Laykaari. <ol style="list-style-type: none"> a. Deepchandi b. Jhumra. 	05 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. Bhatkhande, V.N. Kramiki Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Illahbad:Sangeet Sadan Prakashan. 3. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai: Shrimati Rohini Gogate. 4. Thakur, O. Sangitanjali (Vol.1 - 2). Pranav Smruti Nyas. 5. Patwardhan, Vinayakrao. Raag Vigyan. 6. Lele, A. (2012). Mala Umagalela Tabla. Mumbai: Sanskar Prakashan. 	

	7. Vashisth, S. (2002). Taal Martandh. Hathras: Sangeet Karyalaya.
Course Outcomes	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Sing Vilambit Khayal in the prescribed Raagas in the syllabus. 2. Sing the Raagas with Gayaki in Drut Khayal. 3. Recite the talas with Tali/ Khali and Laykaari 4. Sing one Abhang /Dadra/Tarana/Natyageet.



EXIT COURSE (HARMONIUM)

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAH-261

Title of the Course: Improvisation in Raagsangeet

Number of Credits: 04

Effective from AY: 2024-2025

Prerequisites for the course:	Students should have completed previous level courses.	
Objectives:	Students will be able to: <ol style="list-style-type: none"> 1. Know and understand prescribed Raags with regard to Raag chalan. 2. Learn and understand Vilambit Khayal/Vilambit Gat/ Masitkhani Gat in the prescribed Raags. 3. Learn and distinguish prescribed Raags in Gayaki/Instrumental style. 4. Learn and illustrate prescribed taals with in-hand recitation. 5. Learn and perform one Dadra/ Dhun in semi classical forms of music. 	
Content:	Unit I - Study of Raags in Detail <ol style="list-style-type: none"> a) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Jaunpuri with alap, badhat and taan b) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Puriya Dhanashree with alap, badhat and taan c) Learn Vilambit Khayal/Vilambit Gat/Masitkhani Gat and Drut Khayal/Drut Gat in Raag Miya ki Todi with alap, badhat and taan 	30 Hours
	Unit II - Study of Raags in brief <ol style="list-style-type: none"> a) Learn the Raag Darbari in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. b) Learn the Raag Basant in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. c) Learn the Raag Sohni in brief form with Drutkhayal/ Drut Gat/ Razakhani Gat with Aalap and Taan. 	15 Hours
	Unit III – Study and Interpret Other Music Forms <ol style="list-style-type: none"> a) To learn and perform Dadra as semi classical music form. b) To learn and perform Dhun as semi classical music form. 	10 Hours
	Unit IV – Study Of Taals and its application <ol style="list-style-type: none"> a) Study and recite Taal Deepchandi showing Theka, Bol, Sum, Khali, Tali with dugun, tigon and chaugun. b) Study and recite Taal Rupak showing Theka, Bol, Sum, Khali, Tali with dugun, tigon and chaugun. 	5 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	

<p>Readings / References</p>	<ol style="list-style-type: none"> 1. Pt. V. N. Bhatkande, V. KramikiPustak Malika (Vol.2- 3). Hatras: Sangeet Karyala. 2. Jha, Ramashray. AbhinavGeetanjali. Illahbad::Sangeet Sadan Prakashan. 3. Pt. Devdhar, B. R. Raag Bhodh (Vol.1 6). Mumbai::Shrimati Rohini Gogate. 4. Pt. Omkarnath Thakur, O. Sangitanjali (Vol.1 - 2). Pranav SmrutiNyas. 5. Vinayakrao Patwardhan. P. Raag Vigyan. 6. Lele, A. (2012). Mala UmagalelaTabla. Mumbai: SanskarPrakashan. 7. Vashisth, S. (2002). TaalMartandh. Hatras: SangeetKaryalaya.
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Understand and Play Vilambit Khayal/ Vilambit Gat/ Masitkhani Gat in the prescribed Raags . 2. Analyse Raag structure and will be able to critically evaluate different playing styles. 3. Play and apply Gayaki/Instrumental style in Drut Bandish/Drut Gat 4. Learn and perform one Natyageet/ Dhoon . 5. Compose precribed taals with dugun, Tigun and chaugun and create in-hand Taali/Khali recitation.



EXIT COURSE (TABLA)

Name of the Programme: Bachelor of performing Arts in Hindustani Classical Music

Course Code: PAT-261

Title: Accompaniment to Vilambit khyal (Vocal/instrumental)

Number of Credits: 4

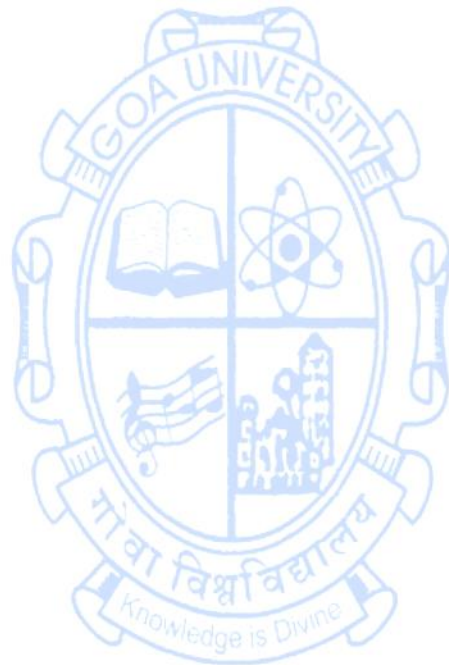
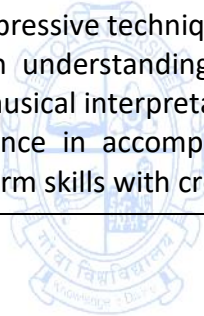
Effective from: AY 2023-24

Pre-requisites of the course	Students should have completed previous level courses	
Objectives	Learners will <ol style="list-style-type: none"> 1. Develop a comprehensive understanding of various compositions of Vilambit Khayal, with the proper accompaniment techniques. 2. Authentically execute the appropriate style of Theka while accompanying . 3. Analyse and compare the compositions of Vilambit Khayal and Gats in Instrumental Music, anticipating the proper Laya, Badhat for the effective accompaniment. 4. Incorporate and develop expressive techniques for the effective execution of various phrases. 	
Content	Unit 1: Introduction to Accompaniment in detail <ol style="list-style-type: none"> a. Learn the basics needed to accompany vilambit khyal. b. Fundamentals of Accompaniment: Developing the understanding towards the authentic style and playing appropriate Theka in order to execute the effective accompaniment. c. Remembering the different Taals such as Vilambit Ektal, Tilwada and Jhumra to be played with Vilambit Khayal. d. Create and Perform Application: Hands-on Practice of selective appropriate phrases to be applied for the accompaniment of Instrumental Music. 	20 hours
	Unit 2: Interpretation of rhythmic formations and Recitation <ol style="list-style-type: none"> a. Analyse the suitable rhythmic structures for Instrumental Music through various types of phrases and compositions. b. Study of the characteristics of gharana's in vocal and instrumental music in context with accompaniment. c. Create and Perform analysis of styles of accompaniment with Vilambit Khayal according to Gharanas in Vocal 	20 hours
	Unit 3: Improvisation of accompanying <ol style="list-style-type: none"> a. Application of 1 and 2 along with the styles of accompaniment through effective execution of Theka in Vilambit Ektal, Tilvada, Jhumra for the accompaniment of Vocal and various phrases and compositions in Taal Rupak, Jhaptal and Teental for the accompaniment of Instrumental Music. 	20 hours
Pedagogy	Lectures/Tutorials/assignments Sessions shall be interactive in nature to learning.	
Reading /References	<ol style="list-style-type: none"> 1. Dandage Amod Sarvangin Tabla, Bhairav Prakashan 2. Jamuna D. P., Taal Vadya Parichay, Kanishka Publishers & distributors 	

**Course
Outcomes**

At the end of the Course student will be able to

1. Attain an advanced level of proficiency in accompanying on Tabla, showcasing technical mastery and precision.
2. Skilfully incorporate a variety of phrases and compositions, enriching their musical repertoire.
3. Demonstrate the emotions effectively through accompaniment, incorporating expressive techniques.
4. Gain a thorough understanding of various accompanying methods enriching their musical interpretations.
5. Exhibit competence in accompanying, synthesizing knowledge and Create and Perform skills with creativity and flair.



DISSTERTATION/ RESEARCH PROJECT (VOCAL)

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAV-461

Title of the Course: Dissertation/Research Project

Number of Credits: 12

Effective from AY: 2023-2024

Pre-requisites for the Course	Students should have completed previous level courses.	
Objectives:	<p>Students will:</p> <ol style="list-style-type: none"> 1. Explore the diverse styles and forms of Indian Classical Vocal Music. 2. Understand the historical and cultural contexts and its influences on Hindustani Classical music. 3. Enhance research skills in musicology & regional music. 4. Engage in thoughtful discussion and presentation on relevant topics. 5. Engage in deep study and understanding of the topic selected by the learner. 6. Encourage and develop original thought process and analytical skills with special emphasis on Hindustani Vocal Music. 	
Content:	<p>Introduction to research in Hindustani classical music. Historical overview</p> <ol style="list-style-type: none"> 1. Fundamental concepts of Hindustani classical music 2. Evolution of Hindustani classical music. 	22 Hours
	<p>Elements of music.</p> <ol style="list-style-type: none"> 1. Understanding elements like swaras, ragas, talas and their significance. 2. Study of prominent Gharanas and stylistic nuances in vocal music. 	22 Hours
	<p>Comparative study and analysis of various musical concepts.</p> <ol style="list-style-type: none"> 1. Exploration of vocal techniques, terminologies, music schools and stylistic variations. 2. Detailed study of Ragas and their vocal interpretations. 	22 Hours
	<p>Compositions and Improvisations</p> <ol style="list-style-type: none"> 1. Study of compositions in vocal music (Khayal, Dhrupad, Thumri, Dadra etc.). 2. The role and art of improvisation in vocal performances. 	22 Hours
	<p>Fusion and Contemporary Trends</p> <ol style="list-style-type: none"> 1. Analysis of fusion with other music forms and contemporary adaptations. 2. The influence of technology and global trends on Hindustani vocal music. 	22 Hours
	<p>Music, Culture and Society.</p> <ol style="list-style-type: none"> 1. The relationship between music, cultural identity, social practices & entertainment industries. 2. The role of Music in spiritual practices, personality development and its therapeutic aspects. 	22 Hours

	<p>Taal system, Musical instruments and some field work.</p> <ol style="list-style-type: none"> 1. Detail study of talas, their variations and practical rhythm exercises in regards to classical music and thekas in folk and regional music. 2. Overview of traditional musical instruments, their role and significance in Hindustani classical music. 3. Attend live performances, workshops, interview professionals to acquire primary data for research. 4. Work on individual projects and meeting the supervisor/guide for regular feedback. 	<p>24 Hours</p>
	<p>Research and Student's Presentation (Viva)</p> <ol style="list-style-type: none"> 1. Finalise the Individual research projects on a chosen relevant topic of Hindustani classical music. 2. Final discussions, demonstrations and presentations of findings in a seminar/demonstration. 	<p>24 Hours</p>
<p>Pedagogy:</p>	<p>Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.</p>	
<p>Readings / References</p>	<ol style="list-style-type: none"> 1. Pt. Bhatkhande, V. N. Kramik Pustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, R. Abhinav Geetanjali. Allahabad: Sangeet Sadan Prakashan. 3. Jain, Mahesh K: Research Methodology & Statistical Techniques: Shree Publishers & Distributors, New Delhi. 4. Sharma, C.K: Research Methodology: Shree Publishers & Distributors, New Delhi. 5. Ramkrishnan, L.: Research Methodology in Karnataka Music: B.R Rhythms, Delhi. 6. Harishchandra S. Hamare pyare sangeet tadnya, sangeet sadan prakashan Allahabad. 	
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Restate in own words the diverse styles and forms of Indian Classical Vocal Music. 2. Understand and describe the historical, traditional and cultural contexts of various musical forms. 3. Analyse and develop the research skills specific to Hindustani vocal music through available data of audio /video recordings, music text volumes, compositions etc. 4. Analyse and integrate the relationship of Music with Culture, Society and Spiritualism and other interdisciplinary broader perspectives. 5. Demonstrate a well-documented presentation on relevant topics pertaining to Music from their research findings and contribute to the field of Hindustani classical music. 	

***This is a presentation/discussion paper**

DISSTERTATION/ RESEARCH PROJECT (HARMONIUM)

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAH-461

Title of the Course: Research Project *

Number of Credits: 12

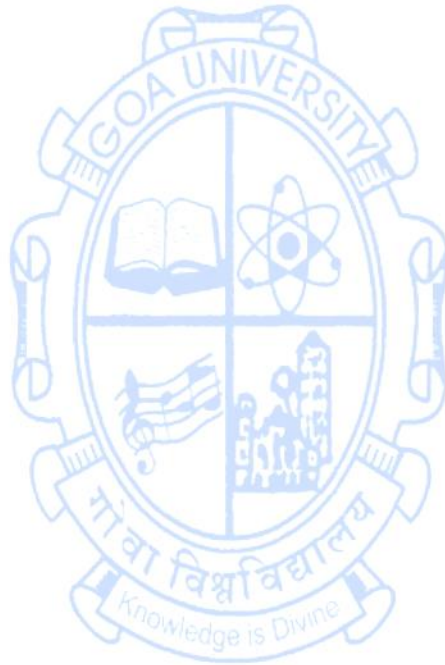
Effective from AY:

Pre-requisites for the Course	Students have to complete previous level course.	
Objectives:	Students will: <ol style="list-style-type: none"> 1. Explore the diverse styles and forms of Hindustani Classical Vocal and Harmonium. 2. Understand the historical and cultural contexts and its influences on Hindustani Classical music. 3. Enhance research skills in musicology & regional music. 4. Engage in thoughtful discussion and presentation on relevant topics. 5. Engage in deep study and understanding of the topic selected by the learner. 6. Encourage and develop original thought process and analytical skills with special emphasis on Hindustani Vocal Music. 	
Content:	Introduction to research in Hindustani classical music. <ol style="list-style-type: none"> 1. Historical overview 2. Fundamental concepts of Hindustani classical music 3. Evolution of Hindustani classical music. 	22 Hours
	Elements of music. <ol style="list-style-type: none"> 1. Understanding elements like swaras, ragas, talas and their significance. 2. Study of prominent Gharanas and stylistic nuances in vocal music. 	22 Hours
	Comparative study and analysis of various musical concepts. <ol style="list-style-type: none"> 1. Exploration of vocal techniques, terminologies, music schools and stylistic variations. 2. Detailed study of Ragas and their vocal interpretations. 	22 Hours
	Compositions and Improvisations <ol style="list-style-type: none"> 1. Study of compositions in Hindustani Classical music (Khayal, Dhrupad, Thumri, Dadra etc.). 2. The role and art of improvisation in Vocal and Harmonium solo performances. 	22 Hours
	Fusion and Contemporary Trends <ol style="list-style-type: none"> 1. Analysis of fusion with other music forms and contemporary adaptations. 2. The influence of technology and global trends on Hindustani vocal music. 	23 Hours

	<p>Music, Culture and Society</p> <ol style="list-style-type: none"> 1. The relationship between music, cultural identity, social practices & entertainment industries. 2. The role of Music in spiritual practices, personality development and its therapeutic aspects. 	<p>23 Hours</p>
	<p>Taal system & Musical instruments</p> <ol style="list-style-type: none"> 1. Detail study of talas, their variations and practical rhythm exercises. 2. Overview of traditional musical instruments, their role and significance in Hindustani classical music. 	<p>23 Hours</p>
	<p>Research and Student's Presentation</p> <ol style="list-style-type: none"> 1. Individual research projects on a chosen relevant topic of Hindustani classical music. 2. Final discussions, demonstrations and presentations. 	<p>23 Hours</p>
<p>Pedagogy:</p>	<p>Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.</p>	
<p>Readings / References</p>	<ol style="list-style-type: none"> 1. Pt.V.N. Bhatkhande, V. KramikiPustak Malika (Vol.2- 3). Hathras: Sangeet Karyala. 2. Jha, Ramashray. Abhinav Geetanjali. Allahbad: Sangeet Sadan Prakashan. 3. Jain, Mahesh K: Research Methodology & Statistical Techniques: Shree Publishers & Distributors, New Delhi. 4. Sharma, C.K: Research Methodology: Shree Publishers & Distributors, New Delhi. 5. Ramkrishna, Lalita: Research Methodology in Karnataka Music: B.R Rhythms, Delhi. 6. Devdhar,B.R, Thor Sangeetkar . 7. Marulkar,N.R .Gomantakiya Sangeetkaar. 8. Gawas,R.Shadaj. 9. Garg, Balkrishna. SANGEET Vadya-Vadan. Ank Jan-Feb 1975 Hathras: Sangeet Karyala. 10. Satyaki karig.B. The Harmonium Handbook. New delhi:New Age Books 	
<p>Course Outcomes</p>	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Restate in own words the diverse styles and forms of Hindustani Classical Music. 2. Understand and describe the historical, traditional and cultural contexts of various musical forms. 3. Analyse and develop the research skills specific to Hindustani vocal music through available data of audio /video recordings, music text volumes, compositions etc. 4. Analyse and integrate the relationship of Music with Culture, Society and Spiritualism and other interdisciplinary broader perspectives. 	

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| | 5. Demonstrate a well-documented presentation on relevant topics pertaining to Music from their research findings and contribute to the field of Hindustani classical music. |
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***This is a presentation/discussion paper.**



DISSTERTATION/ RESEARCH PROJECT (TABLA)

Name of the Programme: Bachelor of Performing Arts in Hindustani Classical Music

Course Code: PAT-461

Title of Course: Research Project

Number of Credits: 12

Effective from AY: 2023-2024

Prerequisites for the Course	Students should have completed previous level courses	
Objectives:	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Deepen Understanding of Tabla in Hindustani Classical Music: 2. To conduct a comprehensive study on the historical evolution of the Tabla and its role within the broader context of Hindustani Classical Music. 3. Enhance Research Skills in Musicology and Ethnomusicology: 4. To develop advanced research skills, including literature review, data collection, and analysis, within the specific domains of musicology and ethnomusicology. 5. Foster Technical Proficiency in Tabla Playing: 6. To advance practical skills in Tabla playing, focusing on intricate techniques, compositions, and rhythmic structures. 7. Encourage Original Thought and Analysis in Hindustani Music: 8. To stimulate original thought and critical analysis in the field of Hindustani Classical Music, with a specific emphasis on the Tabla. 	
Content:	<p>1. Introduction and Research Methodology</p> <p>A. Overview of Hindustani Classical Music and Tabla.</p> <p>B. Introduction to research methods in musicology and ethnomusicology.</p>	22 Hours
	<p>2. Historical Context</p> <p>A. History of the Tabla and its evolution.</p> <p>B. Notable Tabla players and their contributions.</p>	22 Hours
	<p>3. Technical Study</p> <p>A. Advanced Tabla techniques and compositions (Kaydas, Relas, and Tukras).</p> <p>B. Rhythmic structures and improvisation.</p>	22 Hours
	<p>4. Music Theory and Composition</p> <p>A. Relationship between Tabla and other elements of Hindustani Classical Music.</p> <p>B. Exploring Taal, Laya, and Raga concepts.</p>	22 Hours
	<p>5. Comparative Analysis</p> <p>A. Study of different Gharanas (schools) of Tabla playing.</p> <p>B. Comparative analysis of playing styles and techniques.</p>	22 Hours

	6. Field Work A. Attend live performances, workshops, or interviews with professionals. B. Gather primary data for research projects.	22 Hours
	7. Project Development A. Work on individual research projects. B. Regular meetings with the supervisor for guidance and feedback.	22 Hours
	8. Presentation and Submission A. Finalise research project or thesis. B. Presentation of findings in a seminar or concert demonstration.	26 Hours
Pedagogy:	Lectures/ tutorials/ assignments. Sessions shall be interactive in nature to enable group learning.	
Readings / References	<ol style="list-style-type: none"> 1. "Mulgaonkar, Arwind" Tabla 2. "Garg, Dr Laxminarayan" Tabla: Prayogatmak Pustika 3. "Garg, Dr Laxminarayan" Sangeet Tabla Ankh 4. "Mistry, Dr Aawan A" Pakhwaj aur Tabla ke Gharane Evam Paramparayein 5. "Murgaonkar, Arvind" Tabla 6. "Mainkar, Sudhir" Tabla Vadan Kala Aur Shastra 7. "Pagaldas, Ramshankar" Tabla kaumudi Bhag 2 8. "Vanita, Venu" Tabla Granth Manjusha 9. "Gajendragadkar, Arvind" Tabla Guide 10. "Dandage, Amod" Sarvangin Tabla 11. "Misra, Pt Chhote Lal" Playing Techniques of Tabla: Gharana Banaras 12. "Saxena, Sudhir Kumar" The Art Of Tabla Rhythm 13. "Dr Thakar, Sulabha" Tabla vadan mei nihit saundaya 14. "Srivastav, Ruby" Adarsha Tabla Prashnotarri Bhag 1 15. "Kippen, James" The Tabla of Banaras: A Cultural Analysis of a Musical Tradition 	
Course Outcomes	Students will be able to: <ol style="list-style-type: none"> 1. Perform A detailed analysis of the historical development of the Tabla, highlighting key milestones and its integration into classical music traditions. 2. Study A well-documented literature review, demonstrating a critical understanding of existing scholarship, and a clear articulation of the chosen research methodology. 3. Demonstrate advanced Tabla playing through recorded performances, displaying proficiency in various compositions, Kaydas, Relas, and Tukras. 	

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| | <ol style="list-style-type: none">4. Presentation of unique insights and perspectives derived from the research findings, contributing novel ideas to the discourse on Tabla studies.5. Integrate interdisciplinary elements, enriching the research with diverse perspectives and creating connections between Tabla playing and broader cultural contexts. |
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